WAHIDA AUDIO · ONE8

QUICK START GUIDE

Shape first. Move second. Finish safely.

A short, current route through ONE8's V1.2 filter, modulation, Movement, matrix, tone and output workflow.

1 · Build
Choose filters and establish a static tone.

2 · Animate
Add an LFO, envelope or composed Movement phrase.

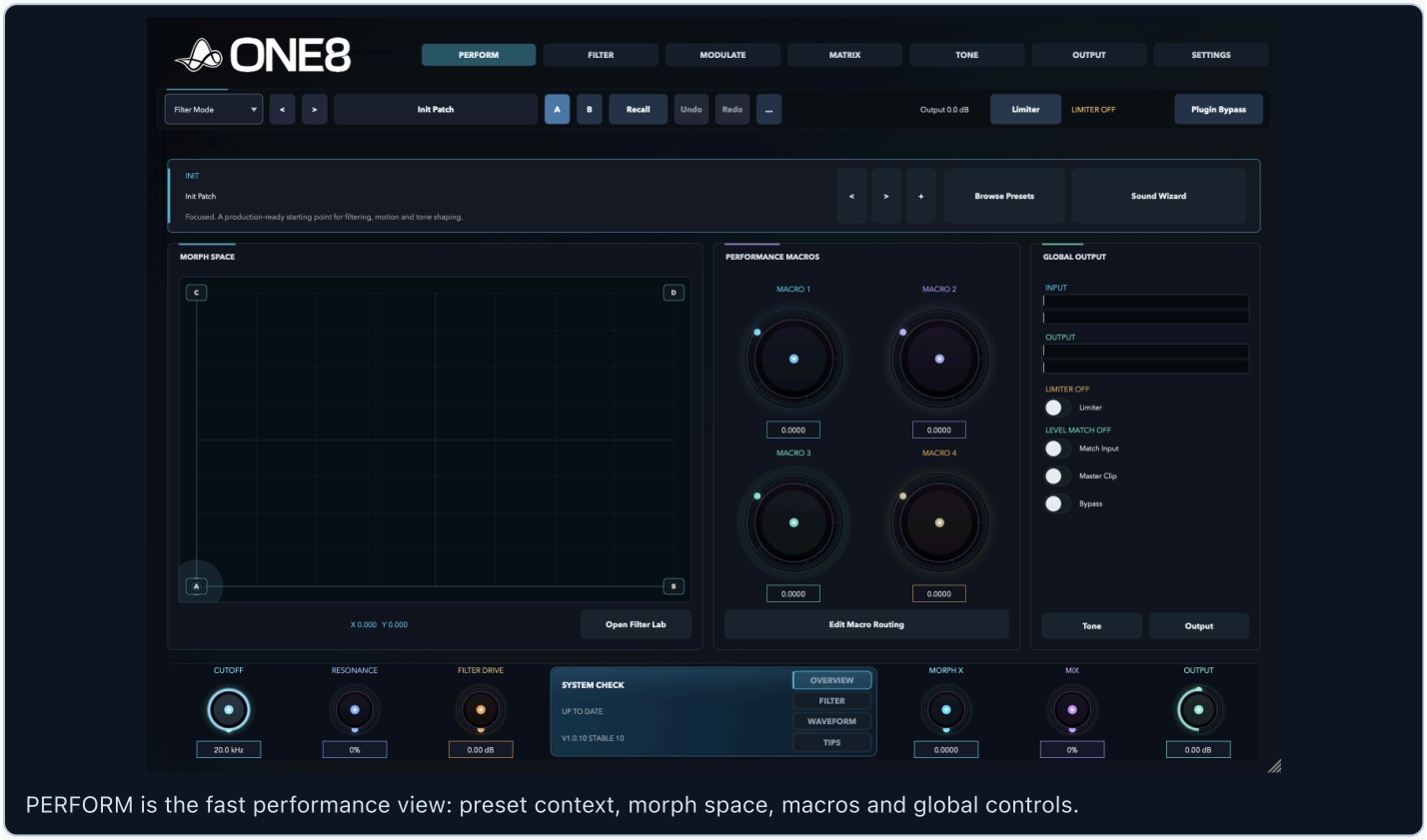
3 · Finish
Control drive, stereo, mix, matching and safety.

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

1 Install, rescan and get oriented

ONE8 is supplied as AU, MIDI AU and VST3 for Apple Silicon Macs.

1. Quit your DAW before running the installer.
2. Install the required formats, then reopen your DAW so it performs a clean plug-in scan.
3. Insert `WA ONE8` on an audio or instrument channel and begin from `INIT`.
4. Confirm the top navigation shows `PERFORM`, `FILTER`, `MODULATE`, `MATRIX`, `TONE`, `OUTPUT` and `SETTINGS`.



PERFORM is the fast performance view: preset context, morph space, macros and global controls.

> **Learn in this order:** FILTER → MODULATE → MATRIX → TONE → OUTPUT. A clear static sound is much easier to animate than a patch whose basic filter balance is unresolved.

If ONE8 does not appear

Restart the DAW, rescan plug-ins, and verify that the host itself is running natively on Apple Silicon rather than under Rosetta.

Installed documents

All supplied guides are installed at `/Applications/Wahida Audio/ONE8/Documents/`.

2 Build the static filter sound

FILTER defines the filter models, routing and X/Y/Z morph result before modulation is added.

The FILTER page shows active slots, response analysis and morph controls.

1. Choose a filter-bank layout and activate only the slots you need.
2. Select a model in each active slot; use the filter-menu search when the catalogue is faster to search than browse.
3. Set cutoff and resonance conservatively, then compare the result at matched loudness.
4. Move Morph X/Y/Z slowly and listen for the useful region before assigning modulation.
5. Add Filter Drive in small increments. If transients become rough, back it down before adding post-filter drive.

> **Legacy and Z modes:** these choose different, controlled morph behaviours. Use the mode that matches the patch, then audition all intended morph positions before saving.

Start simple

Two complementary filters in parallel are a dependable first patch. Four-slot designs are most useful when each corner has a clear role.

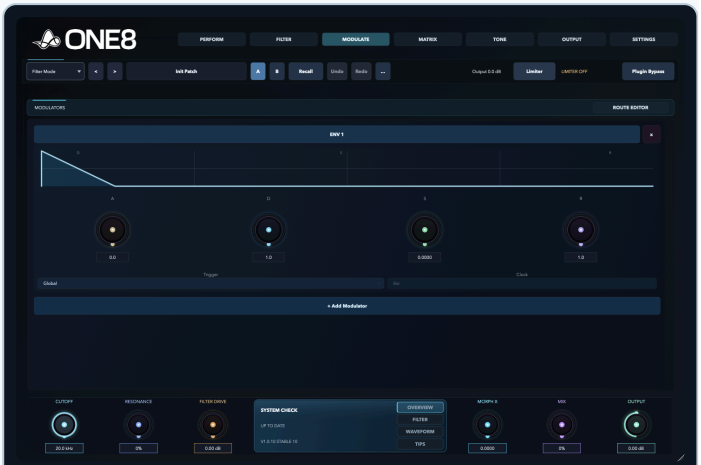
Keep headroom

Resonance, Filter Drive and multiple filter paths can all add level. Leave output protection for the end rather than relying on it to hide an overloaded filter stage.

3 Add one modulation source

Use cyclic sources for repetition, envelopes for event shape, and Movement for a composed phrase.

LFO: repeating cyclic modulation with rate, phase, shape and sync controls.



Envelope: attack, decay, sustain and release driven by its selected trigger.

LFO

Choose shape, free/synced rate, depth, start and delay, then route it in MATRIX. The route's +, – or +/– mode determines one-way or around-base movement.

Envelope

Attack begins from zero. Select the correct trigger, then shape the rise, fall, sustain and release for the source material.

Follower

A follower turns input or sidechain level into control movement. Adjust response timing so it follows musical energy instead of individual waveform cycles.

One-source rule: first prove one route at an audible but controlled amount. Add a second source only when you can describe what it contributes.

4 Compose with Movement

Movement is a standalone, phrase-oriented modulator for evolving sequences across 1, 2, 4, 8 or 16 bars.

Movement appears alongside LFOs, envelopes, followers, buses and processors as a first-class source.

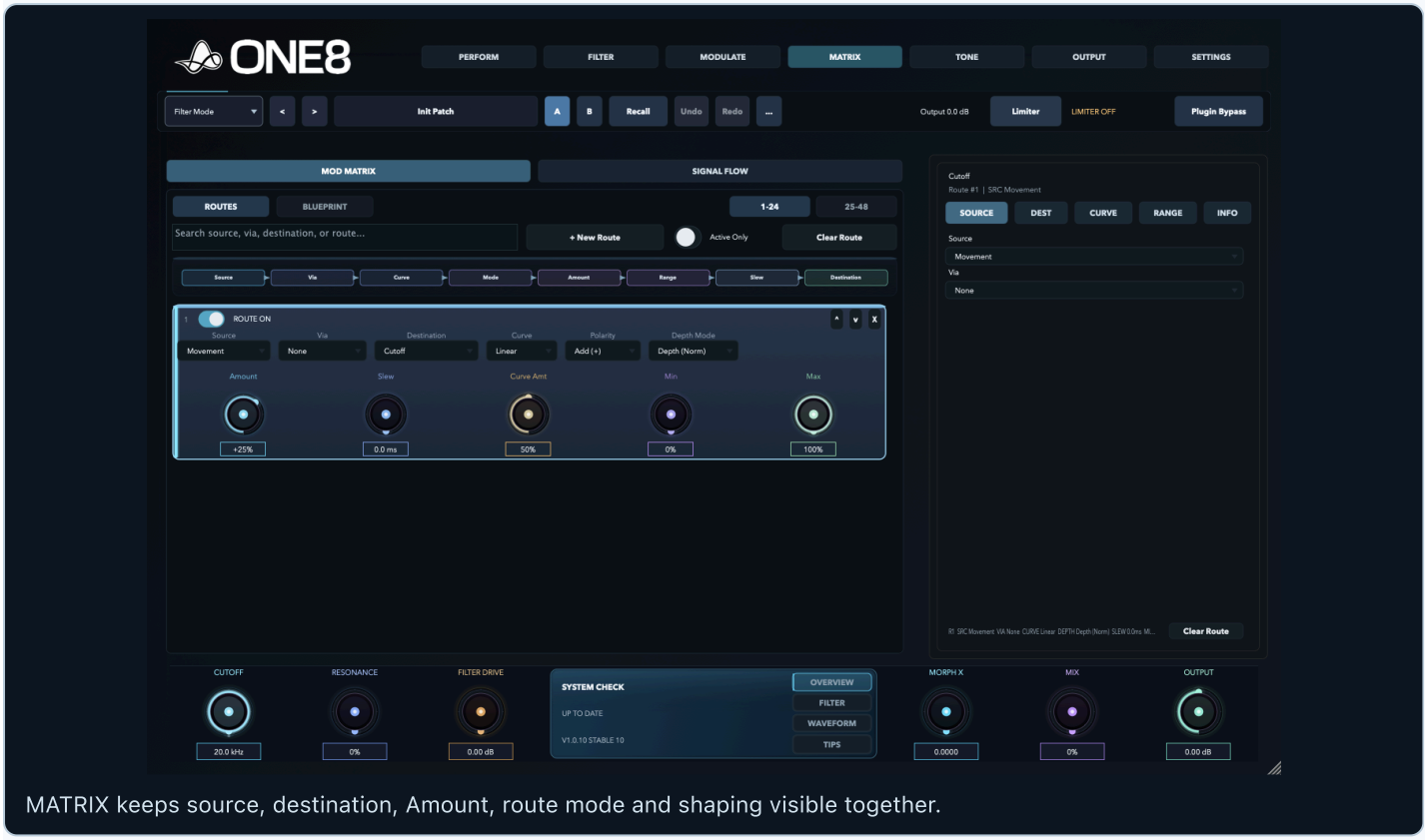
- **Polarity:** Unipolar outputs 0…1; Bipolar outputs –1…1 around the destination's base value.
- **Playback:** Loop repeats, One Shot runs once, and Hold retains the appropriate terminal value.
- **Reset:** choose Free, DAW Transport, Bar, MIDI Note, Main Trigger or Sidechain Trigger.
- **Rate and feel:** Half, Normal or Double rate; Start position, Amount, Invert and smoothing refine the phrase.

Draw on the timeline or stamp shapes; use grid snapping, zoom, scroll, templates, copy/paste and undo/redo.

> The live playhead and final-output trace show what the source actually emits after polarity, intensity, inversion and smoothing—not only the stored curve.

5 Connect it in MATRIX

The source creates control data; a matrix route decides where it goes and how strongly it acts.



MATRIX keeps source, destination, Amount, route mode and shaping visible together.

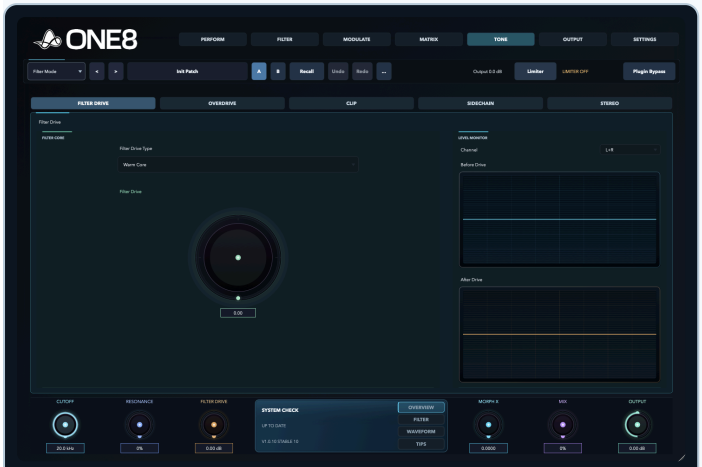
1. Create a route and choose the source: for example `LFO 1`, `ENV 1` or `Movement`.
2. Choose a destination such as Cutoff, Morph X/Y/Z, Drive, Mix, Width, a modulation bus or an appropriate LFO parameter.
3. Raise Amount gradually. In + and – modes the mode owns direction and Amount supplies magnitude; +/– mode preserves Amount sign.
4. Use Via, curve, slew and Min/Max only after the direct route works; watch the destination indicator while listening.
5. Rename or group performance intent with macros only after the direct routes behave correctly.

> **Meta-modulation:** Movement can modulate an LFO's rate or depth. Keep the primary LFO stable first, then add a small meta amount so the relationship remains predictable.

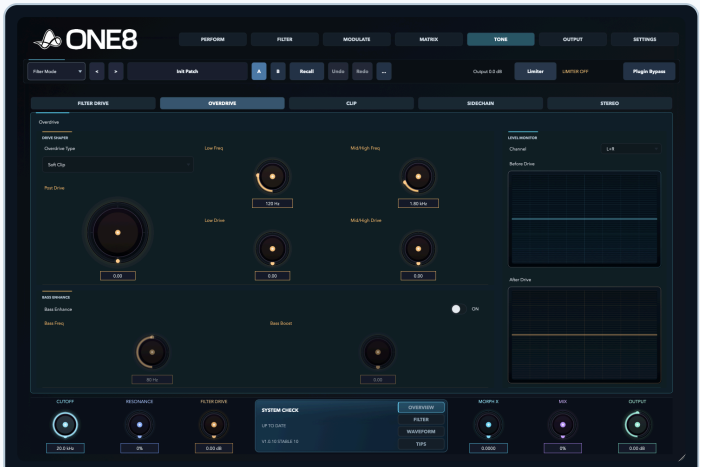
Source → route mode/curve → Amount → destination's base value → parameter smoothing → audio engine

6 Shape tone through the production path

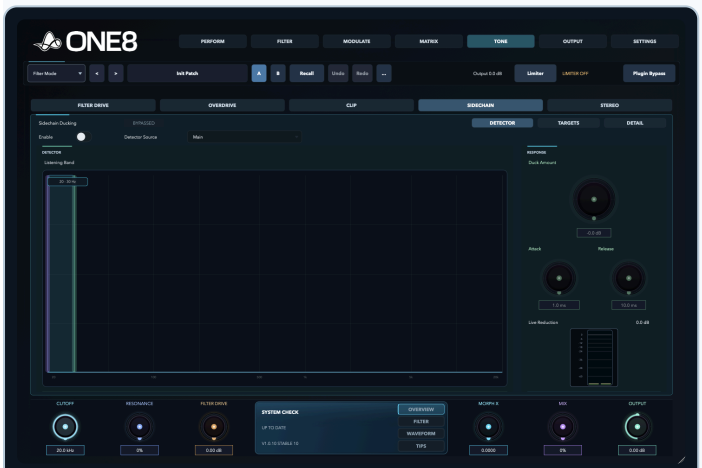
TONE contains the stages that make a moving patch controlled, wide and mix-ready.



Filter Drive acts before the filter/morph engine; use it for excitation, not level repair.



Overdrive adds post-filter character before Clip contains peaks and Stereo Imaging shapes the finished field.



Sidechain dynamics create space from an external detector when the host supplies a sidechain.

Stereo processing should preserve a stable low end and survive mono checking.

Current signal-flow principle: Filter Drive excites the filter bank. Low-end/sidechain dynamics follow filtering; then the fixed path is Overdrive → Clip → Stereo Imaging → Mix → Output → Match Input → Safety Limiter. Creative routing remains inside Filter/Morph and MATRIX.

Drive and clip

Filter Drive is pre-filter. Overdrive is post-dynamics and adds low/mid-high emphasis plus optional Bass Enhance. Clip has three draggable frequency bands and a final full-band page.

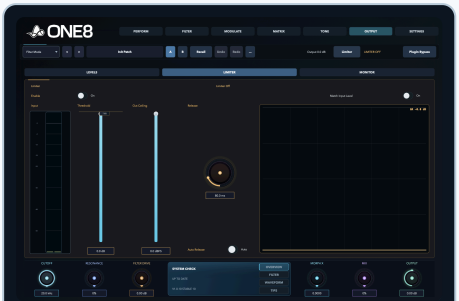
Sidechain and stereo

Detector/Targets/Detail set the listening band, timing and up to three duck bands. IMAGE and BAND SPLIT then set overall and frequency-dependent width.

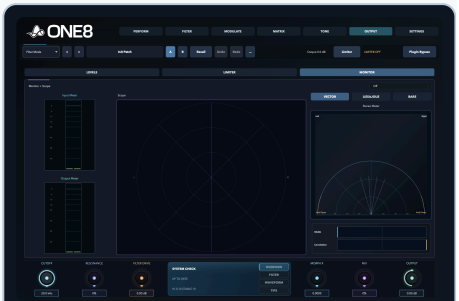
7 Set output, mix and safety

Make the final comparison fair, then save the patch.

LEVELS: trim, pan, Mix and Match Input.



LIMITER: final peak protection and gain-reduction feedback.



MONITOR: compare levels and inspect the final signal.

1. Set `Mix` after the completed wet tone path. Output and Match Input then act on the whole blend.
2. Enable `Match Input` when judging whether the processing is genuinely better rather than merely louder.
3. Use the Limiter for controlled peak protection, not as a substitute for headroom upstream.
4. Compare Plugin Bypass only after levels are aligned; bypass is latency matched.

Input trim/pan/mono → Filter Drive → Filter/Morph → low-end & sidechain dynamics → Overdrive → Clip → Stereo → Mix → Output trim/pan/mono → Match Input → Safety Limiter → latency-matched Bypass

8 Save, compare and recover the work

Presets store the sound; the host project also stores complete session context.

Preset menu

Open the preset name for four clear groups: Sound Wizards, Starting Points, Your Presets and Preset Tools. Standard Guided Setup and Advanced Full Control are direct actions in their own first section; Init, Quick Picks, Favourites and the categorized factory library sit below them.

User library

Save into folders or subfolders; import a preset/bank; rename, duplicate, export or delete. Product labels distinguish effect and sampler-format files in shared storage.

A/B and snapshots

Store A and B before a risky edit, Compare without overwriting, and use Recall/Copy menus to store, swap or recall. Undo/Redo keeps up to 20 supported changes.

What is saved

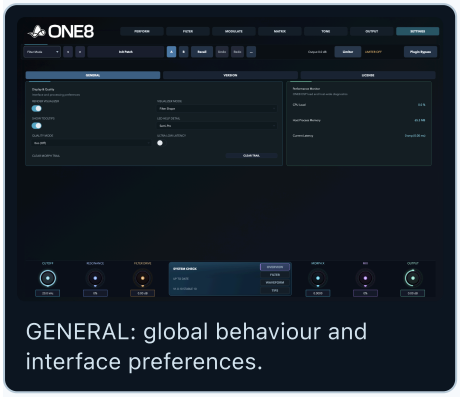
Parameters, custom filter curves, the 1,025-point custom LFO, Movement phrase/beat metadata and supported editor preferences recall with preset or project state.

1. Save a descriptive user preset.
2. Save the DAW project, close and reopen it, then verify routes, timing and filter assignments.
3. Jump transport and make a short offline render if Movement, Clock Sync or trigger reset behaviour matters.

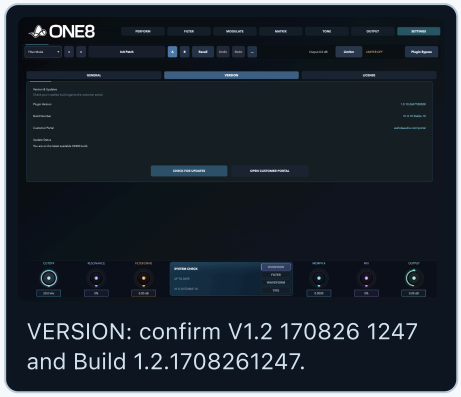
> Use Light/Medium/Bold Variation only after storing the original. A variation changes musical controls; it is not a random reordering of the audio path.

9 Settings, version and licence

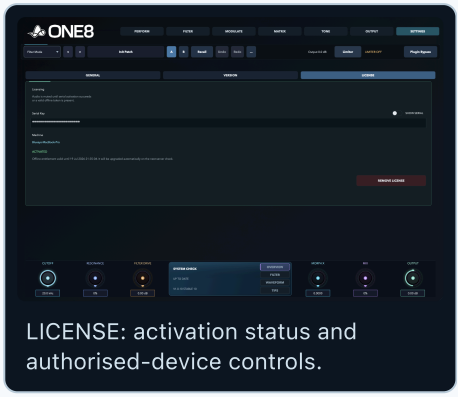
Verify the exact build before reporting a problem or sharing a patch.



GENERAL: global behaviour and interface preferences.



VERSION: confirm V1.2 170826 1247 and Build 1.2.1708261247.



LICENSE: activation status and authorised-device controls.

General

Control visualizer rendering, tooltips/help depth, Eco/Standard/High quality, Ultra Low Latency and morph-trail clearing. Host Process memory is not a ONE8-only figure.

Support

Include host and macOS versions, plug-in format, the displayed ONE8 build, a minimal preset and exact reproduction steps. Never include a visible serial.

Next: the Advanced Walkthrough explains signal-flow decisions and meta-modulation. The full User Manual documents every host parameter, modulation source, route family and stored Movement setting.