WildWhoosh

A Doppler that surprises. Fly-bys with drama and sweetening.

USER GUIDE

Wildflower Sound · Plugin 02 · VST3 & AAX, plus AU on macOS

What WildWhoosh does

WildWhoosh turns any sound into a **flying pass-by**: the classic whoosh of something rushing toward you and away again. It does what a Doppler pass really does: as the source approaches it gets louder, brighter and pitches up; as it leaves it falls away, darkens and pitches down, with a wake trailing behind it. Feed it noise, a synth, a hit, a voice, anything, and it designs the movement for you. Pick how the whoosh is triggered, set its length and drama, and go.

Turn Amount for instant drama, set the Length, choose a Mode for how it fires, and you have a whoosh. The deeper design controls live in the always-open *Fun Zone* below, so the top panel stays simple.

Good for: transitions and risers, sci-fi fly-bys, sword and projectile passes, UI swishes, trailer whooshes, and adding motion or a sense of space to any static sound. Use it as an insert on a track or bus.

What's under the hood

- **A real Doppler engine**. One motion path drives five coupled cues at once: **level** (near/far), **pitch** (approach/recede), **tone** (bright near, dark far), **stereo** (it crosses the field), and a trailing **wake**.
- **Five ways to trigger it**: fire it by hand, lock it to your host's tempo, let the incoming audio trigger it, loop it hands-free, or fly the pass yourself with the mouse.
- **Amount (Bloom)**: our signature one-knob drama macro, scaled for whooshes.
- **A live Motion Display**: a comet that flies the path in real time, with a bird's-eye **Top View** drawer.

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.

GET GOING

Quick start

Sixty seconds to a whoosh:

1. **Insert WildWhoosh** on a track or bus (it's an insert effect; see the note on Mix below).
2. **Feed it a sound**: a noise sweep, a synth pad, an impact, a texture. Busy, bright source material shows the Doppler off best.
3. **Pick a Mode** for how the whoosh fires: **Loop** (hands-free, over and over, the default), **Env** (your input switches it on), **Sync** (locked to your tempo grid), **Single Shot** (a button you press), or **Manual** (you fly the whoosh yourself by dragging the flower).
4. **Set the Length**: how long one whoosh takes, front to back. In Sync mode you set it as a beat division instead of seconds.
5. **Turn up Amount** for drama: it opens up the level swing, the tone sweep and the sense of speed all at once.
6. **Set Mix** for how much of the effect you want, and trim **Output** if needed.

The fastest path: start from Init, then move Amount, Length and Peak Offset. Those three shape most of the character of a pass-by.

The five cues of a pass-by

Everything WildWhoosh does comes from one moving path. As the source flies past, five things move together, which is why it reads as real motion, not just a volume fade:

Level (near→far) + Pitch (up→down) + Tone (bright→dark) + Stereo (L→R) + Wake (the trail)

You don't set these one by one: the design controls (Amount, Doppler, Air, Width, Tail and the rest) shape how far each one swings.

The interface at a glance

- **Top:** the Wildflower mark, the preset menu, and a row of small controls: **Static Image**, **Large Text** (on by default: bigger lettering, same window size), **Size** (the window size, 100% to 200%), License, Manual and the **Tooltips** switch. The version number turns red when a newer version is out; hover it for the details.
- **Display:** the live **Motion Display**: a comet flies the path; open **Top View** for a bird's-eye look.
- **Hero row: Amount**, **Length**, and the **I/O** (Input, Output, Mix).
- **Behaviour row: Mode** and **Direction**, plus whatever controls that mode needs.
- **Fun Zone:** the always-open lower panel: Motion, Space, Sweeteners, Envelope (Fade In, Release).

SECTION 1

The whoosh

The top row is all you need for a sound: how dramatic the pass is, how long it takes, and your levels.

Amount

0-100 · the drama macro (our signature Bloom)

The one knob that makes a whoosh feel bigger. Low settings give a gentle, distant drift; as you turn it up the pass falls further away and swells harder, with a wider tone sweep: the whole gesture gets more dramatic. It's the first thing to reach for, and the backplate art blooms brighter as you raise it. Prefer the artwork to hold still? Turn on **Static Image** and the backplate locks to its fullest bloom and stops reacting to Amount.

Length

0.15-6 s · how long one whoosh takes

The duration of a single pass, front to back: a short *swish* at the bottom, a long cinematic *flyyyy-by* at the top. Length means the whoosh duration in every Mode but **Manual**, where your hand sets the pass and the knob rests. (In Loop and Env it sets the whoosh itself; the gap around it is set separately by Interval.) In **Sync** mode this spot is taken over by a beat-division Length knob, so the whoosh lasts exactly the note value you pick (see Section 2). The Length knob glows softly while a whoosh is sounding, so you can watch the pass play out.

Input · Output

−60 … 0 … +12 dB · with LED meters

Trim the level going in and coming out. **Input** sets how hard the sound hits the engine (and, in Env mode, how it reads against the Threshold). **Output** is the final level. The thin meters beside each knob show signal; the top turns red when you're clipping.

Mix

0-100% · dry/wet blend

Blends the moving whoosh against the untouched input. 100% is fully wet: the usual choice for a designed pass. Lower it to keep the original present while a whoosh moves underneath. WildWhoosh is built to run as an **insert**; use Mix for your balance rather than a send.

Tip: a whoosh reads best when the source has some brightness and detail to sweep: noise, air, transients, movement. Very dull or very static material has less for the Doppler to grab.

SECTION 2

Behaviour: how it fires

WildWhoosh can be triggered five ways. Pick a **Mode** and a **Direction**; the extra controls that mode needs appear right beside them (the row changes with the mode, so you only ever see what applies).

Mode

Loop · Env · Sync · Single Shot · Manual · default Loop

Chooses what starts each whoosh. All five are detailed below.

Direction · Center

L>R · R>L · Center

Which way the source crosses the stereo field: left-to-right or right-to-left. Flip it to match on-screen motion or to alternate passes.

Center sits just below them. Switch it on and the whoosh stops travelling: it arrives and leaves in the centre. **Width** still works, and it now sets how wide the source's own image sits: at 70 the image is untouched, below that it closes in until it is mono at 0, and above that it opens wider. The direction you picked dims, and returns when you switch Center off.

Single Shot: fire it by hand

Trigger

A button that launches one whoosh each time you press it (and it's automatable, so you can place passes exactly on a timeline). Press it again while one is still playing and the new whoosh plays over it, up to four at once; a fifth fades out the oldest. Great for scoring a specific hit or lining a whoosh up to picture.

Manual: fly it by hand

Position

No clock at all: you move the sound yourself. Drag the flower anywhere in the Motion window and the whoosh follows your hand, pitch, level, tone and stereo position all together. Sideways is where it is along the pass; up and down is how far away it is, so the higher you lift it the quieter and duller it gets. Sweep it across and you have performed a pass at whatever speed you moved. Pull it out past the start and end markers, close to either edge, and the sound fades smoothly to silence, whatever Dynamic Range is set to, while its tail rings out (Tail sets how long), so you can drop in and out of a take by hand. **Position** and **Distance** are both normal automatable controls, so your drag is recorded in the host and can be edited or replayed afterwards. **Length**, **Peak Offset**, **Fade In** and **Release** all grey out here: your hand sets the timing, and a pass never ends.

Env and Loop: hands off

Env: your input switches it on

Threshold · Interval

The incoming audio decides when a whoosh is *allowed*: above **Threshold** one can start, below it nothing new does. The ring around the knob shows your level against the setting. **Interval** is the shortest gap allowed between whooshes, measured from the end of the last one, so a busy source cannot stack them. The Interval knob glows while that wait counts down, and a whoosh in flight always plays out in full. A sound that arrives during the wait stays silent until its own whoosh fires, and once everything has finished the flower parks back at the start.

Loop: hands-free, over and over

Interval

Runs whooshes back-to-back with no input needed. **Interval** here is the *pause* after each whoosh, so the full cycle is **Length + Interval**: the pass, then the gap, then the next pass. Set a long Length and a short Interval for near-continuous motion, or a short Length and long Interval for a slow, repeating swish. The Interval knob glows while the clock waits out the gap, so you can watch the cycle breathe. Turn Interval down and the pause you are in shortens at once; turn it up and the longer pause starts after the next whoosh (Env's wait works the same way). Change Length during a whoosh and it speeds up or slows down from where it is; change it during the pause and the next whoosh takes the new Length.

Sync: locked to your tempo

Sync mode locks the whole cycle to your host's beat grid: the whoosh length, the gap between whooshes, and the exact moments they start. Both of Sync's knobs read in note values instead of seconds.

Length (Sync)

beat divisions, 1D down to 1/32T · slowest at the left · default 1/4

In Sync mode the hero Length knob becomes a **beat division**: the whoosh lasts exactly the note value you pick, from a dotted whole note down to a 1/32 triplet, with the slowest values at the left of the knob and faster notes as you turn right. The same division is also the **start grid**: whooshes only ever begin on that division's beat positions, never between them, so every pass lands squarely in time.

Interval (Sync)

beat divisions plus None · default None

The pause between whooshes, also in beats. At **None** the whooshes run back to back, one on every Length grid position. Pick a division and the next whoosh waits at least that long after the previous one ends, then starts on the *next* Length grid position. Example: Length 1/8 with Interval 1/16T means each pass still starts only on 1/8-note positions; the triplet pause pushes each start past the nearest grid point, so the whooshes land on every other 1/8.

With the transport stopped (or in a host with no timeline), Sync stays quiet: it fires nothing until you press play, then locks onto the host grid.

Tip: every mode with a gap shows an *Interval* control, but it follows the mode: a *pause* in seconds in Loop and Env, and a *beat amount* in Sync. The label and behaviour follow the mode you're in.

SECTION 3

Motion

These shape the *gesture* of the pass: where its peak lands, how much it pitches, how far it fades, and how much each one differs from the last. They live in the Fun Zone's **MOTION** group.

Peak Offset

−100 … 0 … +100 · where the closest-approach peak lands

Moves the loudest, brightest moment of the pass (the point of closest approach) earlier or later within the Length. At **0** it's centred (a balanced approach and departure). Pull it **negative** and the peak lands near the start, leaving a long tail: the source is already close, then recedes for the rest of the pass. Push it **positive** and it's nearly all approach, building to a peak right at the end: ideal for a riser into a hit. The knob fills from its centre.

Doppler

0-100 · pitch-swing depth · default 10

How much the pitch bends as the source approaches and leaves: the up-then-down "neeeee-yowww." Low settings give a gentle bend, high ones a strong, physical sense of speed. Doppler alone sets the bend, so at **0** there is none at all. It starts low, at **10**, so the pass reads as movement first and you add the pitch bend yourself.

Soften Peak

0-100 · how gently it passes you · default 10

Rounds off the moment the sound goes by. At **0** the pitch flips from rising to falling instantly at closest approach, which is sharp and dramatic but can read as a flick on tonal material. Turn it up and the pitch, level and brightness ease through that moment instead, for a gentler, more natural pass. It starts at **10**, which already rounds the corner; around 30 smooths it further while keeping the pass fast. The display's mic shows it: coral at 0 (hard), gold at 50, lilac at 100 (soft).

Dynamic Range

0-100 · how quiet the far field gets

Sets the depth of the near/far volume swing: how much quieter the source gets at its most distant. Low values keep the pass fairly even and present; high values let it fall right away into the distance and rush back, for a dramatic loud-to-quiet-to-loud arc.

Variation

0-100 · makes each pass a little different

Adds humanizing randomness so repeated whooshes don't feel identical. As you raise it, each pass varies its Length, Doppler amount and Peak Offset slightly: invaluable in Loop and Env modes, where the same whoosh firing over and over would otherwise sound mechanical. In Sync mode the Doppler and Peak Offset still vary, but Length stays exactly on its beat division so the grid never drifts. At 0 every pass is the same.

SECTION 4

Space

The **SPACE** group sets the air around the pass: its tone-with-distance, how wide it travels, and the wake it leaves behind.

Air

0-100 · centre 50 · tone-with-distance

Controls how the tone darkens with distance: the natural sense that far-away sounds lose their highs. It's bipolar around the centre: at **50** it's neutral; below centre the far field darkens more strongly (heavier air, more distant); above centre it stays brighter and more open. A quick way to place the pass close and airy or far and muffled.

Width

0-100 · stereo spread of the pass

How wide the source travels across the stereo field. Low keeps the motion narrow and centred; high throws it fully across the speakers for a big, immersive cross. Pair it with **Direction** to set which way that cross runs. Width is independent of **Center**: with Center on the pass stays put, and Width sets how wide the source's own image sits. 70 leaves that image exactly as it came in, lower settings close it up until 0 is mono, and higher settings open it wider.

Tail

0-100 · the wake left behind

The trailing wake after the source passes: its length and level together. It's the departing pass carried on: the source keeps receding at the speed it was travelling, with the same pitch, level, pan and air cues, so it reads as the same object leaving, not an echo. A bank of five delays sits under it as diffusion. At 0 the pass is dry and clean; turn it up for a long, whispering trail. (It's deliberately *not* a reverb; chain your own reverb or IR after WildWhoosh if you want a room around it.)

Tip: for a cinematic fly-by, lengthen Length, push Peak Offset a little positive, open Width, and add Tail: the source arrives, crosses, and leaves a wake.

SECTION 5

Sweeteners & Envelope

The **SWEETENERS** group thickens and roughens the pass; the **ENVELOPE** group shapes how each pass starts and ends.

Petals

0-4 · extra flying voices

Adds up to four extra copies of the source flying alongside the main one, each slightly detuned and time-offset. One or two thicken the pass and make it richer; three or four spread into a shimmering, chorused swarm: great for sci-fi and ensemble whooshes. At 0 it's a single clean voice.

Wind

0-100 · orbital motion · with a **Source** switch under it

Sets how fast and how wide the Petals swing around the main pass instead of flying in formation. It is not a level and it adds no wind sound of its own: it is the movement of the layers you already have, and it turns a thickened whoosh into a living, turbulent one. The speed follows the pass, from still at the far ends to its fastest as the whoosh goes by, and the knob sets both that top speed and how wide the swing gets. The small **Source** button underneath adds the main sound to what the wind blows, so you get gusting on the source itself as well as on the Petals. Wind greys out only when it has nothing to move: no Petals and Source off.

Drive

0-100 · saturation on the whoosh

Adds our **Warm** saturation to the wet path: tape-style color that thickens the pass and adds harmonics and grit as you push it. Clean at 0; lift it for a hotter, more aggressive whoosh with more presence.

Fade In

ENVELOPE · Off … 2 s · how the whoosh starts

How long each whoosh takes to fade up at the beginning. It does not make the whoosh longer: it fades in over more of the approach you already have, which stops a steady source arriving with a bump. It is a real time, so a Fade In set longer than the whoosh never finishes and the whole pass stays quiet. It ships at **30 ms**, not Off; at **Off** the pass starts at once. No effect in Manual mode.

Release

ENVELOPE · Off … 2.5 s · how the whoosh ends

At **Off** each pass stops as soon as it finishes. Turn it up and it keeps fading away instead, which suits noisier sources and slow, distant passes. No effect in Manual mode, where a pass never ends.

Tip: Petals + Wind + a little Drive is the recipe for a "scream". Keep Petals at 0 and Drive low for a clean, realistic single pass.

SECTION 6

The Motion Display

The display up top shows you the pass. A **comet** flies the motion path in real time as each whoosh plays, so you see where the source is, how fast it's moving, and where its peak lands.

- Watch the comet **accelerate through closest approach** and ease out as it recedes: a visual read on Length, Peak Offset and speed.
- Open the **Top View** drawer for a bird's-eye map of the source crossing in front of you. Its **S** and **E** rings mark the ends of the pass and move out as Dynamic Range rises (the main view's rings shift too, subtly from 50 up); **L** and **R** name your sides. Peak Offset toward −100 pulls the start ring in toward you, toward +100 the end ring. In Center mode the pair marks the L and R edges of the image.

Tip: the comet flies only during a pass. If it looks still, trigger a whoosh (or hit play in Sync/Loop). The knobs tell the same story: Length glows while a whoosh sounds and Interval glows while it waits, so the panel always shows where you are in the cycle. In **Manual** mode the display is the control itself: drag the flower on both axes to fly the sound past and set its distance.

SECTION 7

Presets

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

- **Init**: resets every control to WildWhoosh's default starting point.
- **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.
- **Refresh List**: rescans the presets folder for anything added since you opened the plugin.

PRESET	WHAT IT'S FOR
Breezy Bys	Looping soft passes left to right, with petal layers and wind across them.
Hit Maker	Fires from your input with the peak up front: the pass is a hit's trail.
Simple UnPanned Whoosh	A plain looping whoosh that stays centred: movement without travel.
Transient Swish	A short centred swish that fires off your own transients.
Whiz Bys	Very fast passes, peak late, long trail, and no pitch bend at all.

Presets live in *Documents / Wildflower / WildWhoosh / Presets*, in *Factory* and *User* subfolders.

Working with the controls

Beyond dragging, every knob in WildWhoosh 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.

Knobs with no number under them: a few of the smaller knobs here show their **name** at rest and reveal a value only while you drag. Typing works on those too: **double-click the name**, the field opens on the live value, Enter commits, and the label goes back to the name afterwards. Those labels do not show the text cursor, so it is worth knowing they are there.

REFERENCE

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 pass crosses the stereo field). No surround.
Sample rates	44.1 kHz to 192 kHz.
Latency	6 samples at 44.1 or 48 kHz (about 0.13 ms), fewer at higher rates, from oversampling the Drive stage. Constant at every setting, reported to your host and compensated, and the dry side of Mix is time-aligned to match.
Tempo sync	Sync mode locks length, spacing and starts to your host's beat grid; whoosh starts stay on the Length division's positions.
CPU	Light: built to run many instances in a session.
Automation	Every control is host-automatable with stable parameter IDs, including the Single Shot Trigger and both of Manual mode's axes, Position and Distance.

A few favorite moves

- **Quick transition:** Sync mode, short Length, Amount up, Peak Offset near centre: a clean swish on the grid.
- **Cinematic fly-by:** long Length, Peak Offset a touch positive, wide Width, some Tail: it arrives, crosses and leaves a wake.
- **Sci-fi scream:** high Amount and Doppler, Petals 3-4, Wind up, a little Drive: a dense, detuned swarm.
- **Distant pass:** high Dynamic Range, Air below centre, modest Amount: something rushing by far away.
- **Auto-swish while it plays:** Env mode, set Threshold just under your part's level, short Interval: whooshes run for as long as the part does.

Remember: Amount, Length and Peak Offset shape most of a pass. Reach for those first, then refine in the Fun Zone.

THANKS

Thanks for using WildWhoosh

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