



SOURCE-SPECIFIC GUIDES

WA Filter8 On Bass, Drums, Vocals & Mixes

Four practical guides for using Filter8 where it matters most: tightening bass, animating drums, shaping vocals, and adding final movement or polish to a mix.

Bass

Weight, growl, sidechain space, and low-end safety.

Drums

Transient movement, bus energy, rhythm, and parallel attitude.

Vocals

Focus, de-ess movement, air, formant color, and throws.

Mix touches

Subtle lift, width, low-end control, and final safety checks.

Build date: 2026-05-05. Source basis: current WA Filter8 interface screenshots and the existing Filter8 user guide, illustrated manual, advanced walkthrough, and Sonic Control documentation.

1

Bass Sounds

On bass, Filter8 should make the sound more intentional without stealing the low-end foundation. Start with controlled tone, add movement above the sub region, then use Sonic Control and SAFE to keep the patch mix-ready.

Bass rule: decide what the bass is supposed to do before adding motion. A sub-support patch wants stability; a growl patch wants character; a sidechain patch wants space around the kick.

Goal	Best Starting Point	What To Avoid
Clean weight	LowPass or Peak/Shelf model, moderate drive, low Mix, low-width centered.	High resonance below the sub range, wide low frequencies, output gain used as fake improvement.
Growl	BandPass, Formant, or compatible pair with LFO1 -> Morph X.	Too much movement on the fundamental; move the tone, not the whole bass line.
Kick space	SONIC CONTROL sidechain or low-end section with detector tuned to the kick band.	Full-band ducking when only the low band needs room.

Recipe 1

Tight sub bass

1. Open FILTER / MORPH and choose 2 Filters.
2. Use a smooth low-pass model and a cleaner peak or shelf-style model.
3. Keep Resonance low to moderate and use Drive for body, not distortion.
4. Set Mix around a subtle range so the original low end remains intact.
5. Open GAIN STAGE, enable Loudness Match, keep SAFE on, and trim output by ear.

Recipe 2

Moving growl bass

1. Use a band-pass, formant, or hybrid model for the growl layer.
2. Route LFO1 -> Morph X or LFO1 -> Cutoff with a small amount.
3. Add ENV1 -> Drive only for attack bite.
4. Put Cutoff, Drive, and movement depth on Macro 1.
5. Use Sonic Control to keep the low band stable while the growl moves above it.

2

Drums

On drums, Filter8 is best when it follows the groove. Use it for transient accent, parallel grit, moving hats, filtered fills, drum-bus tone, and rhythmic scene changes.

Kick

Use low-pass, peak, and low-end control carefully. Preserve attack and sub stability.

Snare

Use band-pass, peak, and drive for bite. Automate mix or cutoff for fills.

Hats / Percussion

Use high-pass, notch, phaser, or movement sequencer for motion and shimmer.

Recipe 1

Drum bus attitude

1. Insert Filter8 on the drum bus or a parallel drum return.
2. Choose a clean low-pass or peak model and keep **Mix** low at first.
3. Add **Drive** until the drums feel denser, then turn **Loudness Match** on and compare honestly.
4. Use **Macro 1 -> Mix** so the effect can be blended during fills.
5. Watch the output meter and leave **SAFE** on while testing heavy drive.

Recipe 2

Rhythmic filter movement

1. Open **MODULATORS** and set a synced LFO or **SPECIAL** movement phrase.
2. Use stamped shapes for short rhythmic hits.
3. Route **LFO1 -> Cutoff** or **LFO1 -> Mix** with a controlled amount.
4. Add **Slew** if fast movement clicks or feels too sharp.
5. Use **A/B** to keep a clean version and an animated version ready.

Recipe 3

Filtered drum fill

1. Use **2 Filters** for a focused fill or **4 Filters** if the fill needs XY movement.
2. Assign **Macro 1 -> Cutoff**, **Macro 1 -> Resonance**, and a small **Macro 1 -> Drive**.
3. Automate the macro over one or two bars.
4. Pull **Mix** back if the fill stops feeling like the same drum kit.

3

Vocals

On vocals, Filter8 should usually support intelligibility first. Use it to focus the voice, control sibilant areas, add air, create throws, or push into formant effects when the vocal becomes part of the sound design.

Vocal rule: if the words get harder to understand, the patch has gone from mix processing into special effect territory. That may be perfect for a throw or ad-lib, but it should be a choice.

Vocal Job	Filter8 Approach	Listen For
Focus	Use a peak or band-pass model gently, with Mix below obvious effect level.	Words moving forward without getting nasal.
De-ess tone	Use a notch-style model or route envelope/follower movement to a narrow area.	Sibilance softening without a dull vocal.
Air	Use high shelf/peak style models and keep drive subtle.	Open top end without hiss and brittleness.
Throw / effect	Use band-pass, formant, phaser, or custom curve with macro automation.	Character that appears for a phrase, then gets out of the way.

Recipe 1

Forward lead vocal

1. Choose a peak or vocal-focus style model.
2. Set cutoff/center frequency around the area that makes the vocal speak.
3. Add tiny resonance; avoid obvious ringing.
4. Set **Mix** so the effect is felt more than heard.
5. Use **Loudness Match** so extra level does not fool the decision.

Recipe 2

Vocal throw

1. Duplicate the vocal to an effect return or automate Filter8 only on the throw phrase.
2. Use a band-pass or formant model for the effect tone.
3. Route **Macro 1 -> Cutoff**, **Macro 1 -> Mix**, and a small **Macro 1 -> Drive**.
4. Automate Macro 1 into the end of the phrase.
5. Use **Output Trim** so the throw does not jump in level.

4

Final Mix Touches

On a full mix or stem, Filter8 should be subtle. Use it for controlled lift, small movement, stereo management, low-end focus, and safe output balancing. If the listener notices the processor before the song, back it down.

Mix rule: work in small amounts, keep **Loudness Match** on, and check the result at the quietest useful level. Most final-touch settings should feel obvious only when bypassed.

Recipe 1

Subtle mix lift

1. Choose a peak, shelf, or gentle hybrid model.
2. Keep **Drive** low and use **Mix** below an obvious effect level.
3. Assign **Macro 1 -> Cutoff** or **Macro 1 -> Character** for a broad finishing gesture.
4. Use **A/B** and **Loudness Match** before deciding.
5. Set final **Output Trim** with **SAFE** available.

Recipe 2

Wider top, centered low

1. Open **SONIC CONTROL** and go to the stereo section.
2. Keep low width narrow or centered.
3. Add high width only until the mix opens.
4. Use **Auto Narrow** if the sides move too much during modulation.
5. Check correlation and mono compatibility before printing.

Recipe 3

Low-end final control

1. Use the low-end or sidechain sections only when there is a specific problem.
2. Tune the detector to the region that needs control.
3. Use split-band behavior instead of full-band ducking where possible.
4. Keep the **Mix** musical and compare against bypass at matched loudness.



Stereo field: check width decisions while the loudest and widest section is playing.



Output: final level belongs here, not hidden inside drive or resonance choices.



Meters: verify level, stereo spread, and correlation before exporting.

Final checklist

1. Loudness Match on for judging.
2. SAFE on while testing peaks.
3. Output trimmed to match bypass.
4. Low end checked in mono.
5. Macros tested at minimum, middle, and maximum.

Back it down when

1. The low end gets wider.
2. The vocal moves backward.
3. Transients lose their shape.
4. The mix sounds better only because it is louder.
5. The effect draws attention away from the song.