# Ohmicide Reference Manual

CHAPTER 1   **Introduction**

Thank you for purchasing Ohmicide, your new huge-sounding, feature-rich, audio-mangling tool!

So, how does it work? Basically, the plug-in splits an input audio signal into user-defined frequency bands and processes them individually through dynamic and then distortion stages.

On the top of this, feedback sections and other deviously designed goodies are included for you to mess up your sounds even more, and a post-effect low-pass filter can come in handy to tame any unwanted high frequencies induced by all this madness.
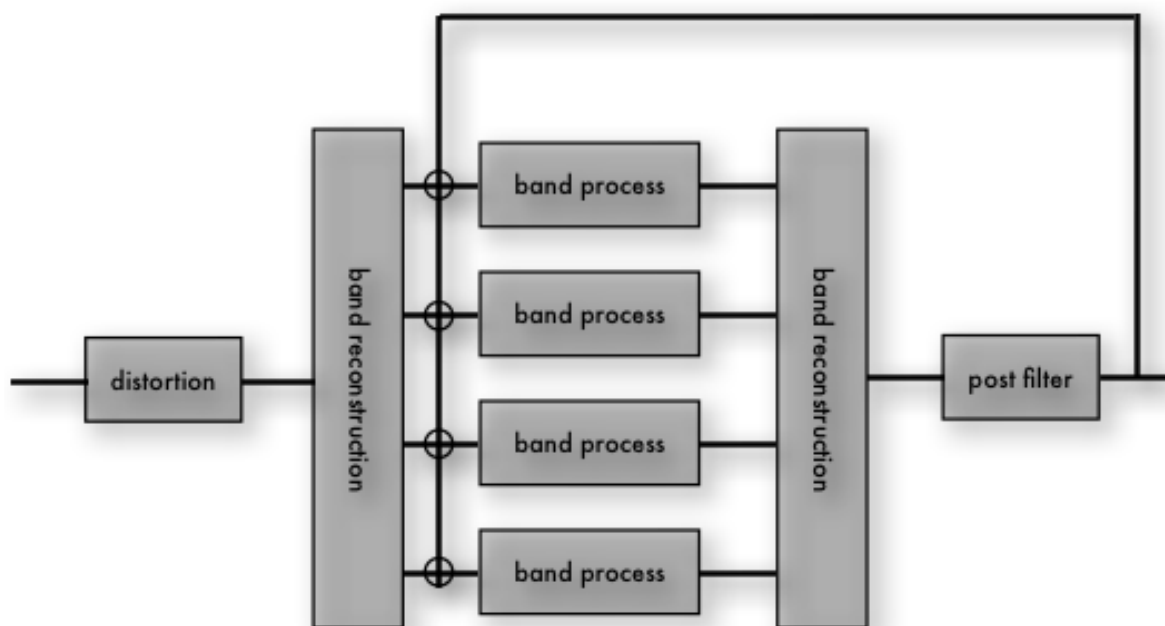
All the processing is in stereo, and you'll discover that Ohmicide can create wide sounds, through the use of the *very stereo* per-band feedbacks, pans, and optional mid-side processing(see pages).

Ohmicide is designed to help you quickly shape any sound according to your needs. It can be used in a subtle way to help it fit better in the mix, in a more direct way to give it more width and punch, or it can even be used to radically change the color. It works very well with drums, voices, basses, guitars and synthesizers, in fact anything you can throw at it!

As usual for Ohmforce products, we put a great deal of effort into this one, and we hope you'll enjoy using it as much as we enjoyed making it.

CHAPTER 2   Getting Started

Contents

1. Structure of this Manual

This manual is divided into 8 chapters:

▶ **Introduction** briefly describes the design of the plug-in and it's usage,

▶ **Getting Started** explains how to install Ohmicide and get it working,

▶ **User Interface Features** rounds up the user interface features of Ohmicide and covers Automation and MIDI topics,

▶ **Using Ohmicide,** shows you how to operate the effect

▶ **Settings File Reference** explains the syntax and use of a Settings File,

▶ **Ohmicide Default MIDI Mapping** gives the information necessary to control Ohmicide using MIDI,

▶ **Version Notes** summarize the difference from one version of Ohmicide to another,

▶ **FAQ** gives you some helpful information on how to troubleshoot your plugin.

2. Requirements

The minimum requirements to run Ohmicide are:

▶ PC   64 Mbytes RAM, 25 Mbytes hard disk space, Pentium III compatible CPU, and Windows 98.

▶ MAC - 64 Mbytes RAM, 25 Mbytes hard disk space, G5 compatible CPU, and OS 10.1, but OS 10.2 is strongly recommended.

It is available on VST for Windows, and VST/AU/RTAS for MacOS X.

3. Installation

3.1. Installing on Windows

Run the installer, an .exe file whose exact name depends on the version you received. Follow the on-screen instructions carefully.

You will be prompted to enter both your *User Name* and *Key Code*. They have been sent to you by e-mail or can be found within your printed manual if you bought a boxed version. Please enter the two codes carefully, preferably using copy/paste to avoid typos. Then you will be prompted to choose one or more installation path, depending on the plug-in version you are installing.

3.2. Installing on MacOS X   Mac

Almost every internet browser will open the file automatically, presenting a disk image on your desktop. If not, please locate the .dmg file and double click it.

The disk image contains:

▶ This manual,

▶ The installer named *Ohmicide Installer*,

▶ A folder containing a collection of Presets in AudioUnit format for the AudioUnit installer only.

To install Ohmicide, double click the installer icon. Before the installer can copy its file to your disc, it needs to have permission from your system to do it.

The first window will ask for your admin password:
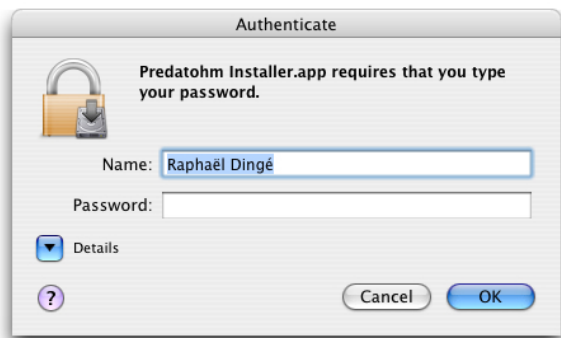
If you don't know the admin password please contact the system administrator, generally the owner of the computer, who should know it.

The next screen is the plug-in installer. Please follow the on-screen instructions carefully. You will have to choose between *Classic Skin* and *Funky Skin* (they cannot be both installed), and you will be prompted to enter your *User Name* and *Key Code.*
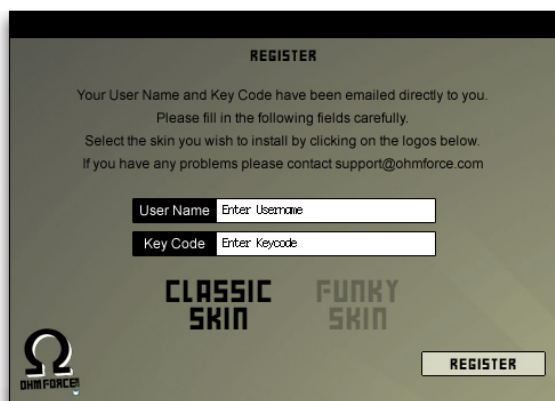
They have either been sent to you by e-mail, or can be found within your printed manual if you bought a boxed version. Please enter those two codes carefully, preferably using copy/paste to avoid typos.
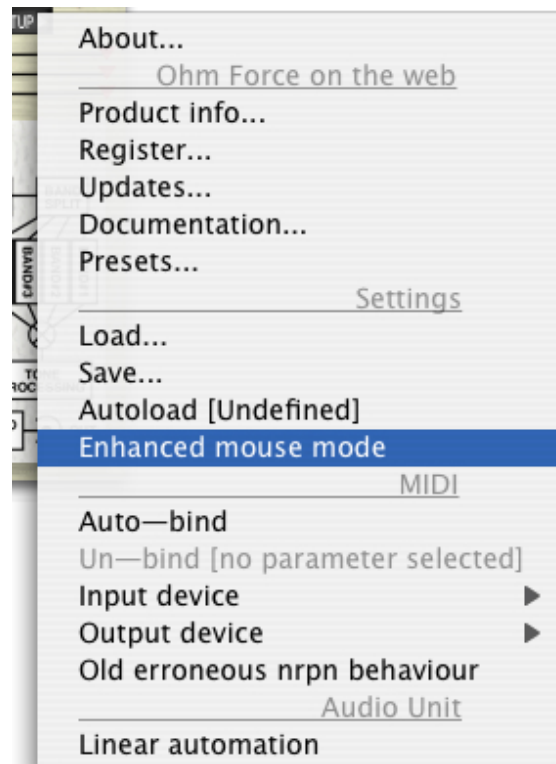
3.3. Installing AudioUnit Presets

You will find a folder containing a collection of Presets in the AudioUnit format. Installing them depends upon the host you use. Please refer to your host manual and install them manually.

4. First Use

Open your favorite audio host and put Ohmicide as an insert effect on an audio track. A good way of getting a feel for Ohmicide is to try the factory Presets. You will find a frame with buttons in it, either numbered or laid out like a keyboard octave. Click on each button to audition a factory Preset.

Turn the knobs by clicking on them and dragging the mouse vertically.

If your mouse suddenly goes mad, don't call the cat, stay calm and locate the *Setup* button. Click on it to open the menu and deselect *Enhanced Mouse Mode.* This behaviour may happen with some mice, graphic tablets or trackball devices.

CHAPTER 3   User Interface Features

Contents

1. Preset and Melohman Panel

There are eight Preset memory allocations. A group of twelve Presets can be saved as a Metapatch (a preset bank) to your hard disk. These Metapatches are multi-platform, thus enabling you to load Presets into any sequencer on any computer.

1.1. Presets / Memorise

To activate a Preset simply click on any of the twelve Preset buttons. The Preset will be applied immediately.

If you edit the on-screen parameters you may wish to memorise your new settings. To do so, click once on the Store (or M) button; it will light-up. Then click on the Preset button in which you wish to store your new settings in the Metapatch. To return to Preset select mode, turn off the Store (M) button by clicking it once.

⚠ **IMPORTANT**

The Metapatch in itself is NOT stored on the disk at this point. See next section.

1.2. Load / Save Metapatch

Use these two buttons to Save and Load your Metapatch to and from the hard disk. A Metapatch contains twelve Presets. Loading a Metapatch will not modify the current settings until you select a new Preset (or morph using the melohman, see page 11). There are many Presets bundled with your plug-ins. Use the Presets as the basis from which to create your desired sound.

1.3. Transition time

This knob enables you to vary the time the plug-in will take to Morph between two Presets. The time, measured in seconds, is displayed beside it. By default, the duration is set to 1 second. Set it to 0 if you want the Preset applied instantaneously — without Morphing.

ℹ The Ohmicide will not morph between Presets when using the Presets buttons. The morphing between Presets is done using the Melohman octave instead. See page 11.

2. Using Knobs and Faders

All the knobs and the faders work the same way. There are two modes: *direct action* and *side-clicks.*

2.1. Direct action

You can move a Knob by clicking on it (click on the slider part of a Fader) while keeping the button pressed and moving the mouse up or down. Each button has a preferred direction for the mouse movement: vertical for Knobs and, according to orientation, for the Faders. If you move the mouse in the preferred direction, the Knob will turn quickly. However, if you move your mouse in the perpendicular direction i.e. horizontally for Knobs, the movement will be slow and very accurate. Some Knobs have notches which lock to certain values. It is possible, however, to set the Knob position between two notches by moving the mouse in the perpendicular direction, as mentioned above.

2.2. Side-clicks

The Knob is divided into two zones on which you can click to turn it to the right or to the left. For Faders, the two zones are on either side of the slider. For Knobs, they are positioned at 4:30 and 7:30 on the dial. The Knobs will move slowly if you click and hold on these zones without moving the mouse. This enables you to make very small adjustments with ease.

If you click on this zone, then move the mouse without releasing it, the Knob will move automatically and keep moving even after you have released it. The further you move the mouse, the faster the Knob will move. To stop the movement, just click on the Knob again. This is especially useful during live sessions, as you can have many parameters shifting at the same time without having to use the Preset Morphing feature.

2.3. Linked Knobs

Most Ohm Force plug-ins allow some Knobs to be linked as they control similar parameters. For instance the parameters of the two OhmBoyz's delay lines can be linked. This means that you can alter a parameter in both Line 1 and Line 2 at the same time — with a single click.

To do so, you have to click on the parameter with the right mouse-button (click while holding the $\boxed{\text{Control}}$ key on Mac systems with a single-button mouse). The Knobs in both channels will now move in unison.

If you hold the $\boxed{\text{Shift}}$ key and click on the right mouse-button, both Knobs move at the same time but keep their own original gap. For instance, if the original value of the first Knob is 10% and the original value of the second Knob is 50%, when you increase the value of the first Knob to 30%, you will increase the value of the second knob up to 70% at the same time.

You can undo the movement of the slave Knob(s) by performing a right mouse click while holding the $\boxed{\text{Control}}$ key (the $\boxed{\text{Command}}$ key on Macintosh).

3. Parameter Information and Modulation

3.1. Parameter

This contextual display shows details of the selected parameter.

▶ **Name** Name of the selected parameter.

▶ **Value** This is the parameter value expressed in the selected unit (BPM or Hz).

You can edit this value by clicking on it. Press $\boxed{\text{Return}}$ to validate your change or $\boxed{\text{Escape}}$ to cancel it.

3.2. Tempo Control

Because many plug-in applications are related to music and therefore rhythm, it is necessary to be able to synchronise with the tempo of the host application. Some host programs can automatically synchronise the plug-in's internal tempo with their own tempo. Alternatively, you can change the tempo by clicking on the buttons to the right of the numeric display. You can also type into the numeric display itself.

ℹ When the host controls the tempo, you won't be able to set the plug-in tempo

Tempo control is available on most Ohm Force plug-ins. Frohmage and Predatohm have no time-sensitive parameters therefore there is no requirement for this feature.

4. Automation

4.1. Support

Every parameter is potentially automatable on the RTAS, VST and AudioUnit platforms. However depending on your host's capabilities, you may be restricted to a fixed number of parameters, or even have no automation capability at all. Check the host's reference manual for details about parameter automation.

ProTools display the automated parameters on the plug-in interface itself. A green triangle on a Knob indicates that the automation is playing, and a red disc shows automation data being recorded.

4.2. VST and AU Limitations

Some host applications, such as earlier versions of Steinberg Cubase VST, have several limitations regarding plug-in automation. They can handle only a few parameters, which is unfortunate as some Ohm Force plug-ins have hundreds. As a consequence, some important parameters cannot be automated. It is possible to get around this by using MIDI commands.

To alleviate this problem, we give you the option of changing the order in which the parameters are presented to the host. We should warn you that this section is rather technical.

You have two ways to proceed: you can either use the provided configuration file or make your own from scratch.

To load the provided configuration file, activate the *Settings/Load* item in the *Setup* menu. Locate the file easy_vst_automation.cfg.txt in your effect's installation folder and open it. The configuration file was developed so you can move the most important parameters to the top of the list so that they can be automated.

You can change the provided configuration file or make your own: first save the current plug-in configuration using *Settings/Save* (eg. my_settings.cfg.txt). Then load it into a text editor, along with easy_vst_automation.cfg.txt so you have a reference to work with. You can see that a configuration file is made of keys. They have a name and a content, which can be made of other keys, a recursive structure known as a tree in scientific circles. Key name and content are separated by an equals sign (=), and complex key contents are enclosed by brackets.

The provided configuration file will be a lot smaller than your own one. This is because it is a partial configuration, whereas yours is a complete one. Suppress some irrelevant subkeys (the MIDI section, for example) in order to make the two files look more alike. Yours will inevitably remain longer.

Let's look at what else we can do with parameter_reorder_mapkey. You'll see several parameter names as the file you have just saved contains all the potential plug-in parameters. Move the parameters you want to automate to the top of the list. You can specify a particular order

for the other parameters if you want to, or you can simply suppress them. This does not mean that they will not appear any more, or become unavailable for automation. When loading the configuration file, the plug-in will automatically find the best mapping for the suppressed parameters. Once you have finished sorting the parameters, save your work and load your configuration file into the plug-in. Activate *Settings/Autoload* so that the settings file you just loaded is automatically loaded each time the plug-in is opened.

⚠ **IMPORTANT**

If you created settings before applying the Mapping file, you should save them into an internal Preset, as described in the Preset section of this manual.

You should not use the host's Presets anymore because they will be completely reordered after the change. Instead, apply your saved internal Ohm Force Preset to restore your sound. Fortunately, new Presets you make after the change can be stored in host's format and reloaded.

5. MIDI Support

You can also use MIDI commands to control the plug-in parameters. MIDI can even replace automation, because not only can the plug-ins receive MIDI commands, they can also transmit them. The effects are in "Omni" mode, meaning they can receive MIDI commands from any channel. However, all commands are sent via Channel 1. Commands can be regular CC (Continuous Controllers), or RPN and NRPN (Non-Registered Parameter Numbers). The decision as to whether to use CC or NRPN will depend upon the capabilities of your MIDI device. CC is commonly used by hardware devices, but NRPN has a higher resolution. The factory MIDI settings use NRPN, but it is possible to change the

mapping at any time. The default mapping for Ohmicide is listed in the *Ohmicide default MIDI mapping* chapter of this manual.

5.1. Selecting MIDI Ports

Depending on your host, your MIDI devices and your system settings, you may have more than one MIDI port available for MIDI input and output. It is possible to select which 'virtual' port you wish to use for receiving and sending MIDI events.

To choose the input port — the one from which MIDI data is received by the plug-in — click on the *Setup* button, go to the *MIDI/Input device* menu and select the one you want. Do the same thing to select the output port, except, of course, you will need to click *MIDI/Output device*. The selected MIDI port will be ticked in the menu. You can only use one input and one output port at a time.

ℹ Only one MIDI Input device is available for AudioUnit plug-ins. No MIDI output device is available for AudioUnit plug-ins.

If the connection fails, it is usually because the port you selected is already in use by another application — most likely the host itself. In this case, check your host's operating manual to see if it is possible to free up the port.

5.2. Binding Parameters to MIDI Controls

The easiest way to Bind a parameter with a specific MIDI controller knob or fader (or any MIDI Control Change) is to use the Auto-bind feature. First, activate the Auto-bind mode by checking *MIDI/Auto-bind* in the *Setup* menu.

If you have already selected a parameter its name will be displayed in brackets in the menu, like this:

```
Auto-bind [target:  Volume]
```

If not, click on the Knob you want to bind to a MIDI control message. Only the last one selected will be taken into account for Binding.

Once you have chosen the parameter, send a MIDI event to the plug-in (for example, turn a knob on your external MIDI controller). It can be a simple CC, an RPN or an NRPN command. As soon as the event is received, the connection is created automatically, and the MIDI command will remain associated with this parameter. Only one parameter can be bound to each MIDI command, and visa versa. If you want to Bind more parameters, repeat the procedure: select another parameter, and send another MIDI event. Do not forget to exit the Auto-bind mode, by un-checking the corresponding entry in the *Setup* menu, when you have finished.

5.3. Saving and Loading the MIDI Configuration

If you have numerous parameters to Bind each time you want to use the plug-in, you can save the configuration for later use. Currently selected ports will also be saved.

To do so, select *Settings/Save* in the *Setup* menu. You can restore the settings at any time by selecting *Settings/Load*.

⚠️ **IMPORTANT**

The MIDI configuration is not stored in Presets, and therefore is not saved with the host song. You will have to load the settings manually after having loaded a song on your host application. The true tech freaks among you will notice one can open the saved file in a text editor and tweak the configuration from there. It is also possible to build *partial* configurations by only keeping a couple of the 'keys'. The content syntax is covered in the *Settings File Reference* chapter of this manual.

5.4. About Control Change (CC) Messages

Although you can assign most of the CC numbers to plug-in parameters, there are things to consider:

▸ You cannot use certain CC numbers like Data Entry (6 and 38), Data Button Increment (96), Data Button Decrement (97), nor you can use RPN and NRPN Parameters 98, 99, 100 and 101, because they are used for RPN and NRPN coding.

▸ It is possible, but not advisable, to use the fine tuned section at the lower end of the controller range (32 to 63). This will work, but if plug-in parameters are assigned to coarse parts of the low controller range (0 to 31), the plug-in will also output the fine commands, resulting in possible interference. For example, if you assigned Knob A to CC 20 and Knob B to CC 52 (= 20 + 32), twisting Knob B would output CC 52 messages, whereas twisting Knob A would output both CC 20 and 52! Trying to record automation in this manner could result in a host of unnecessary complications.

5.5. Unbind

Select the parameter you want to unbind. Open the *Setup* menu. You can see that the *Un-bind* menu item shows which MIDI control the parameter is binded to. To unbind it, simply click on the *Un-bind* menu item.

ℹ️ The *Un-bind* menu item is handy to know which MIDI control is currently binded to the selected parameter.

5.6. Old erroneous NRPN behaviour

This option is checked by default, and exists for historical reasons. Our plug-ins used to interpret RPN and NRPN controls erroneously. As a consequence, automation

recorded using old versions cannot be interpreted by the recent versions unless this option is checked. You are advised to un-check this option if you are a new Ohm Force user.

Ohmicide Manual v1.0.15870

Melohman

Contents

1. Overview

This is probably the most innovative part of Ohmicide. With Melohman, you can assign an octave of your MIDI keyboard to control the settings of the effect. There are four modes available :

▶ Preset Morphing

▶ Preset Morphing back and forth

▶ Preset Morphing triggered

▶ Preset Morphing sequence

▶ Mutation

▶ Partial mutation

The Morphing modes will let you morph between the 12 presets of the bank (or meta-patch). The mutation modes will modify a reference preset and morph toward it.

2. Using Melohman

If you look at the Preset layout on the effect, you'll see a remarkable simularity to a piano keyboard. To morph from one Preset to another, simply play the MIDI key that corresponds to the target Preset in the defined Melohman octave.

The time taken to morph from one Preset to another is determined by either the Time parameter (default), and also the velocity you play the MIDI key (optional). The lights on the Preset buttons indicate the state of the morph; getting brighter on the target Preset as the morph is closer to completion.

You can assign the Melohman octave to a particular MIDI channel, and can also set the octave to 'All Octaves' so that any key on the keyboard will activate the Melohman functions.

Note that you can still press the 12 Presets buttons on the GUI to change Presets, but the sound will change abruptly, with no morphing.

3. Parameters

Below is an explanation of the Melohman controls.
On the GUI:

3.1. Melohman Mode

This big knob allows you to choose the current Melohman Mode. We will explain later the functionality of each Mode.

3.2. Time

This is the time parameter for the Melohman functions. Its effect may vary from one Mode to another, but generally it sets the maximum time it takes to morph between different settings.

ⓘ When you click on a *Preset* button, the sound changes immediately.

In the Setup Menu:

3.3. Mapping

This parameter selects the Melohman octave. Choose 'No MIDI control' to deactivate control via the keyboard, and 'All octaves' to make the Melohman octave loop all over the keyboard (so that, for example, playing any A key will always choose Preset #10)

3.4. Sensitivity

This parameter sets the sensitivity of the Melohman keys to note velocity. If set to 'None', the morphing time will be determined by the Time parameter, whereas if set to 'Full', the morphing time is 0s at maximum velocity. Between the two, the morphing time cannot reach 0s.

3.5. Density

This parameter sets the smoothness of the morph. A high value will result in smoother morphs but can be very CPU intensive, particularly if there are a lot of parameters changing.

⚠ WARNING

Be careful when you change a Melohman parameter while playing notes to control Melohman as occasionally a note may become stuck. If this happens, you'll need to either send a MIDI reset message or play again the stuck keys to unstick them.

3.6. MIDI Channel

This parameter sets the MIDI channel for Melohman control.

4. Modes

4.1. Preset Morphing

When you play a key, the sound starts to morph toward the Preset corresponding to the key you press. If you then play a second key, the synthesiser morphs from its current position to the newly selected Preset, but will morph back to the intitial one if you release this second key while keeping the first one pressed.

For example, your current Preset is C (#1). You play E and the sound begins to morph to Preset #5. While keeping E pressed you then play an A and the sound morphs to Preset #10. Releasing the A key will bring the sound back to Preset #5, and releasing the E will stop the morph at its current position.

Following the lights on the Preset buttons give you a visual clue as to the state of the morph.

With the *Sensitivity* setting off, the time taken to complete a morph is controlled by the TIME knob. However, when *Sensitivity* is on, then the time taken is dependent on how hard you play the key. With a *Sensitivity* setting of 100%, maximum velocity will result in an instant morph, much like changing the Presets on the GUI.

The minimum time to complete a morph increases as *Sensitivity* decreases.

There are many ways to use Preset morphing. For example, you can:

▶ Press and hold a key to morph smoothly to another Preset,

▶ Rapidly hit a key which will slow morphing down as the current settings approach the destination Preset,

▶ Start a morph then interrupt it and morph to another Preset, circulating between Presets without actually reaching their full target parameter values.

Some parameters cannot be morphed (and also cannot be saved with the Presets, although they are saved with a song). They are the band Solo and Mute buttons, the Trim, the main Dry/wet and the main Gain knobs. If you want to even out the overall gain between the Presets, adjust the Mix volume of the bands within each Preset.

4.2. Morphing Back & Forth

This Mode is quite similar to the previous one, except that the effect will morph back to the state it was in before the first key was pressed. This means you will not play this Mode exactly the same way: releasing all the keys will result in a morph back to the Preset's original state.

For example, if you click on Preset #12 on the GUI and then play and hold the C key, the effect will morph to Preset #1. Release the key and the Preset will morph back to Preset #12.

Note that you can change the source Preset at any time on the GUI (while not playing a MIDI note), or by double hitting a MIDI note.

As a consequence, if you press a key again while this morph is happening, the current settings will be memorised when you hit the key again (a sort of double-hit), which could not be the original one.

4.3. Morphing triggered

This mode, as the previous ones, allows you to morph between the 12 presets. However, the notes off are ignored, meaning that the morph will continue after you release your key. To stop it, press again the same key.

This was originally designed to help drummers controlling the morph via MIDI pads, as they can't send sustained notes. After thorough tests, it also appears to be very handy for keyboardists!

4.4. Morphing sequence

This mode is all about morphing your presets, but in a different way : holding a Melohman key plays a sequence of morphs, the duration between each morph beeing controlled by the Melohman Time Knob setting.

The sequence for each key is listed below with the notes indicating the corresponding *Preset* slots:

▶ C:
$$C, D$$

▶ C#:
$$C, D, E$$

▶ D:
$$C, D, E, F$$

▶ D#:
$$C, D, E, F, G, A$$

▶ E:
$$C, C\#, D, D\#, E, F, F\#, G$$

▶ F:
$$C, C\#, D, D\#, E, F, F\#, G, G\#, A, A\#, B$$

▶ F#:
$$C, C, D, D, C, C, E, D, C, E$$

▶ G: Random (presets C and D only)

▶ G#: Random (all presets)

The three remaining keys are used to change the sequence key. They do not change the morphing time though.

▶ A: Slows down the sequence of a factor 2

▶ A#: Resets mutation time (as indicated on the Time display)

▶ B: Accelerates the sequence, factor 2

4.5. Mutation

Consider this Mode as a type of Preset randomisation that centres around the *current Preset.* This means that newly generated Presets are variations of the original one to a greater or lesser degree, depending on the MIDI key played.

Mutations are also intelligently managed. If a parameter is set to 0, its chances of being mutated is smaller.

The mutation keys are as follows:

▶ C-G#: Mutates the Preset. The amount of mutation ranges from small changes (C key) to large changes (G# key). Additionally, more parameters will change on higher range keys, whereas some parameters may never be changed when playing lower range keys.

▶ A: Morphs to last saved mutation

▶ A#: Saves the current mutation

▶ B: Morphs to the original reference Preset

Note that, as with Preset Morphing:

▶ the time to mutate a Preset is governed by the TIME knob and *Sensitivity* settings,

▶ releasing a key will stop the mutation process in its current state,

▶ the GUI *Preset* buttons are still useable to activate and store presets.

⚠ WARNING

Be careful when using large parameter changes (higher range keys), as they may result in high feedback levels which could result in screeching and high output levels
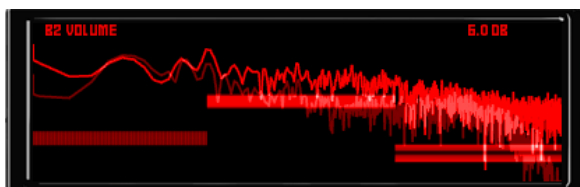
CHAPTER 5 Using the effect

Contents

1. The Main Display

The display shows you at a glance all you need to know regarding the current preset parameter settings, as well as the audio signal being shaped by Ohmicide.

You can see the audio signal represented by frequency across on the X axis and amplitude on the Y axis. The line across the middle represent the active bands, and their parameter settings. The currently active parameter name and its setting is displayed at the top of the screen.

To see how to fully interpret the information in the display screen, please go to page .

2. Input Signal Trim

As the distortion process is non-linear and its resulting behaviour unpredictable, we needed a way to help tame its wild nature, without you having to make fine and fiddly adjustments, on a multitude of paramters, just to balance out the overall output.

So we introduced input signal trimming to attenuate the incoming signal, before it gets to the main stages of Ohmicide.

With a correctly trimmed input signal:

▶ you'll be able to adjust the distortion without having to make drastic changes to the band gains, thus allowing you to shape your sound faster and in a more intuitive way,

▶ the overall perceived volume, when changing parameters, will be closer to the level of the input signal (unless you change the main output gain),

▶ presets will sound more like their designers' original intentions,

▶ morphs will be more consistent in their overall volume.

To calibrate your sound, adjust the *Trim* knob so that the left light is on constantly, the center light flickers, and the rightmost light does not flicker at all.

The signal is now roughly calibrated, and that may be all you need to do. However, you might want to run the following simple test, to see whether you need to fine-tune the *Trim*:

▶ While still playing the audio, right click a *Distortion Gain* knob, and raise it to 3 o'clock.

▶ If the overall volume remained constant as the gain increased, then you're set to go!

- ▶ If the overall volume *rose*, then *increase* the *Trim.*

- ▶ If the overall volume *lessened*, then *decrease* the *Trim.*

That's it! You're now in the optimal operation range for Ohmicide.

3. Output stage

As a result of the calibration process, the input and output signals are now matched in volume. You might need to change the main output to suit your needs. You can also adjust the wet/dry here.

ℹ Double-clicking the *Out* knob will automatically set it to 0db.

4. Pre-distortion

The *Pre-distortion* knob allows you to add some colour and distortion to the audio signal, without affecting its original dynamic quality and prior to signal reaching the main effect stages.

5. Stereo Link

Some sections of Ohmicide are triggered by the levels in the signal and the *Stereo Link* button affects the way the signal levels are detected.

When active, the two stereo signals are merged prior to level detection, so that both channels will behave the same dynamically.

When inactive, the level detection is done separately on both channels. In both cases, the signal processing remains in stereo.

Stereo Link has an impact on the following:

- ▶ the dynamic section : you'll have a more faithful stereo image if active.

- ▶ the gate section : left and right channels are gated synchronously if active.

- ▶ feedback is behaving the same on both channels if active.

6. Per Band Processing

One of the main features of Ohmicide is that you can split up your audio into frequency bands and apply the main effects sections to each band separately. For example, assume you have a drum loop playing and you want to apply distortion to everything except the kick drum.

By simply setting up two bands, you can get a drum loop that sounds like its just gone through an overdriven blender and yet still retain a clean and powerful kick! When you consider that each band also has dynamic and feedback sections, you can see that the possibilities are endless.

ℹ You can set a parameter on the four bands at once by right-clicking instead of left-clicking on the controls.

Let's get into the details of what you can do with each band:

6.1. Setting the Frequency Ranges of each Band

You can have up to four active bands, which are stacked on top of each other in such a way that the ceiling cutoff frequency of one band acts as the floor cutoff frequency of the next band (hence the need for only three frequency cutoff knobs).
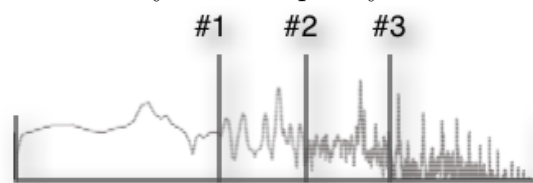
The floor of Band One is fixed at 20hz, and the ceiling of Band Four at 20khz. Note that if your sample rate is less than 42106 Hz then your range will be smaller. The maximum range in any case is 0.475 times the sample frequency.

Also, any band that has its floor set to any value between 20000 and 20480 Hz (the upper limit of the operating range) is effectively disabled, which means that if all knobs are set to 20khz (far right), then only Band One is active and processing audio.

Finally, to maintain the frequency band design of Ohmicide, the frequency knobs may move automatically. To see this in action, set all the band frequency knobs to 20khz and then move Band Four's knob to the left. You will see that all the bands will lower their knobs to keep the stacked relationship.

ℹ For you DSP freaks: the filters, as with any filter, introduce frequency dependent phase shifts. These shifts are cancelled by the reconstructing filters post band.

The per-band processing is divided into six steps:

▶ Mid/Size

▶ Gate

▶ Dynamics

▶ Distortion

▶ Gain and Stereo Field

▶ Feedback

The controls are the same for each of Ohmicide's bands.

6.2. Mid/Side

An unusual feature of Ohmicide is it's ability to process a band in *Mid/side* mode, which you activate by clicking the *Side* button in the band's Stereo Control section (see page 19).

This works as follows: instead of processing normal stereo left/right channels, the stereo image is split up into middle and side channels, with the mid signal sent to the left channel for processing and the side signals sent to the right channel.

ℹ Switching to and from *Mid/Side* mode will produce a click. You might want to take caution when changing this parameter inside a metapatch.

6.3. Gate

Mainly, *Noise Gates* are used to remove unwanted sound in an audio track, for example removing any extraneous noise on the silent sections of a vocal track. They work by only allowing audio to pass through when it exceeds a user defined decibel threshold.

But a gate can also be used creatively, such as when a guitarist uses a gate before a distortion pedal to get sharp and well defined chords.

Some more advanced gates have two inputs, one to process the audio, and one to trigger the gate, known as a *side-chain*, by comparing its signal to the threshold.

Generally, the audio to be processed *is* also the side-chain, but you can come up with useful results by using a different audio signal to trigger the gate, such as a kick drum on a bass guitar track to tighten up both instruments.

So, what did we come up with in Ohmicide? Here, *the side chain is the main, pre-split signal*. Which means that each band's gate threshold comparison is made using the same signal, and if they all have the same threshold value, then they'll open and close at the same time.

[JEROME: THIS DOESN'T SOUND VERY EXCITING BY ITSELF. CAN WE ADD AN EXAMPLE TO SHOW HOW COOL THIS IS?

Steve, you mean a sample?]
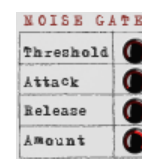
You control the gate by using the following knobs :

- ▶ Threshold

- ▶ Attack Time

- ▶ Release Time

- ▶ Amount

The *Threshold* lets you define the decibel level to open the gate. There's a fixed hysteresis on the gate, which means that the close-gate threshold is lower than the open-gate threshold, so that the gate does not chatter while the signal level is around the threshold setting.

The *Attack* and *Decay* times allow you to control how fast the gate opens and closes.

The *Amount* lets you set how much the gate closes, so that it will totally close when set to 100%, and barely close when set to 0%. With a negative setting, the gate shape is inverted, which means it will open *below* the threshold, and close above it.

The gate is nice to add a snap to a sound, such as making shorter drum hits. Additionally, by inverting the gate on a band you can have, for example, one band's gate opening while the others are closing.

> ⓘ The gate works best with sounds having a lot of dynamic movement in them. A pad won't gate so well, as it's usually a sound with very slow attack and decay envelopes.

6.4. Dynamics

This stage changes the shape of the attack transients and sustains of the input audio, though its effectiveness depends upon the dynamic energy in the signal. It's a complex process but only needs two parameters to tune:

- ▶ Shape

- ▶ Body

The *Shape* parameter determines how the audio dynamics will be changed, as follows:

- ▶ In the neutral position (center), the audio is unmodified.

- ▶ In the *Phat* zone (left), the audio is 'compressed': dynamics are reduced, but the overall sound is perceived to be louder and sustained longer. This is not a compressor in the traditional sense, as it will usually just increase low volume levels, leaving higher levels untouched.

- ▶ In the *Sharp* zone (right), the audio is 'expanded': dynamics are increased and attacks emphasized, producing percussive and generally faster decaying sounds.

Use the *Body* parameter to adjust the amount that *Shape* affects the audio. In addition, *Body* also progressively adds a limiter to the end of the band processing, which means that even if *Shape* is set to the central, neutral position, *Body* may still have an affect on the audio.

> ⓘ The vu-meter next to the dynamic section gives you a visual feedback of how much the section is affecting the audio gain. It also lights up in red when the limiter kicks in.

6.5. Distortion

After the dynamic stage, the band signal can be optionally distorted.
The parameters for this stage are:

- ▶ Type

- ▶ Gain

- ▶ Bias

- ▶ Mode

Ohmicide provides three variations, *Standard*, *Xxx*, and *Odd*, of 28 distortion algorithms for a total of 84 distortion types.

For an explanation of the differing distortions read the accompanying reference sheet, page 24.

To select a distortion you can either :

click on the arrows to change the distortion type to the previous/next one. Click on the central circle and move your mouse (just like you would do on a knob) to change the distortion without clicking, or...

▶

click in the *Type* display and choose one from a pop-up menu.

▶

The family controls on the top of the distortion selector can be used to quickly change the variation groups. Clicking again on the family icon will set the distortion to *None*.

The *Gain* knob is adjustable in a range from −20 dB to +60 dB. The higher the gain, the more distortion applied to the sound. However, the overall perceived volume should not deviate by too much (though this is somewhat dependant on the level you're listening at), provided the *Trim* has been correctly set.

🛈 Refer to the Trim section for more information on balancing the input level.

The following two controls, *Bias* and *Mode*, can be used to further colour the chosen distortion type, though bear in mind that for some algorithms the controls are irrelevant and are grayed out.

The *Bias* slider emulates malfunctioning hardware circuitry and adds a DC offset before the distortion is applied. The control is very sensitive, so even very small changes can make dramatic changes to the sound. To break up the sound completely, move slider all the way over.

The *Alteration* further changes the color of the distortion. This will depend greatly on the Distortion type (see page 24).

⚠ **IMPORTANT**

The loudness of the post-distortion output is dependant on the nature of the original audio, the bias offset, and the trim you applied to the input audio.

6.6. Gain and stereo control

The output volume of each band can be set by moving the respective faders below the bands and has a range of −∞ dB to +20 dB.

The gain stage is before the limiter and you see on the band's dynamic vu-meter that increasing the band's volume fader will activate the limiter.

Directly above the volume fader is the *Pan* control, which can use in conjunction with the other bands' pans to create wider sounds.

When the *Mid/Side* mode is active (see page 17), the *Pan* control behaves differently : turning the pan to the left will attenuate the *side* channel, and turning it to the right will attenuate the *mid* channel.

As all Ohmicide processing is done in stereo, if the original audio is mono, it will be converted to stereo first.
A consequence of that is that you won't have interesting results using *Mid/Side* processing on a mono signal, as the 'side' area of the signal contains, well, nothing. So, if you turn the Pan knob to the right, you might end up with no output, particularly if no feedback is being used.

The remaining controls are the *Wet/Dry* knob and the *Mute* and *Solo* buttons. The *Solo* control takes precedence over the *Mute* control, which means that a soloed band will be heard regardless of its mute state. The *Solo* state is ignored if the band is turned off using the *Band Split* knobs.

7. Feedback

The *Feedback* section simulates a microphone recording the signal coming out of loudspeakers and then amplified back into the signal chain.
For Ohmicide, turning on feedback will take the wet signal, after the signal reconstruction, and loop it back, with a slight delay, into the signal path before the *Gate* section.

The feedback works on each band independently, so that you can use different configurations of the parameters on any band.
Note, however, that the feedback frequency content exceeds the boundaries of the current band, and will leak onto the other bands!

Be careful with the feedback.
Big *Amount* values can make it very loud and present, particularly if the band has its dynamic processing set to a 'Phat' mode. Don't forget to lower your speaker or headphone levels before experimenting!

The *Feedback* parameters are :

▶ Feedback Amount

▶ Feedback Frequency

▶ Feedback Spread

The *Amount* control determines the simulated microphone sensitivity.

Frequency sets the feedback frequency from 16 Hz to 1024 Hz and simulates the distance separating the microphone from the loudspeaker. The further away the microphone, the lower is the resultant pitch.
The fact you can set this parameter *per band* goes beyond reality, and does not reflect a real world phenomenon. It's however sonically interesting and that's what matters!

The *Spread* control changes the stereo field of the feedback. At mid position, the feedback is mono, while on the right, the feedback is stereo. In the left position, the feedback will cross channels (left channel feeds the right channel and vice versa).

ℹ The feedback behaviour changes when the *Stereo Link* parameter is activated, as the signal detection used during the feedback process will be mono. The feedback will then tend to appear much more in the center of the stereo image and will be totally mono when the *Spread* control is in the mid position).

Also, because, the feedback enters the signal path *before* the gate, if you activate the gate the feedback will be cut off when the gate is closed. However, it's not re-injected in the gate side-chain signal, which means it won't trigger the gate (see page page).

8. Overall Tone Setting

After the per-band processing, the signals are mixed together and a low pass filter can optionally be applied to attenuate any hyper-bright frequencies.

The control is located under the Melohman section and has two parameters:

▶ PF Shape

▶ PF Frequency

The *PF Shape* knob determines the 'color' of the filter. Turned to the far left, the filter is disabled. Raising it to the mid position increases the slope, effectively making it a 48 dB/octave low pass filter. Turning further right will add some resonance.
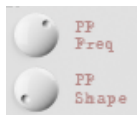
The *PF Frequency* knob is from 2 KHz to 8 KHz and determines the cutoff frequency of the filter.

9. Miscellaneous

9.1. Parameters and Preset morphing

Some parameters are not saved in the presets. These are :

▶ Input Trim

▶ Main output level

▶ Band Solo and Mute

▶ Master Bypass

They are also not morphed when using the Melohman functions. However, they can be automated using MIDI or, if supported, host automation.

9.2. Oversampling

Oversampling is an optional Ohmicide feature which reduces unwanted aliasing artifacts produced by the distortion process. You turn on Oversampling by selecting the *High Quality* mode in the setup menu.

⚠ IMPORTANT

Oversampling can add a hefty increase to the CPU load! Generally, we recommend that you turn it on only on mixdowns, but, if the aliasing effect is too noticeable and irritating, then we suggest that you turn it on and bounce (or freeze if your host supports it) the track

CHAPTER 6 Tips

Contents

1. Dissecting A Preset

With nearly all Ohmicide's parameters being shown visually in the large display screen, you can quite easily see at a glance what a preset is doing to your sound, without having to check each individual parameter's setting.

In this section, we will go through a factory preset to show you how to use those visual clues, so you can quickly narrow in on areas that may need tweaking to match your input audio.

To start with, load Ohmicide into an audio track in your host and add a frequency rich drum loop to the track. Then open the factory preset called DrumOutOfPhase, press the C key on the Melohman to get the first preset of the bank, loop the drum loop, and press play.

The display should now look something like the one shown below.
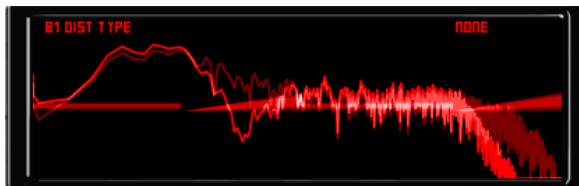
ℹ of course the frequency spectrum will be different, unless we happen to be using the exact same loop, which'd be pretty freaky!

Ok. Let's get the trim adjusted first. Turn the Trim first to the left and then to the right until you get the middle light flicking regularly. As you move the knob you will see your audio frequency spectrum (FS) move up and down in the display.

While we're up here, turn the PF Shape knob to the right. You'll see the high frequency cutoff slope of your audio get sharper as you raise the knob to 50%, and a peak form as resonance is added beyond 50%. Leaving the Shape knob at 100%, turn the PF Cutoff knob to the left. You'll see the resonance peak shift to the left in the display as the cutoff frequency changes.

Now to move onto the bands.

ℹ Note that we will always be using Band One here and that's represented by the leftmost central line in the display, so please bear that in mind when we talk about bands and lines.

Click on the Melohmnan C# then C to get back to the original preset settings, and then move the Band's volume fader up and down. You'll see the line in the display move up and down as well as the bass in the FS. The Mute and Solo buttons will also visually fade the corresponding band lines and affect the FS in the display.

The width of the line also shows you the band's upper and lower boundaries.

Next open up the band's Distortion Gain fully and note the line gets wider the more gain applied (there's no difference in the sound as there's no distortion type chosen). Turn Body full right and then Shape full left. The line gets both brighter and fatter. Turn Shape fully right and the line splits into two. Back off the Body and the lines fades and merge into one again.

Now turn the band's Gate Threshold to the right. The central line begins to break up, with fewer breaks the higher the threshold setting. The Attack and Release settings will increase the distance of the breaks and the Amount will invert the colours of the breaks and non-breaks.

Finally, Raise the band's Feedback Level (this should be quite safe within this frequency range, but raise it slowly just in

case to prevent possible damage to your ears). A ball will begin to glow in the line's display. Turn the pan to the far left and the line will turn into a triangle, the hi-side indicating the pan direction. Note also that the feedback ball moves to the correct panning side of the line as well.

And that's it! You should now be able to quickly determine what the other band's rough settings are, and to test yourself, choose some other presets and banks included with Ohmicide. Have fun!

2. Creating Portable Metapatches

So you've spent some time honing parameters and saving several versions in presets to create your ideal Metapatch. But then you load up the patch on a different track and suddenly find all your carefully set parameters and balances are all off for the new audio! Ouch!

This section will provide you with some guidelines, which should help you design presets and metapatches that you can port between different tracks and projects.

Firstly, setup the trim correctly (see page 15), and set the main output level to 0. Now, start working (or load the metapatch you want to work on).

When bypassing/unbypassing the effect, the perceived volume should be roughly the same. If not, change the *bands volumes* (and not the main volume) to compensate (Remember, shift right-clicking clicking on one of the bands volume fader will let you move the four fader relatively, which is equivalent to change the main output volume).

Then try and match the presets to roughly the same levels across the whole metapatch (unless the effect you want is to have large dynamic differences between presets), using, once again, the bands gain.

The operation would consist in :

▶ selecting a preset (via the GUI or your MIDI keyboard,

▶ shift-right clicking on a band volume, adjust all the bands at once,

▶ store the preset in its slot,

▶ compare with the other presets and the dry sound, and start the operations again if needed.

When morphing from one preset to another, bear in mind that the *Mid/Side* and *Distortion Type* parameters change abruptly at the start of the morphing process, which may result in clicks in extreme cases or effects that you didn't have in mind in less extreme cases.

As a general practice, it is better to leave these parameters at the same settings across the whole Metapatch, though by all means experiment, as the result may be exactly what you are looking for!

CHAPTER A   Ohmicide Distortion reference

The following table will give you more information on the various base distortion algorithms.

Distortion	Bias	Alt.	Comment
Porridge	●	●	It has a nice analog feel. The brightness of the distortion is controllable
Soft Clip	●		Waveshaper, symmetrical and soft.
Harder	●		Waveshaper, symmetrical and harder.
Stronger	●		Waveshaper, symmetrical and stronger.
Crest	●		Waveshaper, symmetrical, and not bijective.
Hollowed	●		Waveshaper asymmetrical.
Lopsided	●		Waveshaper asymmetrical.
Attractor	●	●	Multiple states distortion.
SmartE	●	●	Varying waveshape. Use *Alteration* to change the waveshape. 0.8 is very bright.
Sastrugi	●		Waveshape with ripples.
Puncher	●		Cyclic waveshaper. High gain will produce "tuned" noise.
NoizE	●		Cyclic distortion. High gain will produce white noise.
Antipole	●	●	Crest mangler. *Alteration* to 50% will be similar to a hardclip. More than 50% will reverse the crest.
Rotten Luck	●	●	Same as antipole, with an additional waveshaper on the crests.
Vacuum	●		Waveshaper that affects the low portion of the signal.
Cubic	●		Waveshaper. Will 'dry' the signal.
Rectifier	●		Will tend to produce a higher pitched sound.
Squared	●		Waveshaped rectifier. Will tend to dry the signal much more than Rectifier.
Slew 1		●	Slew rate limiter. This is an extreme version of a physical limitation that exist on any amplifier. *Alteration* will change the slew rate limit, raising it will give more highs.
Slew 2	●	●	Waveshaped slew rate distortion.
Random Walk		●	Random walk
Angry Mouse	●	●	Waveshaper followed by a resonator low pass filter. The higher the distortion gain, the higher the resonnance. *Alteration* will change the cutoff frequency.
Decimator	●	●	This distortions emulate an analogue sample & hold. *Alteration* will change the hold time.
Bitcrush	●	●	Crushes the bit resolution of the signal. May oscillate when used in the *Xxx* mode.
Jellyfish	●	●	text
Fractal	●	●	Use a chaotic feedback equation to to distort the sound. This is the only distortion which sound depends on the sample rate. A bit experimental, pretty weird and analogue. *Alteration* will change the recursivity depth, and raising it will take more CPU. Use some *Bias* to make it unstable.
Accumulator		●	A distortion that can add low frequencies! It behaves a bit like a modulator, but it's not. Experimental, nice on drums particularly.
Freeze	●	●	Freezes portions of the audio signal depending on the *Bias*, *Alteration* and *Gain*.

The following table will give you more information on the various distortion families.

Distortion Familly	Bias	Alt.	Comment
Std family	●	○	The raw algorithms!
Xxx family	●	○	This is a variation on the standard familly. The bias behave "better" than on the normal distortions. Used with waveshaper distortions, it will emulate amp guitars. It's more experimental with other distortions. Nice for guitars.
Odd familly	●	○	Use the bias to tune the distortion harmonics. There is one exception : the *Odd Fractal* distortion uses the *Alteration* parameter to tune the harmonics, and the *Bias* to set a DC offset in the base distortion.

○ : same as the base distortion.

CHAPTER B   Settings File Reference

Contents

This chapter is very technical. For now, settings files only contains MIDI parameter mapping, if available.

To create a settings file, select *Save Settings* from the *Setup* menu. Locate the file on your system and open it using a regular text editor, such as *NotePad* on Windows, or *TextEdit* on MacOS X.

1. Syntax

Its modular structure allows you to suppress, add or move the 'keys' making up the file. Each key represents a particular property of the plug-in. Just respect the syntax (key names are case sensitive) and the structure, and you'll be fine. The keys work with a simple syntax:

```
KeyName1 = key value
KeyName2 = key value
...
```

Or

```
KeyName3 =
{
   KeyName4 = key value
   // Some comment after the "//"
   KeyName5 = key value
   ...
}
```

The second example shows a hierarchy, where a key contains other keys. Thus, it is possible to load partial configurations and to merge it with the current one. Only the keys in the file will be taken into account. However, saving will store all the keys into the file.

2. Practical Use: Reordering Parameters

You may want to reorder parameters so to be able to automate them within host that can only automate a limited numbers of parameters.

Settings file for the parameter reorder map look likes:

```
parameter_reorder_map = {
    0_Stereo_Boost
    1_Fdbk_Freq
    2_Fdbk_Amnt
    3_Tone_Freq
    4_Tone_Shape
    5_Master_Vol
    ...
}
```

You may reorder the parameters to change the way they are exposed to the host. Suppose that in the last example the host would only be able to automate 4 parameters.

Then 4_Tone_Shape and 5_Master_Vol would not be automable. If you want to make them automable to the detriment of, let's say, 2_Fdbk_Amnt and 3_Tone_Freq, you would produce the following file:

```
parameter_reorder_map = {
    0_Stereo_Boost
    4_Tone_Shape
    5_Master_Vol
    1_Fdbk_Freq
    2_Fdbk_Amnt
    3_Tone_Freq
    ...
}
```

Simply cutting and pasting the lines will permit you to reorder the parameters. But do not change the numbers, as they are actually identifying the parameters (the name is just indicative), please keep each whole line intact.

CHAPTER C   Ohmicide Default MIDI Mapping

Use following table to help you to match effect parameters to NRPN numbers.

1. Generic parameters

NRPN	Parameter	Remark
0	Tempo	
1	Bypass	Not morphable
2	Dry / wet	Not morphable
3	Master Volume	Not morphable
4	Input trim	Not morphable
5	Stereo Link	Instant morph
6	Tone frequency	
7	Tone color	0 = Tone disabled
8	Pre-distortion gain	0 = disabled
9	Reserved	
10	Reserved	
11	Reserved	
12	Reserved	
13	Band 1-2 Split Frequency	Max = disables bands 2, 3 and 4
14	Band 2-3 Split Frequency	Max = disables bands 3 and 4
15	Band 3-4 Split Frequency	Max = disables bands 4

2. Band parameters

NRPN For Band				Parameter	Remark
1	2	3	4		
16	37	58	79	Feedback Amount	0 = disabled
17	38	59	80	Feedback Pitch	
18	39	60	81	Feedback Spread	
19	40	61	82	Reserved	
20	41	62	83	Shape	
21	42	63	84	Body	0 = dynamics disabled
22	43	64	85	Disto Amount	
23	44	65	86	Disto Type	
24	45	66	87	Disto Bias	
25	46	67	88	Disto Alteration	
26	47	68	89	Gate Threshold	$-\infty$ = disabled
27	48	69	90	Gate Attack time	
28	49	70	91	Gate Release time	
29	50	71	92	Gate Invert	
30	51	72	93	Pan	possibly mid/side instead of left/right
31	52	73	94	Volume	
32	53	74	95	Dry / Wet	
33	54	75	96	Mid / Side	
34	55	76	97	Solo	Not morphable
35	56	77	98	Mute	Not morphable
36	57	78	99	Reserved	

CHAPTER D   Version Notes

Contents

v1.00 (2006.12.01)

▶ Initial release

CHAPTER E FAQ

Contents

1. Website

I've lost my password.

Click on the *Login* button at the top right of the web-site main page, leaving the name and password fields blank, and follow the instructions. Alternatively, click here.

How can I update my plug-ins?

Open the plug-in you want to update, and select *Update* in the *Setup* menu. You will be directed to the update page, where the new versions will be highlighted. Alternatively, you can log on the site and go to the *My Software* section, *Download Files*.

How can I register my plug-ins?

Open the plug-in you wish to register, and select *Register* in the *Setup* menu of the plug-in.

I've lost my plug-in registration key.

Log on the site, go to the *My Software* section, and click on the *Mail Personal Key* button.

2. Plug-in installation

When I try to install the plug-in, the installer tells me that my key is invalid.

Be sure to enter Username and Keycode as they were sent to you. If you received authorisation by e-mail, please copy/paste the two codes. If you are using a boxed version, check for letter 'O' and number '0', as well as letter 'I' and number '1'.

The installer reports an error while installing.

Please find the installer log for the plug-in located in your ~/Library/Logs/ folder. Then send this log here.

When I double click the installer .bin file, it opens Toast.

Please drag'n'drop the installer .bin file on Stuffit Expander.

3. Product

My host does not let me automate some parameters. What can I do?

Some hosts limit the number of automatable parameters but you can reorder them so that the most important to you are shown. Please read the section about re-ordering parameters in the plug-in manual. Also the file easy_vst_automation.cfg.txt is an example of basic configuration (and most likely the one you'll need). This file will work on VST, AU and RTAS.

My plug-in does not seem to receive MIDI.

In the plug-in *Setup* menu, check the MIDI input device. It should be set to VST (or AU) MIDI in if you want to receive MIDI from the host. You can choose any other MIDI device as long as it's not used by another application (or the host).

When I load a Preset from the *Load* button, the sound does not change.

Our Preset files are in fact Presets Bank files. Use the 1-8 buttons to activate a particular Preset.

What's the best way to save my Presets?

Using the Ohm Force system to save your Presets will allow you to:

▶ Save them by banks (so that you can then morph between related Presets)

▶ Use them on any other platform (be it AU, VST, DirectX, Mac, PC...)

I'm finding that the VST-AU wrapped versions (using FXpansion's VST-AU wrapper) of the plug-ins seem to change Presets when I save in Logic 7.1 and Logic 6.4.3 — usually to some extreme setting that creates a horrible noise and endangers my speakers and ears!

Use the native AU versions.

Can I share my Presets with the other customers?

Yes, simply write us a mail along with the Presets (under the Ohm Force format). We'll add them to the Presets section of the site.

How can I get the Muse Receptor version of the plug-ins?

You can buy Receptor versions on the Plugorama web-site. In case you already own a 'Pack' version of some plug-ins, or a bundle with multiple platform support, you can get those for free, also on the Plugorama web-site.

4. Macintosh Specific

Will the plug-in work in MacOS X Tiger?

Please download the demos. That way you can easily check that everything will work correctly with your audio environment.

The plug-in does not pass AU validation.

Please download the latest version of the plug-in. If it still does not pass validation, please send us the validation report here.

The plug-in crashes validation.

Please download the latest version of the plug-in. If it still crashes validation, please send the validation report and the crash log here. The crash log can be found in your ∼/Library/Logs/Crash Reporter/ folder. The file you need to send us contains a reference to "auval" in its name.

The plug-in crashes my host.

Please download the latest version of the plug-in. If it still crashes your host, please send us the crash log here. The crash log can be found in your ∼/Library/Logs/Crash Reporter/ folder. The file you need to send us contains the host name in its name.

I bought the Ohm Force Experience boxed version, and the AU plug-ins won't work.

Please download the latest version of the plug-ins. You will have to create an account on our site (http://www.ohmforce.com), and then register your OFE on our site here.

The plug-ins make Digital Performer crash while using them in mono to stereo mode.

Please download the latest version of the plug-in which will resolve this issue.

5. Hosts Related

Under Tracktion, the plug-in settings change when I save my project!

This may happen when two Ohm Force plug-ins are following each others in a track. This is because Tracktion connects the two plug-ins via MIDI. When you save your project, the upstream plug-in sends MIDI controls to the downstream plug-in, changing it's setting! So, what can you do? Disable the MIDI output of the plug-in by default. First select *None* as MIDI out device in the set-up menu, then save your configuration (*Settings → Save*), and set this file to *Auto-load.*

My plug-in installed fine, but Cubase SL3/SX3 does not recognise it (the plug-in is not in the plug-ins list).

It seems that Cubase does not always properly scan the VST plug-in folder, and 'misses' some plug-ins. Re-install the plug-in in a new folder (for example 'tempVST-Plugin'), and in Cubase register this directory as a VST plug-ins directory. This is done in the *Device → Plug-in information* menu of Cubase. Then restart Cubase and check the plug-in is correctly listed. Otherwise, contact us.

I experience clicks in EnergyXT while morphing Presets.

Disable the plug-in's MIDI output in the plug-in *Setup* menu (select none instead of VST). This happens only with Quad Frohmage as far as we know.

6. OhmBoyz

Can I synchronise one of the LFOs to my song?

Yes, this is possible by sending a specific MIDI NRPN to the plug-in. It's also possible to change the MIDI mapping, and assign a Control Change message for this. Refer to the documentation for more information.

7. QuadFrohmage

I experience clicks in EnergyXT while morphing Presets.

Disable the plug-in MIDI output in the QF *Setup* menu (select none instead of VST).

8. Ohmygod

The plug-in makes no sound.

Check the playing mode of the filter. If it's set to 'MIDI poly', it will only output something if you send it MIDI notes. Set it to 'Classic' or 'MIDI mono' to hear something without playing.

9. Melohman Synthesisers

The plug-in uses too much CPU when morphing using the Melohman octave.

Lower the Melohman density in the *Setup* menu of the plug-in.

CHAPTER F   Credits & Thanks

1. Credits

- **Product design:** Laurent de Soras, Gregory Makles, Jérôme Noël

- **GUI design:** Raphaël Dingé, Gregory Makles

- **Code:** Laurent de Soras, Raphaël Dingé, Jérôme Noël

- **Team managment:** Franck Bacquet

- **Support:** Vincent Birebent and all the crew

- **Web:** Franck Bacquet, Vincent Birebent, Eric Cestari, Vincent Frison

- **Web graphics:** Gregory Makles

- **Documentation:** Jérôme Noël, with the invaluable help of Steve Trigger

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