



Every engineer knows the struggle: a bass track that sounds huge in solo but vanishes on small speakers. A kick drum that pokes through but lacks "weight." A synth pad that rumbles but eats all your headroom.

SubMass is inspired by the legendary Little Labs™ Voice of God 500-series device, an analog "bass resonator" designed to salvage, enhance, and redefine low-frequency content.

Unlike tools that use subharmonic synthesizers or artificial harmonic distortion, the original hardware & **SubMass** FX achieved its massive low-end purely through a precision-engineered, resonant solid-state filtering. SubMass make this exact clean

SubMass is designed to solve the ultimate mixing challenge: achieving a massive, powerful bass response that remains perfectly tight, clean, and focused.

In standard mixing, boosting low-end with a traditional equalizer often introduces unwanted sub-bass mud, robs your mix of headroom, and creates a flabby, uncontrolled low-end. SubMass fixes this by using a specialized, interactive filtering circuit. It creates a tight, resonant volume peak right at your chosen target frequency while simultaneously executing an aggressive high-pass cutoff immediately below it.

What it fixes:

- Weak low-end: Instruments that lack fundamental body.
- Muddy mixes: Resonant build-up that clouds up to 250 Hz.
- Monitoring translation: Bass that feels present only on subwoofers.
- Inconsistent sustain: Notes that die out before the groove resolves.

How it helps:

SubMass doesn't just boost EQ—it resonates. It detects the fundamental frequency of your source and adds a controlled, musical resonance peak at that point. This mimics how large-format analog consoles and outboard "bass enhancers" add weight without artificial distortion.

The result is an immediate psychoacoustic illusion of weight, punch, and authority that translates perfectly to any speaker system—without adding unnecessary sub-bass clutter.

Why you need to try SubMass:

Because a simple low-shelf or EQ bell is static...

SubMass is dynamic in perception, it reinforces what is already there, making your bass instruments feel larger, more focused, and mix-ready.

Whether you struggle with a thin DI bass or an 808 that needs "chest feel," SubMass delivers analog-style low-end control in a clean digital form

Instant focus

It curves out low-frequency mud while magnifying the exact "sweet spot" of your bass.

Preserver headroom

By cutting the invisible, energy-robbing sub-frequencies below the resonant peak, your mixes will actually gain headroom and sound louder

Speed

Ditch complex multi-band workflows. With just a few knobs, SubMass lets you tune your low-end purely by ear in seconds

HISTORY OF HARDWARE

The original Little Labs Voice of God (VOG)[™] was born out of a practical need in high-end recording studios. Originally designed as a custom tool to fix thin voiceovers and broadcast vocals—giving speaker talent that authoritative, radio-ready "Voice of God" presence—audio engineers quickly realized its massive potential for music production.

When it was released in the 500-series modular format, it became a secret weapon among top-tier mix engineers for transforming kick drums and bass guitars. The hardware gained legendary status because it achieved low-end "weight" using a completely clean, solid-state signal path. It didn't rely on transformers to saturate or generate fake sub-harmonics; it relied purely on a beautifully tuned, highly interactive resonant filter circuit. SubMass brings this exact workflows and legendary curve behavior into your DAW.

MAIN CONTROLS



CENTER FREQ	<p>Center Frequency switch.</p> <p>This switch sets the center point of the operational frequency sweep. Think of it as shifting the gear of the plugin to target different instruments. Switch: Flat, 40 Hz, 100 Hz, 200 Hz.</p> <p>Selecting a frequency sets the baseline alignment of the underlying high-pass filter curve. Selecting Flat bypasses the fixed curves for a more linear, transparent response.</p>
FREQUENCY	<p>Adjusts the exact target frequency of the resonant peak. Turning this knob allows you to sweep through the low-end spectrum to find the fundamental note or punch-point of your instrument. Frequency range 40 - 250 Hz</p>
AMPLITUDE	<p>Controls the intensity and sharpness of the resonant peak at the selected frequency. At 0 dB, the filter is flat. As you turn the knob toward 12 dB, the volume spike becomes higher, tighter, and more focused, creating a powerful, targeted low-end boost. Amplitude Range: 0 dB to +12 dB</p>
OL LED	<p>The OL LED is a precise peak-monitoring audio meter. Because SubMass can boost a single frequency by up to 12 dB, it introduces a massive amount of local energy. The OL lamp flashes bright red the moment the internal signal clips or runs out of digital headroom.</p>

HOW TO USE:

- 1. Insert the Plugin:** Place SubMass directly on your target audio track (e.g., Kick or Bass).
- 2. Choose Your Range:** Flip the Center Freq switch to the setting closest to your target instrument (e.g., 40 Hz for a deep sub-kick, 100 Hz for a bass guitar).
- 3. Set Max Amplitude:** Temporarily turn the Amplitude knob up to roughly 9 dB to 12 dB. This makes the resonant peak sharp and highly audible.
- 4. Sweep for the Sweet Spot:** Slowly turn the Frequency knob until you hear the low-end perfectly "lock in" with the fundamental pitch or punch of the instrument.
- 5. Adjust to Taste:** Once you find the target frequency, back the Amplitude knob down until the low-end feels natural, powerful, and balanced within the mix.
- 6. Check Headroom:** Ensure the OL Lamp is not clipping into a solid red state.

USE BETTER FOR:

Kick Drums (Acoustic & Electronic): Adds incredible chest-thumping punch to 808s, 909s, and rock kick drums.

Bass Guitars & Synths: Locks down the fluctuating low-end of a bass performance, giving it a consistent, steady foundation.

Voiceover & Male Vocals: Restores proximity effect to thin, poorly recorded microphones, giving vocals a deep, cinematic authority.

Tom-Toms: Tightens floor toms, accentuating their deep resonance while filtering out muddy bleed from the rest of the drum kit.

TIPS & TRICKS

The Phone Speaker Translation Trick

If your 808 or sub-bass vanishes on mobile phones, tune SubMass to the 100 Hz or 200 Hz range instead of 40 Hz. Boosting the second harmonic (the octave above the lowest sub-bass note) creates the psychoacoustic illusion of deep bass on tiny speakers that cannot physically reproduce sub-frequencies.

The "Clean Pre-Saturator" Gain Chain

SubMass is a completely clean resonator. If you want a gritty, aggressive "sub-growl," insert a dedicated Saturation/Distortion plugin immediately AFTER SubMass in your signal chain. Use SubMass to drive a massive, ultra-clean peak into the saturator. The saturator will clip that specific peak, creating rich, musical upper harmonics that make the bass roar.

Group Bus Caution

Because SubMass utilizes a steep, aggressive high-pass filter beneath its resonant peak, avoid putting it across your master stereo output bus or complex full-mix groups. SubMass is most effective when used as a surgical tool on single, individual tracks rather than dense, full-frequency audio material