WideBuddy

AJJA SONIC

WideBuddy splits your sound into four frequency bands and lets you set the stereo width of each one on its own. Pads and guitars that open up wide, a centre that stays put, bass that stays solid and mono: and on a mono speaker your mix sounds just as full as before.



1 · Pick a preset

Click the name at the top for the list, or step through with the arrows.

2 · Set the bands

Drag the white lines in the crossover bar to split the sound where it matters.

3 · Widen each band

Turn up Spread on the bands you want wider; Width narrows what's already there.

4 · Keep the bass mono

Drag the line above the crossover bar to set where the added width stops.

01 How the sound flows

Everything in WideBuddy follows one path. Your signal comes in, gets split into four bands, and each band gets its own level and stereo treatment before the bands are added back together.



Every band runs this chain on its own, so you can keep the lows narrow, open the mids a little and the top a lot, all at once. Width and Spread only ever change the stereo part of your sound (the difference between left and right): whatever you do with them, the mono sum keeps its level and tone.

The editor at a glance

Header

Presets and their locks, undo / redo, Bypass and Options (Crossover quality, Spread quality, window size and more).

Crossover

The bar across the top left: your four bands, where they split, what's coming in, and the two mono bass lines above and under it.

Stereo

Two knobs that turn all four bands' Width and Spread up or down together.

Scope and meters

What your output looks like in stereo, how much of it would cancel in mono, and the input and output levels.

Master

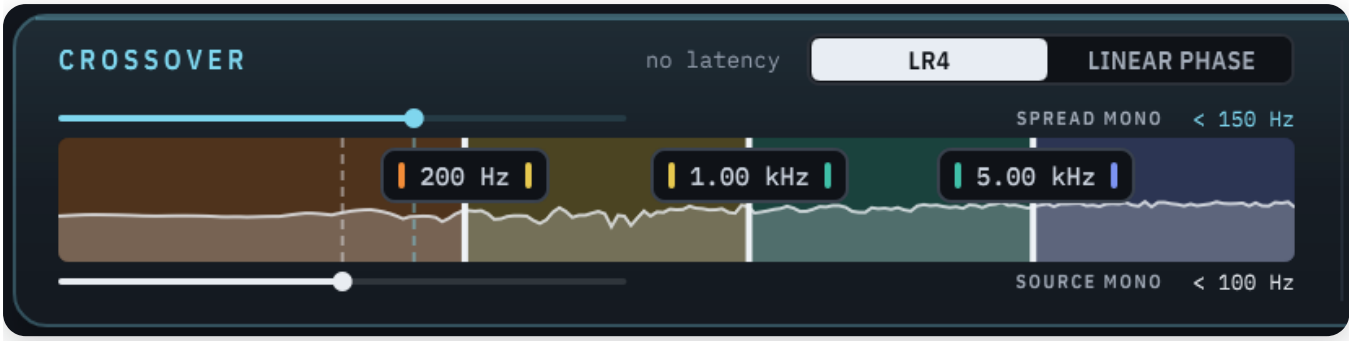
Input, Output, the link between them and the limiter.

Band cards

One per band: its stereo picture, Width, Spread and Level, plus Solo, Mute and Bypass.

Good to know. Everything you can drag can also be double-clicked to reset it, and every value box can be clicked to type an exact number. Hold **Shift** while dragging for fine adjustments.

02 The crossover



With the mouse over the bar, the split frequencies fade in as tags.

What you're looking at

- **The four coloured areas** are your bands, from 1 Low on the left to 4 High on the right, on a scale from 20 Hz to 22 kHz.
- **The white lines** between them are the splits: `200 Hz`, `1 kHz` and `5 kHz` to start with.
- **The light shape** is a small analyser of what's coming in, so you can see where the energy of your sound sits before you split it.
- **The line above the bar** is Spread mono, **the line under it** Source mono (see chapter 03). Where each one ends, a dashed line runs down through the bar.

What you can do

- **Drag a white line** left or right to move a split. Neighbouring splits keep about half an octave apart.
- **Point at the bar** and the three frequencies appear as tags. Drag a tag, or click it and type (`1.2k` works), then press Return.
- **Click a white line** and use the arrow keys to nudge it; hold Shift for small steps.
- Each band card shows its range in its header, e.g. `200 – 1k`.

LR4 or Linear phase

The two buttons beside the title choose how the bands are split. Both are Linkwitz-Riley crossovers at 24 dB per octave: the bands add back up flat, so with nothing changed the sound comes out as it went in.

`LR4` (the default)

No latency. Right at the splits the bands are slightly shifted in time against each other, as with any analogue-style crossover; you'd rarely hear it. Use it while playing, recording and mixing.

`LINEAR PHASE`

The same four bands with no shift in time at the splits: transients stay exactly as they were. It adds about **48 ms of latency**, shown beside the title. Your DAW compensates automatically, so everything stays in time, but it's not for live playing. The Mastering presets use it.

Switching between the two fades out briefly and back in, so it never clicks. **Options › Crossover quality** switches it too.

03 Band cards & stereo



Each band has its own card, with the band's name and frequency range at the top.

The radar

The band's stereo picture. **The white fan** in the middle is its **Width**, **the coloured wedges** either side its **Spread**. Drag up or down on the fan for Width, beside it for Spread.

Width

The band's own stereo. `100 %` (the default) leaves it as it came in; turn it down to narrow it, all the way to mono at `0 %`. Width never makes a band wider than it was.

Spread

Adds new stereo width to the band, from none (the value box shows "mono") to `100 %`.

Level

The band's loudness. It points straight up at 0 dB, turns all the way down to silence, and up to +24 dB at most.

S M B

Solo plays only the soloed bands (you can solo several). **Mute** silences a band. **Bypass** lets a band through with its stereo exactly as it came in (no Width, no Spread); its Level still applies.

How Spread works

Spread builds new width out of the band itself, so it works just as well on a mono source as on a stereo one: a mono synth or a centred vocal opens up the same way.

The width it adds is made to **cancel out completely when left and right are summed to mono**. Play your mix on a mono speaker and every band keeps its full level and tone, even with Spread at 100 %. It also stays centred: nothing leans to one side or hops between the speakers.

Mono bass

The two thin lines above and under the crossover bar. Drag along a line to set where it ends; a faint track shows how far it can go (up to `500 Hz`). Click the value at the right to type a frequency.

Spread mono (above the bar): no width is added under this frequency (`120 Hz` to start with), so the bass stays solid and centred. Its lowest setting is `20 Hz`.

Source mono (under the bar): folds the original stereo to mono under this frequency, which tightens up bass that came in too wide. Off by default; drag it to the left edge, or type `off`, to switch it off again.

HQ

Options › Spread quality › High quality switches Spread to its high-quality mode. The band passes through exactly as it was while the width is added, which keeps sharp transients a touch cleaner.

HQ adds about **5 ms of latency**. Your DAW compensates automatically, so everything stays in time, but leave it on Standard while you play or record through the plugin.

04 Stereo, scope & master



Stereo

Width

Turns all four bands' Width down together. `100 %` leaves each band at its own Width; `0 %` makes the original stereo of all four mono. Handy for checking how much width your source brings.

Spread

Turns all four bands' Spread up or down together. At `50 %` every band gets half its Spread; at `0 %` none is added.

Scope and meters

Correlation

The bar on top. `+1` is mono, around `0` is very wide, and below 0 (it turns orange) parts of your sound would cancel when summed to mono. The thin mark holds the lowest reading for a moment.

Scope

Your output as a cloud of dots: mono is a straight line up the middle, the wider the sound, the wider the cloud.

IN and OUT

The input and output levels, left and right, red above 0 dBFS.

Master

Input and Output

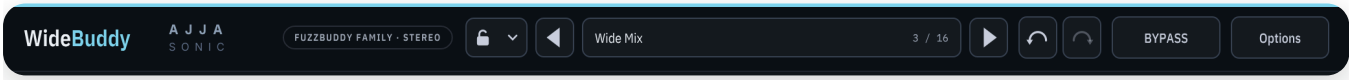
The level going in and the final level, ±20 dB, `0 dB` to start with.

Link (the chain)

When on, turning Input up turns Output down by the same amount.

`LIMIT ±1.0`

A hard ceiling at 0 dBFS, on to start with. The LED glows green when it's on and red while it's catching overs. Switch it off for unlimited output, carefully.



Presets

Step through with the arrows, or click the name for the full list: Init, then Basic, then a flyout for each group (Mix Bus, Mastering, Instruments, Corrective), then your own under **User**. **Save As...** stores the current sound, **Delete** removes one of yours, and **Open presets folder** shows where they live.

Preset locks

Keep **Input** and **Output** as they are while you browse presets: click the padlock next to either. Locked padlocks turn amber and a thin outline shows what is kept. The padlock button left of the presets shows how many are on; click it for the list. Locks are saved with your session, never in presets.

Undo and redo

Every change, preset loads included. `Cmd+Z` / `Shift+Cmd+Z` on the Mac, `Ctrl+Z` / `Ctrl+Y` on Windows.

Bypass

Hands back your untouched signal, with a quick crossfade so it never clicks, and with the same timing as when it's on, so you can compare in Linear phase without the track jumping.

Options

Authorisation, Band level range, Crossover quality, Spread quality, Window size, **Show tooltips** (point at any control for a short description) and About (the Ajja Sonic logo opens About too).

Band level range

How much of the boost the Level knobs show: up to +3, +6, +12 (the default) or +24 dB. A smaller range gives finer control near 0 dB; it never changes the sound.

Window size

Drag the corner, or **Options › Window size**: 75 to 150 % or **Fit to screen**. Remembered, and never larger than your screen.

05 Handy moves

Reset a control	Double-click it
Fine adjustment	Hold Shift while dragging
Type an exact value	Click a value box, type, press Return
Type a split frequency	Point at the crossover bar, click a tag, type (`1.2k` works)
Switch Source mono off	Drag its line to the left edge, or type `off`
Hear how wide the source itself is	Turn the Stereo **Width** to 0 % and back
Check your mix in mono	Load **Mono Check**: no added width, all bands mono
Keep Input / Output while browsing presets	Click its padlock, or the padlock button left of the presets
Your DAW's shortcuts (Save, Quit…)	Work as usual while the plugin window is in front

Factory presets

Init: everything at its default, no width added: a clean four-band split. **Basic**: the starting sound for new instances, gentle width from the low mids up.
Mix Bus: Wide Mix · Air Lift · Wide Mids · Subtle Glue
Mastering: Mono Bass · Tight Low End · Master Sheen (all in Linear phase)
Instruments: Synth Pad · Vocal Focus · Guitar Double · Drum Room
Corrective: Narrow Highs · Centre Focus · Mono Check
None of them changes Input, Output or a band's Level, so the mono sum stays as loud as it was.

Your presets are kept in `~/Library/Ajja Sonic/WideBuddy/Presets` on the Mac and `%APPDATA%\Ajja Sonic\WideBuddy\Presets` on Windows.

Activation

The first time you open WideBuddy, it asks for the **email** and **serial** from your purchase; click Activate. A FuzzBuddy serial doesn't unlock WideBuddy: each has its own. To move to another computer, choose **Options › Authorisation › Deactivate machine** first, then activate on the new one.

Formats

Audio Unit and VST3 on macOS, VST3 on Windows. Stereo out, from a stereo or a mono track (a mono input is widened like a centred stereo one). Every control can be automated from your DAW.

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