WAHIDA AUDIO · ONE8

SOURCE-SPECIFIC GUIDES

ONE8 on bass, drums, vocals, synths, pads and mixes.

Six practical starting workflows built around the current V1.2 filter, standalone Movement, matrix, tone and output pages.

Bass
Motion with a stable foundation.

Drums
Transient-aware colour and rhythm.

Vocals
Intelligible animation and throws.

Synths
Note-aware cycles and animated colour.

Pads
Long-form movement without drift.

Mixes
Subtle tone and safe width.

V1.2 170826 1247 · Build 1.2.1708261247 · Apple Silicon · macOS 11 or later · Intel Macs are not supported.

1 Bass: motion above a stable floor

Preserve weight first; animate the harmonics and filter character around it.

Build the static bass filter field before adding rhythmic control.

Starting recipe

1. Use one low-pass or ladder-style filter as the anchor and a second, brighter model as the motion corner.
2. Keep resonance and Filter Drive moderate until the low notes remain even.
3. Route a slow LFO in +/– mode or an envelope in + mode to Cutoff at low Amount.
4. For a multi-bar line, route Movement to Morph X or Y and compose around the groove.
5. Use sidechain dynamics from the kick only as deeply as needed to create space.

Clean foundation

Keep stereo processing above the region that must remain mono-compatible. Check the lowest octave in mono after every width change.

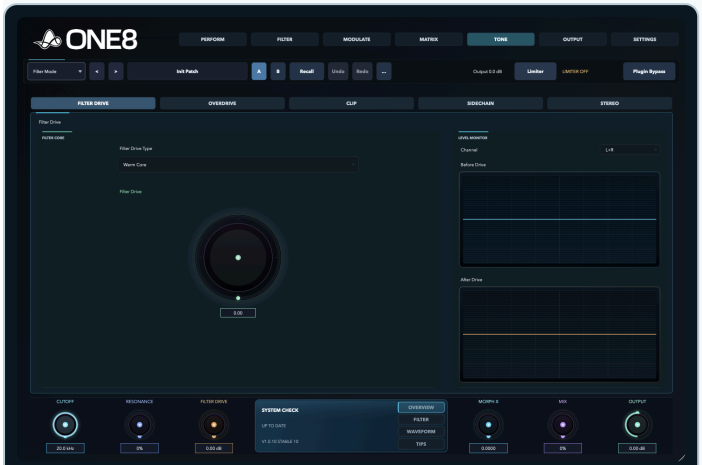
Avoid gating

If sustained notes pulse unnaturally, lengthen follower/sidechain release, reduce route depth, and inspect Movement for hard gates.

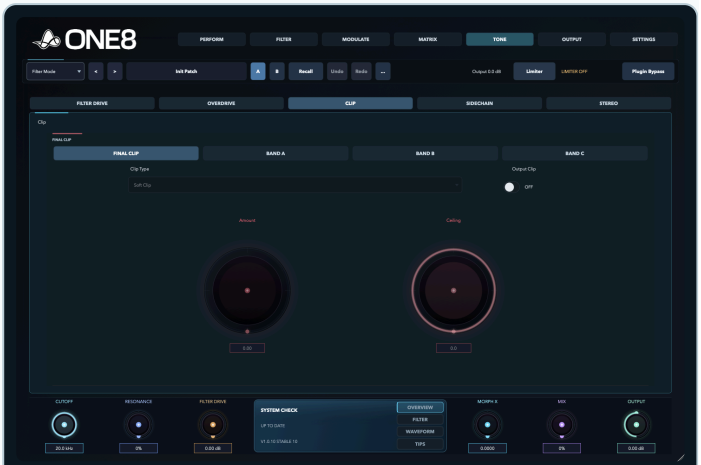
Bass test: bypass at matched input level, then listen on small speakers. The patch should retain pitch and groove even when the deepest sub is not reproduced.

2 Drums: preserve the transient hierarchy

Let kick, snare and hats keep their roles while ONE8 adds movement and spectral character.



Filter Drive can excite the filter before it shapes the kit.



Clip follows Overdrive and precedes Stereo; shape its bands deliberately inside that fixed position.

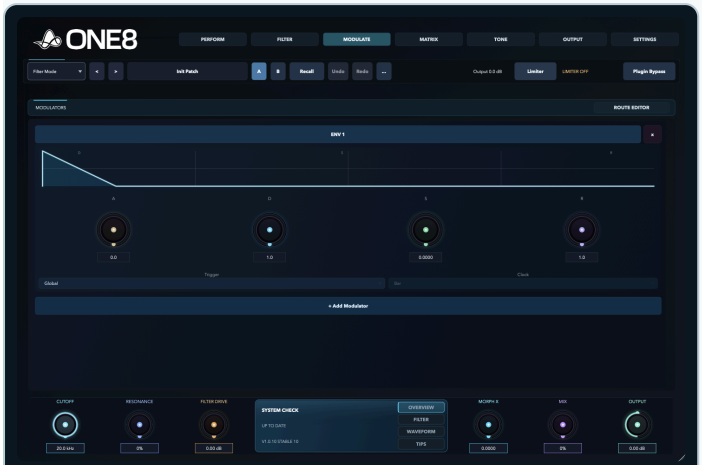
Starting recipe

1. Begin with a gentle filter model and sweep cutoff while the full loop plays.
2. Use an envelope or follower to open on hits. Short attack retains snap; excessive depth can make cymbals spit.
3. Use a tempo-synced LFO for regular pumping or Movement for a fill that evolves over several bars.
4. Put Filter Drive before the filter for resonant bite; use Overdrive later for finished density.
5. Set Overdrive first, then use Clip’s three frequency bands and final ceiling; reduce Output to compare fairly.

Transient check: if the groove feels late or soft, reduce attack/smoothing and bypass Limiter, Clip, Overdrive and Filter Drive one at a time. The production order is fixed, so identify the responsible stage instead of trying to reorder it.

3 Vocals: animate without hiding words

Use motion to support phrasing; reserve extreme filtering for deliberate throws and transitions.



An envelope begins at zero and creates a predictable event contour.

Movement can compose a longer vocal transition without pretending to be an ordinary LFO.

Starting recipe

1. Use a bell, shelf or gentle low/high-pass model to establish the static colour.
2. Route an envelope or follower to Cutoff with enough attack to avoid consonant clicks.
3. For a four- or eight-bar transition, draw Movement and reset it from DAW Transport or Bar.
4. Keep resonance below the point where sibilance dominates; use filter-menu search to audition related models quickly.
5. Automate a macro or route amount for throws instead of leaving an extreme effect active for the whole performance.

> Vocal rule: if the lyric becomes harder to understand, decide whether the moment is intentionally an effect. If not, reduce resonance, drive, modulation depth or wet Mix.

4 Synths and leads: make notes reshape movement

Let pitch position alter modulation speed while the destination route remains musically bounded.

Each LFO has key-tracking Amount, Center and Clamp; the shared source can follow MIDI or a Manual key.

Build a useful static filter field before using note-dependent motion.

Starting recipe

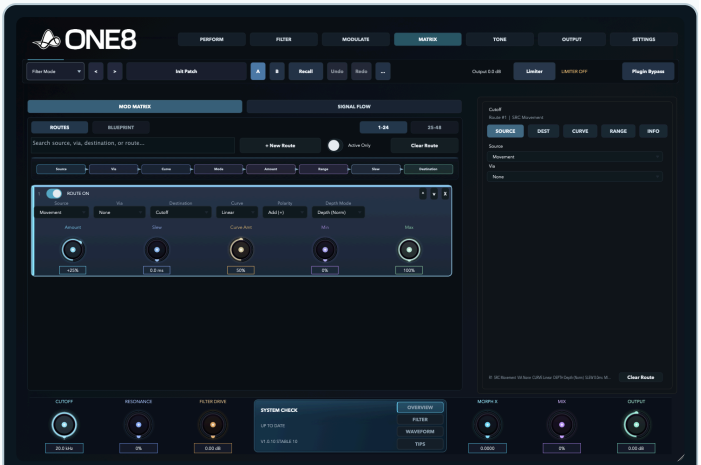
1. Choose two contrasting filters and put Cutoff/Morph in a useful centre position.
2. Sync LFO 1, select MIDI key source and place Center Key near the performance's middle register.
3. Choose Quantized for stepped musical rate changes or Smooth for continuous bending; limit the range with Clamp.
4. Route LFO 1 to Morph X or Cutoff with a conservative +/– Amount and Min/Max limits.
5. Use an envelope triggered from MIDI for note articulation; the ordinary audio-effect format still requires the host to deliver MIDI.

> High notes should not become uncontrollably fast. Reduce Key Track Amount or Clamp before reducing the musical destination route.

5 Pads and strings: compose the long arc

Use Movement for form, an LFO for internal life and Scenes for controlled performance states.

Draw the multi-bar phrase at full length, then refine local details.



Keep the graph directional: Movement can shape LFO energy while the LFO animates the filter.

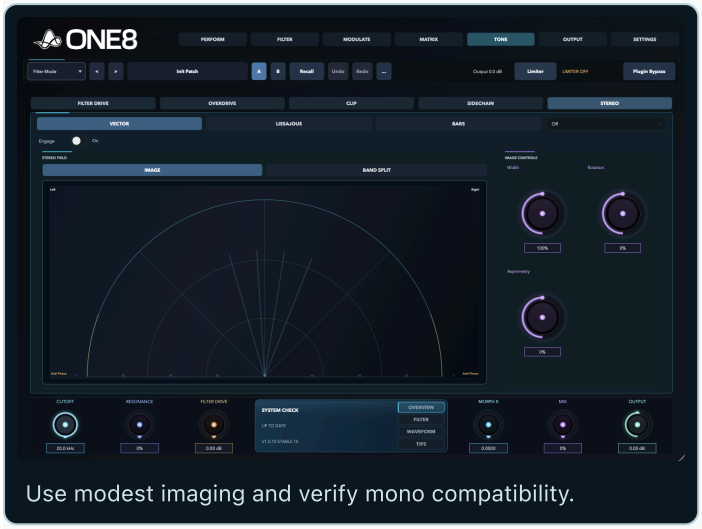
Starting recipe

1. Use four or eight complementary slots and audition the entire X/Y/Z field slowly.
2. Draw a 4/8/16-bar Movement phrase reset from DAW Transport for repeatable arrangement timing.
3. Route Movement to Morph, then optionally route it at low Amount to LFO Depth or Rate for an evolving inner cycle.
4. Use a Bus when the same composite motion should reach Morph, Character and upper-band Width.
5. Store A/B/C Scene values and lock Mix or Drive if those levels must remain constant during scene travel.

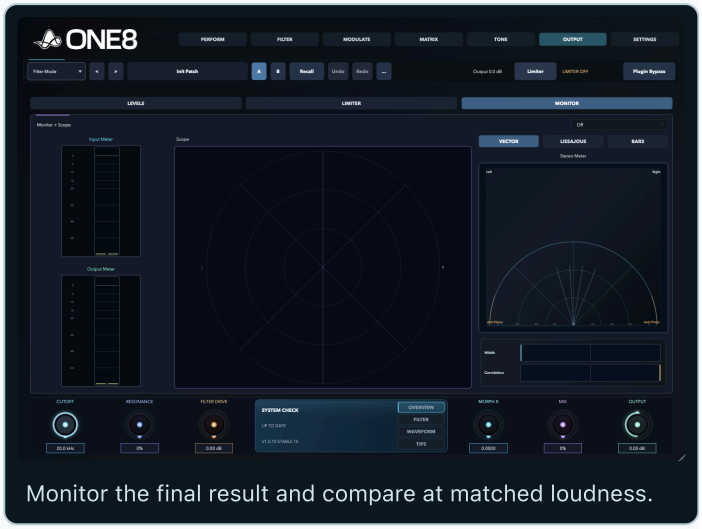
Use Movement smoothing or route Slew to remove unintended steps, but retain Hard Steps when the edge is part of the composition.

6 Mixes and buses: smaller moves, stronger checks

Use ONE8 as a controlled tone shaper on groups and full mixes, not as an excuse to skip gain staging.



Use modest imaging and verify mono compatibility.



Monitor the final result and compare at matched loudness.

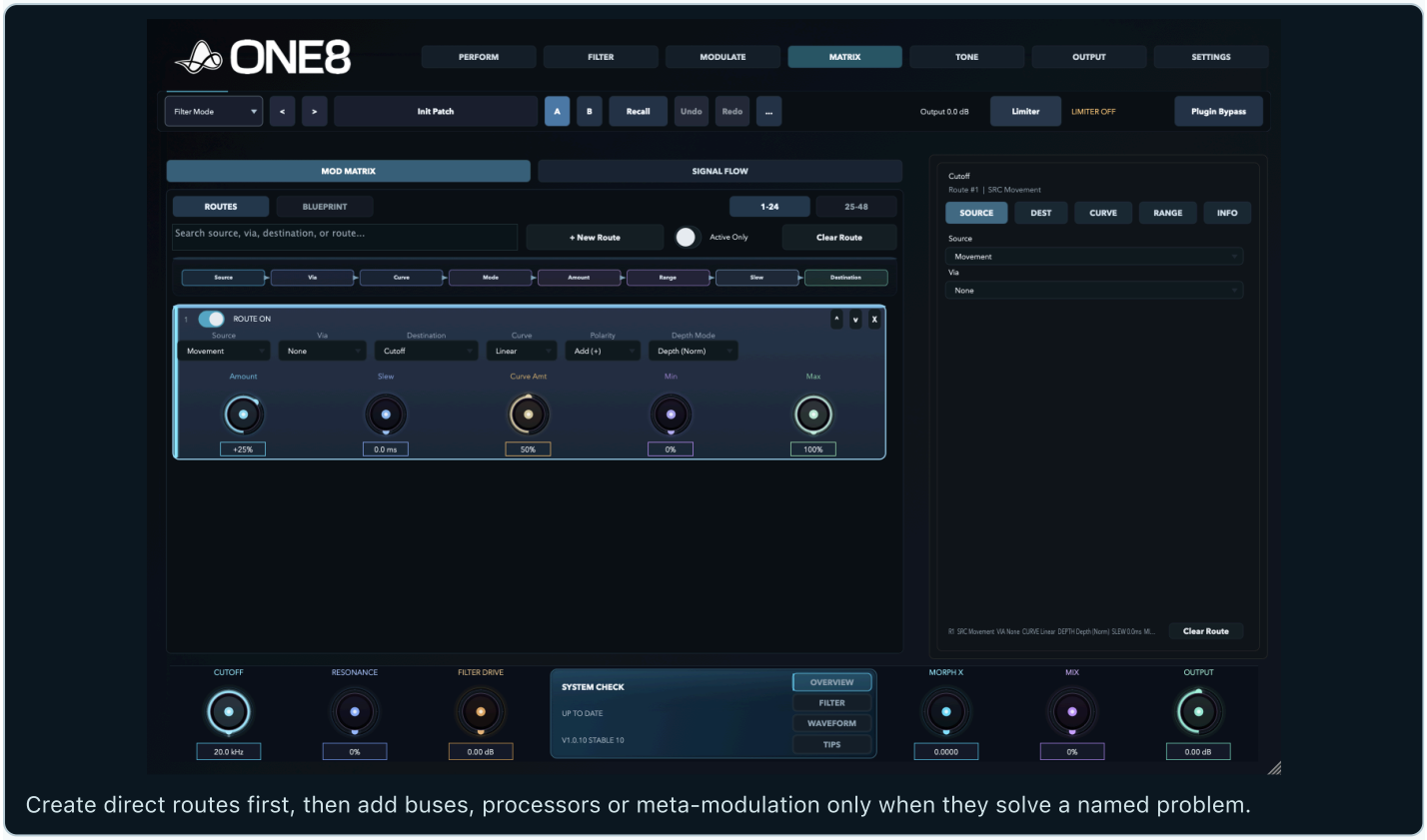
Starting recipe

1. Start from INIT and choose one broad, low-resonance filter action.
2. Keep modulation slow and shallow. A small LFO route in +/– mode can add life without announcing itself.
3. Protect low-frequency centre information before widening upper material.
4. Leave the Limiter off while choosing tone; enable it only if final peak protection is required.
5. Use Match Input before deciding the processing improves the mix.

Bus test: listen through a full section, in mono and at low volume. If the change only sounds impressive during a short loud comparison, it may be level rather than tone.

7 Routing recipes that stay readable

The same matrix language works for every source; only the musical intent changes.

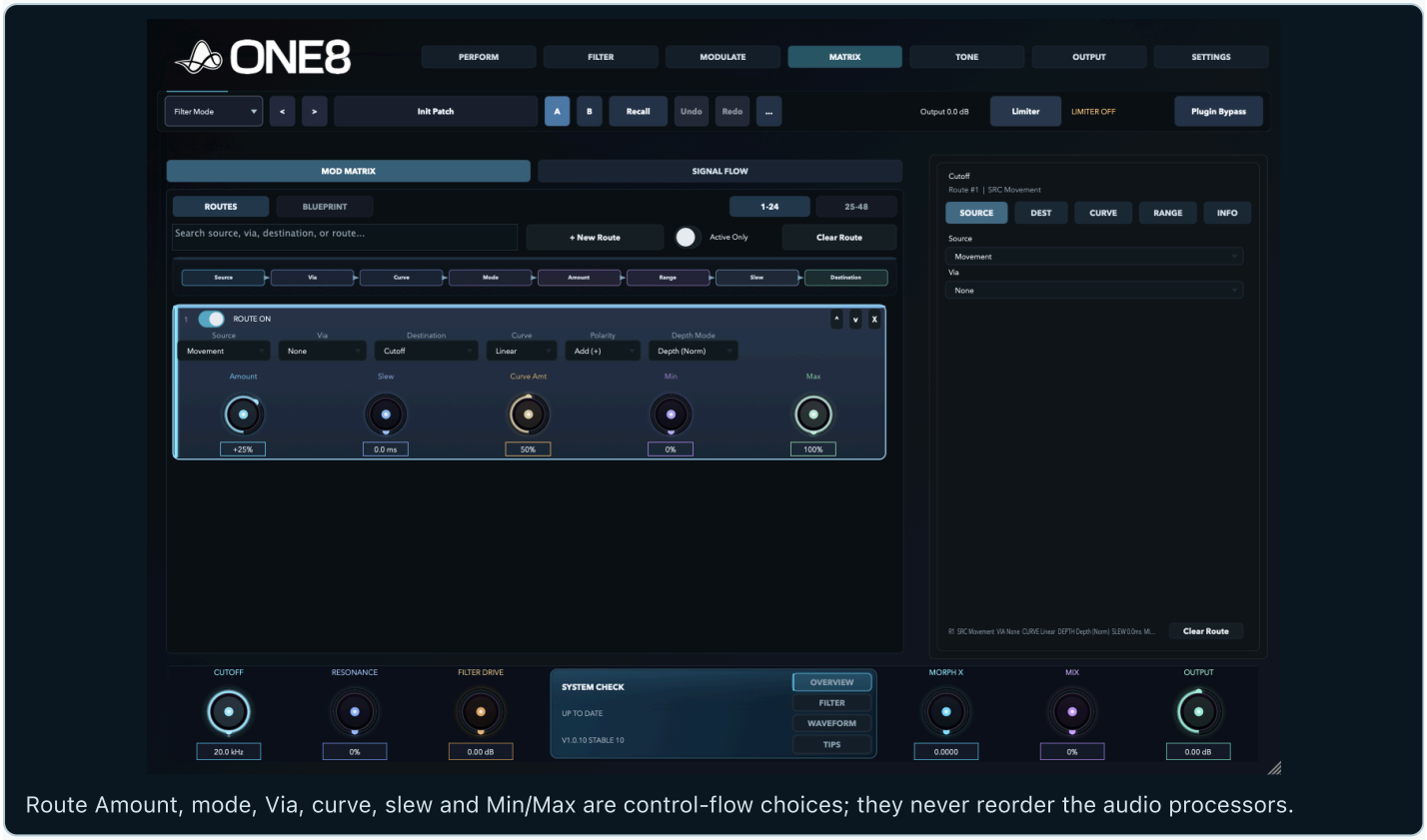


Create direct routes first, then add buses, processors or meta-modulation only when they solve a named problem.

Source	Suggested route	Starting intent
Bass	Movement → Morph X	Compose a multi-bar timbral phrase while the low foundation remains stable.
Drums	Follower → Cutoff	Let hit energy open the filter without imposing a separate rhythm.
Vocals	ENV 1 → Cutoff	Give phrases a repeatable contour whose attack starts cleanly from zero.
Synth lead	LFO 1 → Morph X	Let key tracking alter LFO speed while route limits protect the filter range.
Pad/string	Movement → Bus 1 → Morph/Character	Reuse one long-form gesture across related destinations.
Mix bus	LFO 1 → Width	Use very low depth for slow upper-field motion.
Performance	Movement → LFO 1 Rate	Compose rate evolution while the LFO remains the cyclic source.

8 Matrix rules for every source

A route stays predictable when base value, direction, scaling and limits each have one clear job.



Route Amount, mode, Via, curve, slew and Min/Max are control-flow choices; they never reorder the audio processors.

Base before depth

Set a useful unmodulated value, choose +, – or +/–, then raise Amount. In one-way modes the mode owns direction; +/– preserves Amount sign.

Polarity before repair

If a unipolar cutoff route closes too far, reduce depth or raise the base. Use bipolar only when movement around the base is actually intended.

Via after direct

Add a Via source only when a second control should scale the first—for example, LFO → Cutoff via Envelope. A zero Via output makes the contribution disappear normally.

Clamp before overload

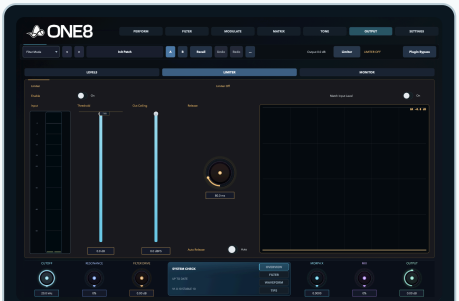
Use Min/Max to keep a destination in its musical range, Slew to soften transitions and a Curve only when its transfer shape solves a named problem.

Use Routes view to search, show Active Only, reorder the deterministic evaluation sequence and manage all 48 rows. Blueprint is the selected-route diagram and quick-edit surface.

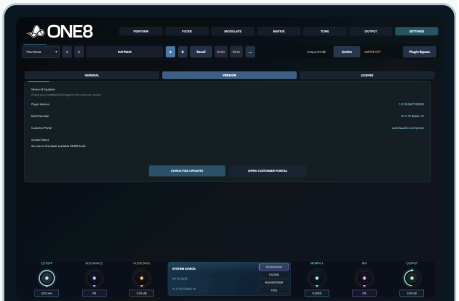
9 Finish and verify every source

Different material needs different tone, but the output discipline is the same.

Set output trim and the fixed-end Mix before matching.



Use visible gain reduction to prevent invisible over-limiting.



Confirm V1.2 170826 1247 and Build 1.2.1708261247.

1. Check the full source range: lowest/highest notes, quiet/loud hits, sibilant phrases or the loudest mix section.
2. Compare Plugin Bypass at matched loudness and confirm neither stereo side disappears.
3. Loop, jump transport and make a short offline render when Movement or transport-synced modulation is active.
4. Save a descriptive preset and note any required sidechain source.
5. If sharing support material, include host, format, macOS and exact ONE8 build; never include licence details in screenshots.

> For every parameter and modulation option, use the full User Manual. All installed documents are at `/Applications/Wahida Audio/ONE8/Documents/` .