



WildTransient

A new approach to transients. Attack boost, distortion burst, low end thump.

USER GUIDE

Wildflower Sound · Plugin 08 · VST3 & AAX, plus AU on macOS

What WildTransient does

WildTransient turns a hit into an **impact**. When it detects a transient, it builds a three-stage, time-ordered event off that single onset: a punchy **Attack** on the head, a short burst of **Aggression** just after it, and a deep low-end **Body** that lands underneath. Each stage has its own character and timing, and a single drama macro out front drives them all together.

Feed it a drum, a slam, a whoosh tail, a door, anything with a clear hit. Set what counts as a hit, turn **Bloom** for overall drama, balance the three stages, and you have an impact. Steady, non-transient material passes through largely clean, so this is a designer for moments, not an always-on effect.

Good for: trailer hits and braams, cinematic booms, drum reinforcement, weapon and body impacts, riser landings, and any moment that needs to land harder. Use it as an insert on a track or bus.

What's under the hood

- **A transient detector** that fires on rising hits (not on steady tones), with a live Threshold ring and an **Auto** learn button.
- **Three time-ordered stages** off every hit: **Attack** (the loud start), **Aggression** (a distortion burst with Warm, Grit and Mean voices), and **Body** (enhanced real lows plus a generated, pitched-down boom).
- **Bloom** - our signature one-knob drama macro, scaling all three stages together, with a gentle automatic velocity-follow underneath.
- **Live displays** - an impact timeline up top, a glowing character indicator on Aggression, and a low-end spectrum on Body.

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 impact:

1. **Insert WildTransient** on a track or bus (it's an insert effect, see the note on Mix below).
2. **Feed it a hit** - a drum, an impact, a slam. Something with a clear, punchy onset.
3. **Set what counts as a hit:** raise **Thresh** until only the hits you want trigger, or press **Auto** and play the loudest part once to learn it.
4. **Turn up Bloom** for overall drama. It scales the whole impact - punch, grit and boom - at once.
5. **Balance the three stages:** set **Attack** for the punch, **Aggression** for the grit, and **Body** for the boom.
6. **Set Mix** for how much of the effect you want, and trim **Output** if needed.

The fastest path: get the detector triggering cleanly first (Thresh or Auto), then move **Bloom** and the three stage **Amount** knobs. Those cover most of the distance.

The impact, stage by stage

Everything happens off one detected onset, in order. Knowing the sequence helps you predict the sound:



The **Attack** peaks right on the head. The **Aggression** burst opens just after it and closes again. The **Body** boom lands underneath and rings out. Bloom scales all three; at **Bloom 0 the plugin is a clean passthrough** (with Soften off).

The interface at a glance

- **Top:** the Wildflower mark, the preset menu, the live **impact timeline**, 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.
- **Hero row:** **Bloom**, the **Detect** controls (Thresh, Auto, Interval, Allow), and the **I/O**.
- **Stage sections:** **Attack**, **Aggression** and **Body**, each with its own **Solo**.

Bloom & Detect

Bloom is the one knob that makes the whole impact bigger. The Detect controls decide what counts as a hit and how often it can fire.

Bloom

0-100 · the overall drama macro

The master intensity of the impact. Bloom scales the **Attack** punch, the **Aggression** burst and the **Body** boom together, so one move makes the whole hit land harder or softer. At **0 it's a clean passthrough** with Soften off: no impact at all, so it doubles as a natural bypass floor. Lift it and all three stages come up together, each balanced by its own Amount knob underneath.

The gentle velocity-follow: underneath Bloom there is a small, automatic follow with no knob. It listens to how hard each hit lands and lets **hard hits get the full Bloom you dialed, while softer hits get a little less**. A hit around 24 dB softer than a loud one still keeps about 95% of the effect, so it is genuinely gentle - a soft hit is never gutted, it just sits back a touch, and the loudest hits always reach your full setting. The result is an impact that breathes with your playing instead of stamping every hit the same size. It is on all the time and needs no setup.

Detect

Four controls decide what counts as a hit and how often an impact is allowed to fire. Get these right first and everything downstream falls into place.

Thresh

-60-0 dB · default -25 · the trigger level, with a live ring

The level a hit must exceed to trigger an impact. The ring around the knob shows your live input against the setting, so you can see hits cross it. Raise Thresh so only the loud hits qualify; lower it to catch quieter ones. An internal fast-versus-slow check means steady tones sitting above the threshold do *not* fire - only rising transients do - so a sustained sound won't false-trigger.

Auto

a learn button beside Thresh

Sets the threshold for you. Press **Auto** and play the loudest passage once; it tracks the loudest hit and holds the threshold just under it, so you get a clean trigger on the hits that matter. It holds what it learns. You can still **drag Thresh** at any time to set a new floor by hand.

Interval

Off-5 s · default 500 ms · shortest gap between impacts

Thresh decides whether a hit *can* fire an impact; **Interval** decides whether enough time has passed since the last one. It is the shortest gap allowed between impacts, so a busy signal can't machine-gun the effect: a hit that arrives inside the gap is simply ignored, and the next one after it is free to fire. At the bottom it reads **Off**, which removes the limit entirely (every qualifying hit fires).

Allow

1-10 · default 1 · hits before the gap is enforced

How many impacts may land back-to-back before the Interval gap kicks in. With **Allow 1** every impact is followed by a full Interval of quiet, which is what tames dense percussion; raise it to let a burst of two or three through together and then wait. The gap is always measured from the last impact that got through. It greys out when Interval is Off, since there is no gap to enforce.

Attack

The first stage: a fast volume boost right on the head of the hit - the loud start that makes an impact feel like it punches. It rides Bloom, so it scales with your overall drama.

Amount

0-100 · up to +25 dB on the head (shown in dB)

How hard the head is pushed up, to as much as +25 dB at the top of Bloom. Low settings add a little snap; high settings slam. The value readout shows the boost in dB at your current setting. A near-transparent safety clip on the output keeps even huge boosts controlled, so on an already-hot source the very top of the knob is working against that ceiling; quieter material gets the whole range.

Time

2-400 ms · default 50 ms

How long the boosted head lasts before it decays back down. Short times give a tight, snappy click of punch; longer times let the loud start sustain into more of a swell.

Trim

-60 to +15 dB · default 0 dB · silent at the bottom

The output volume of what the Attack section adds, on its own. Aggression and Body have the same control, so you can balance the three stages against each other without touching Bloom or the stage Amount knobs. At 0 dB it does nothing at all; at the bottom of the travel the Attack stage is silent and the hit passes with only Aggression and Body on it. It does not ride Bloom.

Tip: Attack is the punch, Aggression is the grit, Body is the weight. If a hit feels weak on the very front, this is the stage to reach for before anything else.

Softening the head

The Attack section can also work the other way round, and it can solo itself while you set it up.

Soften & Threshold

Soften 0 to -208 dB, off at 0 · Threshold All (-60 dB) to 0 dB, default -40 dB, off at 0 dB

The other direction. Instead of pushing the head up, **Soften** finds the peak of a hit and pulls it *down*, so a sound that arrives too hard can be rounded off rather than sharpened. It goes as far as taking the head away completely, which is why the readout runs so deep: the knob reads the deepest reduction it can apply. **Threshold** decides which sound gets that treatment. Only sound louder than Threshold has its peaks softened, so you can tame the big hits and leave the quiet detail alone. At the bottom (it reads **All**) every peak is softened; at the top (**0 dB**) none is. A ring around the Threshold knob shows the level it is judging, and the knob glows while that level is over it, brighter when it actually catches a peak.

Soften at **0**, or Threshold all the way up, switches the whole thing off and your signal passes through untouched, so it costs nothing to leave alone. It only ever acts where there is a peak to act on, so held notes and decays go through as they came in, and it never adds latency. Attack Amount and Soften work together if you want both: soften the spike, then push the shape you are left with.

The purple lane along the bottom of the impact display shows the softening as it happens: where in time it lands and how deep it goes, with the deepest reduction read out in dB. When the stage is off the two knobs, their labels, the caption and the lane all go grey to say so.

Solo

hear just what Attack adds

Isolates exactly the head boost this stage contributes, so you can dial it in on its own. The Solo buttons can be **combined** - engage Attack and Body together, for example, and you hear the sum of just those two stages. While any Solo is on, the knobs of the stages you are not hearing grey out. They still turn, so you can keep adjusting them. Solo is for listening while you work; leave them off for the full impact.

Tip: soften first, then push. If a hit arrives too sharp, pull the spike down with Soften and shape what is left with Amount, rather than fighting the peak with the limiter later in the chain.

Aggression

The second stage: a short burst of distortion that opens just *after* the head and closes again, adding grit and bite to the hit without dirtying everything around it. Amount rides Bloom; the rest shape and place the burst.

Amount

0-100 · how hard the burst drives (shown in dB)

How hard the distortion hits during the burst window. Clean at 0; push it up for more harmonics and grind. Since it rides Bloom, turning Bloom up drives the grit harder too.

Character

Warm · Grit · Mean-the distortion voice

Three flavors of drive, chosen with the text buttons:

- **Warm** pushes like tape - rounded and thick, leaning louder and fuller as it drives.
- **Grit** is an edgy amp - a singing, mid-forward drive with more presence and attitude.
- **Mean** is a hard clipper - the rudest voice, aggressive and forward, for destruction and bite.

Length & Offset

Length 3-400 ms · Offset 0-250 ms

Length sets how long the burst lasts; **Offset** sets how long after the head it begins. Together they place the grit exactly where you want it in the impact - right on the tail of the punch, or a beat later.

Shaping the burst

The rest of the Aggression panel sets how loud the burst is, how soft its edges are, and which part of the spectrum it is allowed to touch.

Trim, Smoothing & Dirt

Trim -60 to +15 dB · Smoothing 0-100 · Dirt 0-100

Trim is the output volume of the burst, in dB; all the way down is silent. **Smoothing** softens the burst's edges - harsh and square at the bottom, a soft swell at the top. **Dirt** adds extra grit and saturation on top of the chosen character for more fizz and fur.

Lo Cut & Hi Cut

Lo Cut 20 Hz-1 kHz · Hi Cut 40 Hz-20 kHz · both read Off at their clean end

Two small knobs that band-limit the distortion burst. **Lo Cut** clears mud and rumble the grit adds; **Hi Cut** filters out high end from the distortion. They shape the burst you hear, and each reads **Off** at its transparent extreme (20 Hz and 20 kHz). Hi Cut reaches all the way down to **40 Hz**, so the bottom of that knob turns the burst into a dark, blunt slam rather than just taking the edge off it.

Solo

hear just what Aggression adds

Isolates only the distortion burst this stage contributes. Combine it with the other Solos to hear several stages summed.

The glow flower: the little flower in the Aggression section glows with the grit actually being applied right now. It stays near-dark on soft aggression and blooms to a bright, near-white tip on hard hits, so you can see the burst working in real time.

Body

The third stage: the low-end weight that lands after the head and rings out - the boom that makes an impact feel big. Body blends two low-end sources that always play together, each at its own level. Amount rides Bloom.

Amount

0-100 · how much low-end body lands (shown in dB)

How much weight the Body stage adds after the head. It scales the whole low-end element, and rides Bloom, so it grows with your overall drama.

Real & Synth

two low-end layers, each 0-100

Real sets the level of the *enhanced real lows* - the source's own low end, dynamically thickened.

Synth sets the level of the *generated boom* - the source's lows pitched down into a deep, textural sub with its own decay. Both always play; blend them to taste, from all-natural weight to a designed cinematic sub.

Synth Tune

-12 to -30 semitones · default -21 · the Synth boom's pitch only

Sets the pitch of the Synth boom, from **-12** semitones below your source's low end at the bottom of the knob, for a higher, tighter boom, down to **-30** at the top for a deep, subterranean one. It lives directly below Synth, with a thin line linking the two, because it shapes *only* that generated boom and leaves the Real lows alone - it greys out when Synth is all the way down.

Decay & Offset

Decay 20-1200 ms · Offset 0-300 ms

Decay sets how long the body tail rings out, from a tight thud to a long, rolling boom. **Offset** pushes the whole boom later so it lands after the hit; at **0** it fires right with the hit, and up to 300 ms lets you open a "delayed sub slam" gap after the punch.

Trim & Solo

Trim -60 to +15 dB · Solo hears just the Body

Trim is the output volume of the body, in dB; all the way down is silent. **Solo** isolates only the low-end this stage adds, and combines with the other Solos.

The low-end spectrum: the little graph in the Body section shows the low end from 20 Hz to 2 kHz. The grey curve is your input behind, the **violet** is the enhanced Real lows, and the **teal** is the generated Synth boom. Each coloured line thickens and glows on a hit, scaled by the energy actually being added right then.

Levels

Input & Output

-60 · 0 · +12 dB · with LED meters

Trim the level going in and coming out. **Input** matters because it sets how hard the signal hits the detector and the stages - turn it up to trigger and drive more easily, down to clean up. **Output** is the final level. The thin LED meters beside each knob show signal; the top turns red when you're clipping.

Limiter

a clean brickwall on the output

A real lookahead brickwall limiter on the output, to catch the peaks a big impact can throw. It is off by default; switch it on before pushing Bloom and the stages hard. A gain-reduction meter beside Output shows how much it is catching (it stays dark when the limiter is off). Because its short lookahead is always in the signal path, the plugin's reported latency stays constant whether the limiter is on or off.

Mix

0-100% · dry/wet blend

Blends the processed impact against the untouched input. 100% is fully wet, the usual choice for a designed hit. Lower it for a parallel blend - keeping the original hit intact while layering the impact underneath. WildTransient is built to run as an **insert**; use Mix for your wet/dry balance rather than a send.

Tip: the dry side of Mix is time-aligned with the wet, so blending in the original never smears the transient. Reach for a lower Mix when you want the impact to reinforce the hit rather than replace it.

The displays

Three live views show you the impact as it happens, so you can see the sequence you are shaping.

- **The impact timeline** (up top) draws the three stages left to right over the impact envelope: the **Attack** spike peaking on the head, the **Aggression** burst window, and the **Body** tail. Its shape follows your timing knobs, each stage glows with its live level, and a playhead sweeps across as an impact plays.
- **The Aggression glow flower** blooms with the grit actually being applied - near-dark when gentle, bright on a hard hit.
- **The Body low-end spectrum** shows 20 Hz to 2 kHz: grey input, violet Real lows, teal Synth boom, each glowing on a hit.

Tip: the displays quietly idle when there's no sound, so they never cost you CPU for nothing. They spring 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 WildTransient's default starting point (a punchy impact with a touch of grit, ready to dial in).
- **Factory:** the five shipped presets (below). A good 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.
- **Show Presets Folder...** / **Refresh List** - open the folder on disk, or rescan it.

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

Factory presets

Starting points for sound-design work. All five install with WildTransient and appear under Factory. They are read-only: load one, move whatever you like, and use **Save As...** to keep your version.

PRESET	WHAT IT'S FOR
BIG Blast Punch	Everything on at once: a hard added head, a biting 69 ms burst and a deep synth boom 128 ms behind it. Weight for a big hit.
LOL Fk It!	Every stage at or near maximum, the boom pushed 300 ms out and the burst darkened to 1.2 kHz. Deliberately over the top.
Mental Interference	No added head and no boom: a long, dirty burst on a low threshold that fires on almost anything, with the softener at half. Unstable, interference-like texture.
Punch Add No Dist	Attack and Body only, with Aggression switched out. Adds punch and low-end weight without any grit.
REMOVE Transients	The softener at full, with Threshold at All so every peak is caught, and nothing added. Takes the hits down instead of up.

The plugin's own defaults are a punchy impact with a touch of grit, so **Init** is a strong sixth starting point.

Working with the controls

Beyond dragging, every knob in WildTransient 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	5.5 ms (264 samples at 48 kHz), constant, reported to the host and compensated. It does not change when you move the controls or toggle the limiter.
CPU	Light - built to run many instances in a session.
Automation	Every control is host-automatable with stable parameter IDs.

A few favorite moves

- **Trailer hit:** high Bloom, a strong Attack, Grit or Mean on Aggression, Body up with Synth leaning in and Synth Tune toward -24 or lower - a big, deep slam.
- **Drum reinforcement:** modest Bloom, Attack for snap, Aggression low, Body's Real lows up for weight - punch without changing the character.
- **Delayed sub drop:** raise Body Offset so the boom lands a beat after the head, long Decay, Synth up - the hit, then the sub slam.
- **Distorted slam:** Aggression Amount and Dirt up, Mean character, a little Hi Cut to tame fizz - grit-forward impact.
- **Tame a busy loop:** set Interval and Allow 1 so only one impact fires per gap, then let Auto set the threshold - reinforcement without machine-gunning.

Remember: get the detector triggering cleanly first, then **Bloom** and the three **Amount** knobs shape most of the impact. Reach for those first, then refine.



THANKS

Thanks for using WildTransient

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