

Welcome to BassShaper

MIX BASS LIKE A PRO



Supported Formats: VST, VST3, AU, AAX, Windows, and MacOSx both Intel and Apple Silicon-based CPUs as well as Native AAX format. It should work on all major DAWs and 3rd party plugin-supported audio editors.

Introduction

In mixing and mastering, the bassline region is often the most challenging for engineers. Bass sounds are typically the final and most critical elements to mix, forming the foundation of a track. While the motto “Magic is in the midrange” has been popular, in modern music, it has evolved into “Magic is in the low-end.”

BassShaper by W.A. Production is a bassline mixing plugin designed by experienced audio engineers who have devoted years to mixing and mastering. Combining the finest algorithms in digital signal processing, BassShaper enables you to complete bassline mixing in a fraction of the time while offering unique features not found in any other audio plugin. This reduces the risk of ruining basslines with traditional methods and allows you to achieve stellar bassline performance with minimal errors. Say goodbye to struggling for tonal balance and hello to flawless bassline mixes.

Installation

Please close your DAW first. When you download the installation files, double-click the package to install the plugin just like any other application. Start your DAW; it should scan the installed BASSSHAPER and appear in your plugin list under the W.A. Production brand. Follow the installation instructions specific to your digital audio workstation (DAW).

Trial/demo

The plugin will fully function for 14 days. If you have purchased a license, please click the “ACTIVATE” icon on the plugin GUI to activate it. Then, follow the steps.



Input/Output Controls

On the left and right sides of the interface, you'll find input and output meters and there are input and output knobs to adjust the gain. Use these controls to:

Lower the gain if the incoming signal is too loud.
Increase the gain if the signal is too weak.

The plugin is tuned for specific gain staging values, and please make sure the signal is not under the minimum required gain with the indicator "MIN". The knobs allow you to adjust the gain by -24 dB and +24 dB. Find the sweet spot for both the input and output signals for optimal results.

It's time to shape your bass



Tonal Control Knobs



Deboom

Those familiar with W.A. Production's popular KickShaper plugin, used by Grammy-winning engineers, may recognize the unique Deboom feature. While Deboom in BassShaper shares the name, its algorithm is entirely different. Unlike kicks, which have sharp transient information, bass sounds often have soft transients. In KickShaper, Deboom is triggered by transients, whereas in BassShaper, it's activated based on bassline amplitude.

This unique algorithm smoothens the excessive boominess in bass notes without missing any, resulting in a cleaner bass frequency.



Level

Just like vocals, a properly leveled bassline provides the foundation your mix needs. This is precisely why bass-riding plugins have remained popular for years. Unlike traditional riding plugins, BassShaper's leveling algorithm is not triggered by the strength of the incoming bass signal but instead by a pink noise signal, specially tuned for this purpose. This noise-triggered level is then matched with the incoming signal to apply precise volume matching, resulting in a smoother and more consistent bassline level. Amplitude fluctuations in bass notes are significantly reduced through linear gain adjustments, ensuring a well-balanced and consistently audible bassline throughout the track.



Demud

If you've used W.A. Production's VocalShaper plugin, you might think the Demud feature is the same, but it's different and specifically designed for bass sounds. Demud dynamically and statically suppresses muddiness caused by note transitions and resonances. Using the "PITCH TRACKING" system ensures clarity across all bassline notes.



Punch

One of the biggest issues with bass sounds is the inconsistency of transient intensity during note transitions. Traditional compressors tend to compress the entire bassline. The Punch knob, however, targets only the transient-heavy portions of the bassline, compressing or expanding them precisely. Unlike a transient designer, which often misses softer bass transients, Punch focuses on the initial milliseconds of each note for effective processing with psychoacoustics filters.

Fade

Every bass note, long or short, has a tail (fade-out area). The Fade control works inversely to Punch by compressing or expanding only the tail sections of bass notes. This allows you to shorten long bass notes or lengthen short ones, giving you complete control over the bassline groove with psychoacoustics filters.

Subtone



Unlike the transient nature of kicks, bass notes are often more sustained and widespread and we can use subsynth generators. Subtone acts as a low-frequency generator to enhance weak bass notes. For example, after applying Deboom and Demud, Subtone adds healthy density to bass notes.

SUB – CENTER – HIGH

Subtone doesn't just add frequencies to the input signal's bass note; it also allows for tonal enrichment using SUB and HIGH. SUB generates frequencies one octave below the main note, while HIGH produces frequencies one octave above.

Sat EQ



This magical tone control isn't a typical EQ. SAT EQ uniquely splits bass sounds into three linear bands (LOW, MID, HIGH) and applies broad-range band gain instead of traditional EQ gain. The magic lies in its ability to add saturation proportional to the band gain adjustments. Which means it will add saturation even if you boost or cut. Even when reducing the gain, the bass retains richness, avoiding the common problem of bass notes becoming inaudible in a full mix.

Boost or cut bands for a fuller, more pronounced bass mix, even on small speakers, or use the gentle CUT knob for minimal phase interference with a 6dB/octave slope.

Enhance



Press

We couldn't imagine a bassline without a touch of mighty compression, just in case. The unique and smooth character of 670-style compression is available if you want to add some sauce to your bass notes.

Heat

If you're looking for dirty, meaty basslines with plenty of character, Heat will effortlessly enhance and enrich your bass notes. The perfect saturation color, tailored for basslines.

Depth

Depth is an impulse response of the default state of a famous LA compressor. When you run your signal through a hardware LA compressor, even if it doesn't apply compression, it adds a subtle, reverberant depth. We captured the impulse response of the LA compressor's default state and enhanced it further to make it more pronounced. A lovely depth for your basslines.

Mix

The Mix knob acts as a DRY/WET control, allowing you to blend the processed and unprocessed sounds for parallel processing.

Other Controls



PRESETS MENU: You can select pre-made presets or save your own categories and presets here.

COPY, A, B, UNDO, REDO: These are self-explanatory controls for testing 2 different settings or undoing/redoing actions.

PHASE FLIP: You can flip the phase to hear if your bassline sits better with relative sounds such as kicks.

RST: It will reset all parameters except input and output since you don't want to reset your gain staging. Please note: once it's pressed there is no way to UNDO reset button as RST is a trigger button with no static on/off stage.

AGC: Auto Gain Compensation. The real power of BeatQuake is added gain to the sound, but if you wish to compensate for the gain you can use the AGC button to auto-compensate continuously.

X4: Activates 4 times high-quality linear oversampling to avoid unwanted aliasing but this will increase CPU usage. Most of the time, you won't need it but it's there just in case.

LIM: This is a protection limiter before the OUTPUT knob. You can still manually adjust the output gain as it will work as CEILING when the LIM button is activated.

LIMIT: This button will activate the Output Limiter preventing clipping.

BYPASS: This button bypasses the plugin.

