



INSTALLER QUICK START

WA Filter8 Quick Start Guide

A practical step-by-step guide to opening the plug-in, building a first patch, adding movement, routing modulation, shaping the mix, and keeping the output safe.

Start with tone

Choose filter slots, routing, cutoff, resonance, drive, and mix before adding motion.

Add one movement

Use one LFO or envelope first, then scale the result through the Matrix.

Finish safely

Use Sonic Control, Gain Stage, Loudness Match, and SAFE before saving the patch.

Build date: 2026-05-05. Source basis: existing ONE_Filter8 user-guide material in this repository, updated with the current WA Filter8 screenshots from

[Source/screenshots](#)



Open Filter8 And Get Oriented

After installing, quit and reopen your DAW so it rescans the AU/VST3. Insert **WA Filter8** on an audio or instrument track, keep **SAFE** and **Loudness Match** on while learning, and start from the main **FILTER / MORPH** page.

The easiest mistake is trying to use everything at once. Build a useful static sound first, add one source of motion, route that motion with one Matrix lane, then finish with Macros, Sonic Control, and output safety.

Top bar

Preset browser, compare/copy/paste, undo/redo, sidechain source, and editor view.

Main tabs

Filter / Morph, Modulators, Matrix, Macros, Sonic Control, Gain Stage, and Settings.

Safety controls

SAFE, Output Clip, Plug-in Bypass, Loudness Match, and output level readout.

Performance row

Morph, Macro, Cutoff, Resonance, Drive, Mix, and Output are always close at hand.



Main view: the tab row across the top moves between the major pages, while the bottom row keeps the most important performance controls visible.

First run checklist

1. Open the plug-in from your host's Wahida Audio list.
2. Leave **SAFE** enabled while exploring resonance or heavy drive.
3. Turn on **Loudness Match** for honest before/after comparisons.
4. Use **A** and **B** to audition two versions before committing.

Best learning order

1. Make the static tone work.
2. Move **Morph X** by hand.
3. Add one LFO or envelope.
4. Use the Matrix to control depth.
5. Assign a Macro and save the patch.

2

Build The Static Filter Tone

Use **FILTER / MORPH** to decide what the patch actually is before any modulation starts. The first useful patch is usually two filters in parallel, with modest resonance, controlled drive, and a clear wet/dry balance.

Starter patch

This is the shortest route to a musical first result.

1. Set the slot count to **2 Filters** if you want the simplest morph, or keep **8 Filters** when you want a wider morph space.
2. Use **Parallel** while learning; it is the easiest routing mode to hear clearly.
3. Choose two clearly different filter models, such as a smooth low-pass and a brighter high-pass or band-pass.
4. Set **Cutoff** until the sound sits in the right brightness range.
5. Add **Resonance** slowly, then add **Drive** only until the tone starts to gain life.
6. Move **Morph X** by hand and listen to the two end points and the middle.



Filter banks: choose the filter slots and routing before adding movement.



Filter shape: the visualizer helps you hear where cutoff, resonance, and filter type are taking the tone.



Custom shaping: use the curve editor when the stock models are close but you want your own spectral contour.

Low-pass

Warmth, darker sweeps, bass and synth shaping.

Band-pass

Obvious motion, vocal focus, wah-like midrange movement.

Notch or phaser

Hollow, phasey, and animated textures that can sit behind a mix.

3

Add One Source Of Motion

Open **MODULATORS**, start with **LFO 1**, choose a simple shape, and set a slow rate. The goal is to understand the movement before you make it complex.

Basic LFO move

1. Open **MODULATORS**.
2. Select **LFO 1**.
3. Choose a **Sine** or **Triangle** shape first.
4. Set a slow synced rate or a slow free rate.
5. Do not route it everywhere yet. One destination is enough.

When to use the performer

1. Turn **Sync** on.
2. Set the sync note to **SPECIAL**.
3. Open the movement sequencer.
4. Stamp curves across 1, 2, 4, 8, or 16 bars.
5. Use this when a normal loop feels too repetitive.



Movement editor: start with a clean repeating curve, then change rate, depth, delay, and start phase only after the motion feels right.



Pulse stamping: sharper curves create rhythmic movement that reads clearly on filter cutoff or morph depth.



Repeating accents: use short stamped shapes for gated, triggered, or sidechain-style movement.



Step timing: select and shape individual steps when the phrase needs one beat to behave differently.



Composed movement: combine curves and timing only after the simple version already works.

4

Connect Motion In The Matrix

The Matrix connects sources to destinations. Think in this order: **Source** , **Destination** , **Amount** , **Mode** , **Curve** , **Slew** , then **Min/Max** .

First route

A small amount is easier to judge than a dramatic one.

1. Open **MATRIX** .
2. Create a new route or select an empty row.
3. Set **Source** to **LFO1** .
4. Set **Destination** to **Morph X** or **Cutoff** .
5. Start with **Amount** around 10% to 25%.
6. Add **slew** only if the motion clicks or feels too abrupt.



Matrix overview: choose a row, then define how the source reaches the destination.



Route detail: amount, curve amount, polarity, slew, and range keep the movement controlled.

Good first routes

LFO1 -> **Morph X** , **ENV1**
-> **Cutoff** , **Macro1** ->
Drive .

Use Via

When a second control should scale the first one, such as **Macro1** controlling **LFO** depth.

Recover fast

If the patch gets confusing, halve the amounts before changing the filter models.

5

Make It Playable With Macros

Macros turn several small decisions into one musical gesture. Assign one macro to brightness, movement, or aggression so the patch becomes easier to perform and automate.



Macro targets: each macro can drive multiple destinations with separate depths, making one knob feel like a finished performance control.

Macro 1: brightness and motion

1. Assign **Macro 1** to **Cutoff**.
2. Add a smaller positive amount to **Morph X**.
3. Add a small amount to **Mix** if the effect should get wetter as the macro rises.

Macro 2: aggression

1. Assign **Macro 2** to **Drive**.
2. Add a little **Resonance** if the sound needs more bite.
3. Use a negative **Mix** amount if the effect gets too intense.

A good macro should feel like one intention, not a pile of assignments. Turn it slowly, listen for the useful range, then narrow the min/max values if the extremes are not musical.

6

Finish The Sound With Sonic Control

Use **SONIC CONTROL** when the patch is moving nicely but needs to sit in the mix. This page handles low-end focus, sidechain behavior, stereo width, and band-aware drive.

Clean kick and bass space

1. Open the sidechain or low-end section.
2. Feed the detector from the kick if your host provides a sidechain.
3. Narrow the detector around the important low band.
4. Set a moderate duck amount and tune attack/release by ear.

Wider tops, safer lows

1. Enable stereo width processing.
2. Keep low width narrow or centered.
3. Increase high width only until the mix opens.
4. Use **Auto Narrow** if movement gets too wide.



Low-end response: use this area when movement should stay exciting without smearing the bass.



Detector view: watch where the sidechain or main signal is triggering the control path.



Split bands: apply more ducking only to the band that needs room.



Focused lows: keep subs stable while the upper filter movement remains animated.

7

Stereo, Drive, And Output Safety

Once the patch works musically, check stereo width, drive energy, gain staging, and meters. This is where a fun patch becomes a reliable patch.



Stereo field: use width tools to open the top end without making the low end wander.



Width controls: set low width, high width, split frequency, and auto-narrow behavior.



Controlled ducking: use full-band or split-band compression when filtering should react to dynamics.



Drive shaping: main drive adds energy; low and mid/high drive let you add weight without turning the whole patch muddy.



Output: use input trim for drive behavior and output trim for final level.



SAFE: keep protection active while resonance, drive, or macro depth is changing.



Meters: compare input/output level, stereo field, and correlation before saving.

Input Trim

Use it when you intentionally want to hit the drive stage harder.

Output Trim

Use it for final balancing, not for hiding too much drive.

Loudness Match

Keep it on while comparing subtle tone changes.

8

Settings, Licensing, And Troubleshooting

Use **SETTINGS** for visualizer behavior, oversampling, ultra low latency mode, tooltip detail, signal flow, scene morphing, licensing, and performance readouts.



Signal flow: confirm how the internal stages are ordered when diagnosing a patch.



Scene morph: move between stored scenes with smoothing, curve, and lock controls.



General settings: choose visualizer mode, tooltip detail, oversampling, and low-latency options.

If a patch stops making sense

1. Reduce modulation amounts.
2. Bypass or mute half the Matrix routes.
3. Lower **Resonance** and **Drive**.
4. Simplify to **2 Filters**.
5. Return to **Parallel** routing.
6. Rebuild one moving part at a time.

If the DAW cannot see it

1. Quit and reopen the DAW after installing.
2. Run the host's plug-in rescan if needed.
3. Check the AU path:
`/Library/Audio/Plug-Ins/Components`.
4. Check the VST3 path:
`/Library/Audio/Plug-Ins/VST3`.
5. Use the installed uninstaller if you need a clean reinstall.

Keep the full manual close

This quick start is for getting productive fast. Use the full illustrated manual when you need the complete control-by-control reference, full filter catalogue, matrix source/destination coverage, and deeper notes on Legacy, Z-Plane, Retro, and Sonic Control workflows.

Installed guide location: `/Applications/Wahida Audio/Filter8/WA Filter8 Quick Start Guide.pdf`