

Desert Moon Audio

WOODY

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DI Acoustic Guitar Enhancer · Sixteen Voicings, One Panel



Plug in the pickup and Woody gives you back the guitar as a pair of studio microphones would hear it. The front panel is the sound: put it on a DI track and it is already right. Six walnut-capped knobs and a MIX fader then move it wherever the song needs — bigger, tighter, airier, more alive.

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A NOTE ON THE DESIGN

Woody is an original Desert Moon Audio design. A pickup hears the strings through the bridge; a microphone hears the whole instrument — the top and back moving, the air inside the body, the space around it. Woody puts that back. Each voicing is a guitar body heard by two microphones, one at the neck and one at the body, with every resonance ringing for as long as it should. Then a gentle input stage gives the playing the bloom and push of a good recording chain.

1.1 What Gets Installed

FORMAT	LOCATION
Audio Unit	/Library/Audio/Plug-Ins/Components/Woody.component
VST3	/Library/Audio/Plug-Ins/VST3/Woody.vst3
AAX	/Library/Application Support/Avid/Audio/Plug-Ins/Woody.aaxplugin
VST3 (Windows)	C:\Program Files\Common Files\VST3\Woody.vst3
AAX (Windows)	C:\Program Files\Common Files\Avid\Audio\Plug-Ins\Woody.aaxplugin

After installing, restart your DAW or rescan its plug-in list. Woody is an **effect**: insert it on the track that carries your acoustic guitar's pickup or DI signal and choose it from **Desert Moon Audio**. A mono track is the natural home — one pickup is one source — and Woody turns it into a stereo picture, so give it a mono-in, stereo-out slot where your host offers one. A stereo input is summed to mono first; on a mono-only track the output folds back to mono.

2.1 Five Minutes In

Insert Woody and press play. It loads on **Dreadnought 1** with every control at rest, and that is the full sound — nothing more needs turning. Watch the **IN** meter on the left edge and set **INPUT** so the guitar's peaks land in the amber part of the meter, between -12 and -3 dBFS (section 6).

Now turn **BODY** through the sixteen voicings — the little window under it names each one — and stop on the one that suits the song. **WOOD** makes the body tighter or deeper; **LIFE** changes how hard the playing pushes forward; **SPACE** adds the air of a room. Pull **MIX** toward DI to bring some of the pickup's own edge back in. The **PICKUP** key under the voicing window is on by default: it listens for a few seconds and makes any pickup land where the body expects it.

2.2 Resizing

Drag the window's corner. The panel keeps its shape, every control scales together, and the size is remembered with the session.

DEFAULTS

Double-click any knob, or the MIX fader, to send it back to rest. POWER is the host's own bypass. INPUT and POWER are never stored in a preset: INPUT belongs to your guitar and pickup, not to the sound, so loading a preset never upsets your level.

1.2 The 14-Day Trial

Woody runs **fully featured for fourteen days** from the first time it loads — every voicing, every control, every preset, nothing held back. A strip along the bottom edge of the panel — **TRIAL – 14 DAYS LEFT** — counts the days down. If the trial runs out before you activate, audio passes through dry: your guitar is still heard, unprocessed, and a session opened later is never damaged. Licenses are sold at **desertmoonaudio.com**.

1.3 Entering Your License

Your license key is in the order email: one long line beginning DMA1-. Click the trial notice, paste the key in and press **Activate**. The first activation on a machine takes one quick internet check, which registers this computer against your key; from then on the plug-in runs fully offline, apart from its once-a-day update check. There is no account and no dongle. One key covers every format — Audio Unit, VST3 and AAX — and is kept in
~/Library/Desert Moon Audio/Woody/ on macOS.

1.4 Seats and Moving Machines

One key activates **up to four computers you personally own** — a studio desktop, a laptop and a couple of spares. To move to a new machine, open the preset bar's menu on the old one and choose **Deactivate This Machine...**; that hands the seat back at once and returns that copy to trial mode. If the old machine is gone — sold, wiped or dead — write to **info@desertmoonaudio.com** with your order number and the seat is released by hand.

1.5 Updates and Support

Updates are free for as long as you own the plug-in. Woody checks once a day for a newer version and shows a small notice on the panel when one exists; download the current installer and run it over the top — nothing needs to be uninstalled and your presets stay where they are. Questions, problems or a lost key:
info@desertmoonaudio.com.



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| <p>1 Preset bar — step, name window, A/B, undo, redo, save, revert, menu.</p> <p>2 POWER — the host's bypass, with its pilot lamp.</p> <p>3 IN meter — the level after INPUT, with its clip lamp.</p> <p>4 INPUT — level into Woody, set once per guitar.</p> <p>5 OUTPUT — output trim.</p> <p>6 OUT meter — the output level, with its clip lamp.</p> <p>7 BODY — the voicing: sixteen guitars and their microphones.</p> | <p>8 Voicing window — names the voicing BODY is on.</p> <p>9 SPACE — the air around the instrument.</p> <p>10 WOOD — how much the body sings, tight to deep.</p> <p>11 MIX — the pickup blended back in against the guitar.</p> <p>12 PICKUP — the automatic pickup stage: on, any pickup lands on the shape the body was built on.</p> <p>12 AIR — a broad, silky lift on the top.</p> <p>13 LIFE — how hard the playing pushes forward.</p> <p>14 GLUE — a slow, musical leveller.</p> |
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BODY has sixteen detents, one per voicing, and the window under it names the one you are on. A voicing is a whole recording in one click: a guitar body, and the pair of microphones listening to it. One microphone sits at the neck, panned a third of the way left; the other sits at the body, a third of the way right; each at the level a good engineer would set. That spread is the stereo picture — wide enough to feel the instrument, narrow enough to stay one guitar.

FAMILY	VOICINGS	CHARACTER
Studio	1 – 4	The lightest low end and the most detail in the low mids and top: a focused guitar that sits easily in a busy mix.
Dreadnought	1 – 8	The big flat-top sound most records are made with, its weight coming from the body microphone. Dreadnought 1 is the default and the place to start.
Jumbo	1 – 4	The largest bodies: the most bottom in both microphones and the longest bloom, for a guitar that carries a song on its own.

Within a family every voicing is a different instrument, not a different EQ setting: the resonances sit in different places and ring for different lengths of time. The names tell you the family; the only way to choose within it is to listen. Change voicing while the track plays — Woody builds the new body in the background and crossfades to it, so there is never a click or a gap.

TRY THIS

Loop four bars of the song and step BODY through all sixteen with the track in context, not soloed. The voicing that sounds smallest on its own is often the one that sits best against vocals and bass.

Every control rests at the matched sound. Turning one moves away from it; double-clicking brings it back.

BODY 16 voicings · rest Dreadnought 1

The guitar and its microphones (section 4).

WOOD TIGHT ... DEEP · rest centre

How much the body sings. Toward TIGHT the resonances settle back into a smoother, more controlled response; toward DEEP they stand further out and ring longer, for a bigger, woodier instrument. The centre is the voicing as it was made.

SPACE DRY ... ROOM · 0 ... 100 % · rest 0

The air around the instrument: a short, diffuse tail, about a tenth of a second long and different on each side. Not a reverb — the room a microphone hears. It widens and softens the picture.

MIX DI ... FULL · 0 ... 100 % · rest FULL

The pickup's own signal, time-aligned, blended back in against the guitar. FULL is Woody alone; toward DI the pickup's attack and directness return. A little DI helps a part cut through a dense mix.

PICKUP key · rest ON

Every voicing was measured on one reference pickup. Pickups differ — an under-saddle piezo arrives bright and thin, a soundhole magnetic mid-heavy, an internal mic boxy — and the body would double whatever the pickup exaggerates. With PICKUP on, Woody listens to the DI for a few seconds and brings its long-term tone to the shape the body was built on, gently in the lows and firmly above, before anything else hears it. The correction glides in as it settles and follows the player slowly after that; a bypass in the host keeps what has been learned. Off leaves the pickup exactly as it is.

POWER the host's bypass

Off, the pickup signal passes straight through, delayed by the same four samples as the processed sound so nothing shifts in time.

LIFE CALM ... PUSH · 0 ... 100 % · rest 35 %

How hard the playing pushes forward. Below rest, quiet and loud passages sit closer together and the input stage stays cleaner. Above it the input stage is driven like a tube box — a fat, even-harmonic saturation that rounds the loud notes rather than clipping them — and a fast compressor comes in under the open signal, so the body behind every note steps forward and stays there. All the way up it is dense and alive, never fizzy.

AIR FLAT ... SHEEN · 0 ... 100 % · rest 0

A broad lift centred on 10 kHz, the gentle kind, with a touch of silk on the very top. Strings sparkle without the pick turning harsh.

GLUE OPEN ... HELD · 0 ... 100 % · rest 0

A slow, optical-style leveller with its own make-up gain. It evens a performance out over phrases rather than notes, so a strummed part sits at one steady level under a vocal.

INPUT · OUTPUT ±24 dB · rest 0 dB

INPUT sets the level going into Woody and is not part of presets; OUTPUT trims the level coming out. See section 6.

IN · OUT meters -40 ... 0 dBFS

Peak meters up the two edges, each with a hold line and a red lamp that lights for two seconds after a clip.

6.1 Setting INPUT

Woody's input stage behaves like the front end of a good recording chain: clean at low levels, then rounding off gently as it is pushed. That is part of the sound, so the level going in matters. The **IN** meter shows it after the INPUT knob, in three colours: dark below -12 dBFS, **amber from -12 to -3**, red above.

Play the loudest part of the song and turn INPUT until the peaks sit in the amber. Quieter than that and the bloom and push that LIFE controls stay shy; much hotter and the input stage starts to colour the sound. Set it once for each guitar and pickup — that is why it is kept out of presets, and why loading one never changes it.

6.2 Setting OUTPUT

OUTPUT is a plain trim after everything else. Use it to match Woody's level to the bypassed signal when comparing with POWER — louder always sounds better, so compare at equal level — or to keep the OUT meter clear of red after heavy LIFE, AIR or GLUE settings.

6.3 The Signal Path

STAGE	WHAT IT DOES
INPUT	Level in, and a steep cut below the guitar's lowest note to clear handling thumps and rumble
Bloom	A gentle expander: quiet playing sits back, strummed playing steps forward (LIFE)
Input stage	Oversampled, soft-rounding saturation, clean to around -20 dBFS (LIFE)
Body	The neck and body microphones of the voicing, panned left and right (BODY, WOOD)
SPACE	The short diffuse air around the instrument
MIX	The aligned pickup signal blended back in
PICKUP	The automatic pickup stage, first in the chain
Finish	The forward compressor (LIFE), AIR, GLUE and a soft output ceiling, then OUTPUT

The whole chain adds just **four samples** of latency, which Woody reports to the host for automatic compensation — it is safe to monitor through while tracking.

The bar across the top carries the whole preset system. Arrows step through the factory bank and then your own; the readout names what is loaded; click it for the full menu. **A/B** flips between two scratch settings; **undo** and **redo** walk the edit history; the disk saves under a name; the ring puts back the loaded preset. Saved presets live in ~/Library/Desert Moon Audio/Woody/Presets as .wdypreset files. INPUT and POWER are not part of a preset.

7.1 The Factory Bank

Each factory preset starts from the front panel and moves one or two things, so it shows what a control does as well as being a sound.

Front Panel Everything at rest: the matched sound, and the place to start. DREADNOUGHT 1 · ALL AT REST	Tight The body held in: a controlled, even guitar for busy arrangements. WOOD TOWARD TIGHT
Deep The body let go: bigger, woodier, the resonances ringing out. WOOD TOWARD DEEP	Airy Strings with sparkle and a silky top. AIR 45
Glued A strummed part held at one steady level. GLUE 35	Alive The playing pushed forward, attacks with an edge. LIFE 75
Driven The input stage driven like a tube box: fat, dense, every strum rounded and brought forward. LIFE 92 · WOOD A TOUCH DEEP	Open Room The guitar with the air of a room around it. SPACE 45
Calm Even and gentle, for fingerstyle and quiet songs. LIFE 8	Studio A focused, lighter instrument that sits in a dense mix. STUDIO 1
Jumbo The biggest body, for a guitar on its own. JUMBO 1	Record A finished, record-ready acoustic: a little deeper, a little air, a little glue. WOOD A TOUCH DEEP · AIR 25 · GLUE 25

8.1 Where to Start

Singer-songwriter, guitar and voice: a Dreadnought or Jumbo, WOOD a little past centre, SPACE around 30 % — the guitar fills the space a band would. **Acoustic in a full band:** a Studio voicing, WOOD toward TIGHT and MIX pulled back to about 80 % so the pickup's attack cuts through. **Fingerstyle:** LIFE toward CALM to keep a delicate part even, AIR up a little for the harmonics. **Strummed rhythm parts:** LIFE toward PUSH and some GLUE — the part drives without jumping out on the accents.

8.2 Live and Tracking

With four samples of latency Woody can sit on a live input while you record, so the player hears a miked guitar in the headphones instead of a pickup. Record the pickup dry and keep Woody on the track: the voicing can be changed at mix time.

9 Specifications

ITEM	VALUE
Type	Effect: AU effect, VST3 effect, AAX (Harmonic)
Formats	Audio Unit, VST3 and AAX on macOS (universal binary, native on Apple Silicon and Intel); VST3 and AAX on Windows
Voicings	16: four Studio, eight Dreadnought, four Jumbo; two microphones each
Channels	Mono in (stereo summed), stereo out; mono out on a mono track
Latency	4 samples, reported to the host
Sample rates	44.1 – 192 kHz
Controls	Body, Wood, Space, Mix, Life, Air, Glue, Input, Output, Power
Presets	12 factory; user presets, A/B, undo and redo
Trial	14 days, fully featured; then passes audio through dry until licensed
License	One key, four computers, all formats; offline after activation

Desert Moon Audio

Woody WD-17 · User Manual · Version 1.0.5

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