Ohmygod Reference Manual

Ohmygod Manual v1.05
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CHAPTER 1 Getting Started

Thank you for downloading Ohmygod.

Contents

1. Structure of this book

This manual is divided into 7 sections:

- **Getting Started** explains how to install Ohmygod and get it working,
- **User Interface Features** rounds up the user interface features of Ohmygod and covers Automation and MIDI topic,
- **Using the Effect** shows you how to operate Ohmygod,
- **Settings File Reference** explains the syntax and use of a Settings File,
- **Ohmygod Default MIDI Mapping** gives the informations necessary to control Ohmygod using MIDI,
- **Version Notes** summarize the difference from one version of Ohmygod to another,
- **FAQ** gives you some helpful informations on how to troubleshoot your plugin.

2. Features and Requirements

Ohmygod is a filter comb effect. It is available only in one interface, the *Classic Skin*. You will need at least 64 MBytes of RAM, 25 MBytes on your hard-drive, a Pentium II-compatible PC or a G4-compatible CPU on Apple Macintosh. On PC, it requires Windows 98, 98 SE, ME, 2000 or XP. On Mac, it requires MacOS 10.1 or higher, but MacOS 10.2 at least is strongly recommended. It is available on VST/DirectX for Windows, and VST/AU for MacOS X.

3. Installing

3.1. Installing on Windows

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

The plugin is delivered as a downloadable .dmg file. Almost every internet browser will open the file right away, mounting a disk on your desktop. If not, please locate the .dmg file and double click it.

The disk contains:

- This manual,
- The installer named *Ohmygod Installer*,
- A folder containing a collection of presets to the Audio Unit presets formats for the Audio Unit installer only.

To install Ohmygod, double click the installer icon. Before the installer can copy its file, it needs to have the right administrative permissions to do it.

Therefore the first window coming up ask for your password if you have admin rights on the machine as follow:

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If you don't have admin rights on the machine, please contact your administrator.

The next screen is the plugin installer. Please follow the on-screen instructions carefully.

3.3. Installing Audio Unit Presets

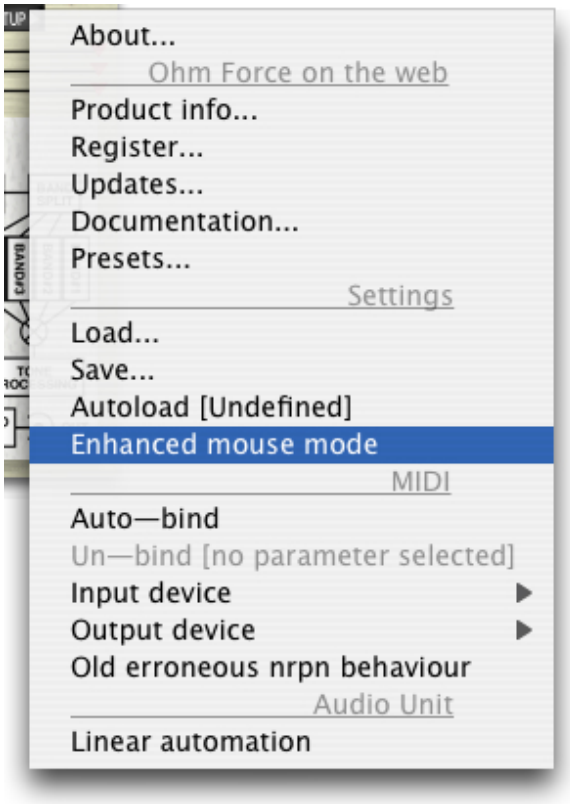
You will find a folder containing a collection of presets in the Audio Unit format. Installing them depend on the host you use. Please refer to your host manual to install them manually.

4. First Use

Open your favorite audio host and put Ohmygod as an insert effect on an audio track. A good way of getting a feel for Ohmygod is to try the factory presets. You will find a frame with numbered buttons in it. 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 teh *Setup* button. Click on it to open the menu and unselect *Enhanced Mouse Mode*. This may happen with some mice, graphic tablets or trackball devices.



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CHAPTER 2 User Interface Features

Each Ohm Force plug-in shares several common features. These are explained below.

Contents

1. Preset Panel

There are eight Preset memory allocations. A group of eight Presets can be saved as a Preset-Bank to your hard disk. These Preset-Banks are multi-platform, thus enabling you to load your Presets into any sequencer, or even on another computer. You can also adjust the speed at which the knobs and sliders move from the current setting to the new one.

1.1. Presets / Memorise

To activate a Preset simply click on any of the eight Preset buttons. Having edited 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. Clicking on the Preset button in which you wish to store your settings saves your Preset. To return to Preset select mode, turn off the Store (M) button by clicking it once.

1.2. 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.

The Melohman plug-ins will not morph between presets when using the Presets buttons. The morphing between Presets is done using the Melohman octave instead.

1.3. Load / Save Bank

Use these two buttons to Save and Load your Preset-Banks to and from the hard disk. A Preset-Bank contains eight Presets. Loading a Preset-Bank will not modify the current settings until you select a new Preset. There are many Presets bundled with your plug-ins. Use the Presets as the basis from which to create your desired sound.

2. Using Knobs and Faders

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

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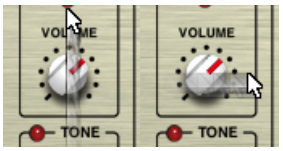
2.1. Direct action



You can move a Knob by clicking on it (click on the slider part of a Fader) and then keeping the button pressed while 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 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 to settings 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 Control key on Macintosh systems with a single-button mouse). The Knobs in both channels will now move in unison.

If you hold the 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 Control key (the 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 Return to validate your change or Escape to cancel it.

3.2. Tempo Control

Because many plug-in applications are related to music and

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therefore rhythm, it is necessary to be able to synchronise with the tempo of the host application. Some host programs can automatically synchronize 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.

Note that when the host controls the tempo, you won't be able to set the plug-in tempo by yourself.

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.

3.3. LFO (Low Frequency Oscillator)

Most of the Ohm Force plug-ins come with a modulation unit: the LFO. This is an oscillator producing a signal usually below the audio frequency range. This signal additively modulates the parameter with which it is associated, causing it to oscillate around a central value. This is useful for creating vibratos, tremolos or panoramic rotations, along with more unusual effects.

Like the Parameter display, the LFO display is activated when a parameter that has an associated LFO is selected.

- **Period** This is the time taken for one LFO oscillation (the length of the wave). LFOs are synchronised to the tempo value to keep them in time with the music.
- **Amplitude** This is the amplitude of the oscillations (the height of the wave). A 0% setting means that the LFO will not affect the sound.
- **Waveform** This parameter defines the shape of the oscillations. Seven of the shapes are classic, the three others are random oscillators.
- **Sine** It is the default waveform. LFO sweeps smoothly back and forth.
- **Triangle** LFO travels linearly between two extreme points.
- **Square** LFO stays for one half-period at the maximum point, then for the other half-period at the minimum point.
- **Ramp up** Travels from the minimum point to the maximum one in a linear fashion.
- **Ramp down** Like Ramp up, but in the other direction.
- **Cos up** A bit like Ramp up, but the LFO goes and arrives more gently at the extreme points (a kind of shelf).
- **Cos down** Like Cos up, but in the other direction.
- **Random steps** When a period starts, the LFO generates random values which it keeps constant until the end of that period.
- **Brown noise** LFO value changes randomly, combining wide, slow moves with small, fast oscillations. With a very long period, this kind of LFO is perfect for giving a parameter a natural, nervous, random variation.
- **Red noise** Somewhat like Brown Noise, but fast variations are damped, generating even smoother random walks.

4. Automation

4.1. Support

Every parameter, including modulation settings (LFOs, etc...) is potentially automatable on the RTAS, MAS, VST and

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AudioUnit platforms. However depending on your host's capabilities, you may be restricted to only 16 fixed parameters, or even have no automation capability at all. Check the host's reference manual to find out how to automate a parameter.

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

4.2. DirectX Limitations

The DirectX version does not support automation and DXi features yet, please use MIDI automation instead.

4.3. VST and AU Limitations

Some host applications, such as Apple's Logic Audio or earlier versions of Steinberg Cubase VST, have several limitations regarding VST 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 VST 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. This configuration file was made to move the most important parameters to the top of the VST list so that they can be automated.

If unhappy with the provided configuration file, you can 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 can take 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 see more on what we can do with `parameter_reorder_mapkey`. You'll see several parameter names as the file you have just saved contains all 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 load is automatically loaded each time the plug-in is opened.

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.

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You should not use the VST 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 VST 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 Ohmygod is listed in the *Ohmygod 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 any one time.

Only one MIDI Input device is available for Audio Unit plug-ins. No MIDI output device is available for Audio Unit 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

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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 paramater 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.

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 uncheck this option if you are a new Ohm Force user.

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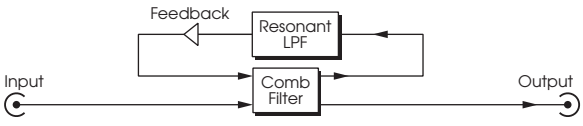
CHAPTER 3 Using the effect

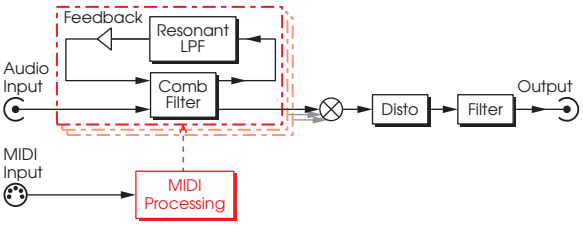
Contents

1. Architecture

Ohmygod is based on comb filters, which are resonating filters based on a short delays. The resonant low pass filter in the feedback path of the comb filters will allow you to obtain new kind of resonant textures.



The comb filters feed a distortion module, followed by a multi-mode resonant filter.



2. Play Mode

The Ohmygod can behave as a standard, single comb filter, or can be "played" with a MIDI keyboard.

2.1. Classic Mode

The Ohmygod runs a single comb filter, which frequency is set using the knob *Comb Filter Frequency*.

2.2. Midi Mono Mode

The Ohmygod runs a single comb filter, which frequency is set to be the frequency of the last MIDI note played.

2.3. Midi Poly Mode

The Ohmygod runs one comb filter per note played (up to ten concurrent comb filters). Each filter frequency is set according to the corresponding note.

When a key is depressed, the input signal is muted on the corresponding comb. When sound has completely faded out, the comb is removed.

3. Modulation

A lot of parameters of the Ohmygod can be modulated by a dedicated LFO. As for the main edit display, there is a LFO section whose content change depending of the selected parameter.

Within this panel you will be able to choose the waveform, amplitude and period of the current selected parameter LFO.

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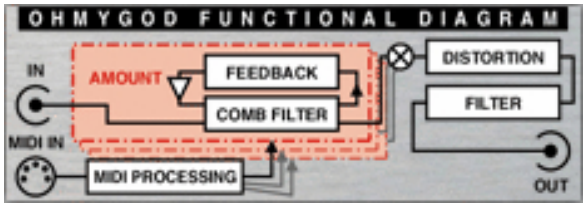
When the selected parameter is not modulated (for example, the main output volume), this section is hidden by a scheme of the plug-in layout.



4. Comb Filter

On this panel, you will set the main settings for the comb filters.

4.1. Polarity

Sets the feedback mode of the comb filter, which radically changes the color of the comb.

4.2. Frequency

Sets the frequency of the comb. Only active in classic mode.

4.3. Feedback

This is quite straight forward, as it let you choose the amount of feedback in the comb filter.

5. Feedback Filter

This panel let you access the internal the feedback low pass filter.

5.1. Damping

Selects the amount of low pass: full left correspond to a flat general curve, full right to low pass filtering.

5.2. Cutoff

Selects the cutoff and resonance frequency.

5.3. Reso

Change the resonance amount.

IMPORTANT

The resonance is still active if damping is set to zero. In this case, the filter is a peak filter.

6. Distortion

Here you'll add some distortion, in order to warm nicely the sound or distort it evilly.

7. Ouput Filter

The output filter is a multi-mode self-oscillating filter.

You can choose here between 4 kind of filters:

- Low Pass Filter
- High Pass Filter
- Band Pass Filter
- Peak Filter

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7.1. Cutoff

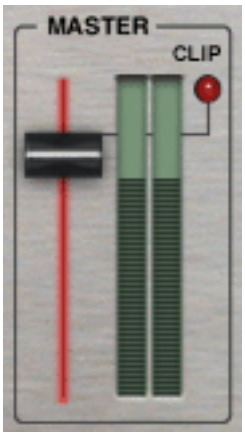
Use this knob to change the cutoff frequency, where the sound is altered within the spectrum.

7.2. Reso

This is the resonance and sets the height of the filter peak. Over 80%, the filter enters in self-oscillations, meaning it doesn't need any input to produce sounds.

8. Master Section

This is the main output volume fader. The clip indicator next to the vu-meter lights whenever the signal raises over 0 dB. This doesn't actually clip the signal.



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CHAPTER 4 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 and your system and open it using a regular text editor, like *NotePad* on Windows, or *TextEdit* on MacOS X.

1. Syntax

Its modular structure allows you to suppress, add or move the 'keys' constituting the file. Each key is a particular property of the plug-ins. 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

One thing you will want to do is to reorder parameters to be able to automate parameters with 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.

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CHAPTER 5 Ohmygod Default MIDI Mapping

The following tables help to match parameters and NRPN numbers.

NRPN	Parameter
0	Tempo
1	Comb Mode
2	Comb Cutoff
3	. . . LFO Period
4	. . . LFO Depth
5	. . . LFO Waveform
6	Comb Feedback Color
7	Comb Feedback Amount
8	. . . LFO Period
9	. . . LFO Depth
10	. . . LFO Waveform
11	Comb Feedback Filter Cutoff
12	. . . LFO Period
13	. . . LFO Depth
14	. . . LFO Waveform
15	Comb Feedback Filter Reso
16	. . . LFO Period
17	. . . LFO Depth
18	. . . LFO Waveform
19	Comb Feedback Filter Amount
20	. . . LFO Period
21	. . . LFO Depth
22	. . . LFO Waveform
23	Distortion Gain
24	. . . LFO Period
25	. . . LFO Depth
26	. . . LFO Waveform
27	Post Filter Cutoff
28	. . . LFO Period
29	. . . LFO Depth
30	. . . LFO Waveform
31	Post Filter Reso
32	. . . LFO Period
33	. . . LFO Depth
34	. . . LFO Waveform
35	Post Filter Type
36	Master Volume

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CHAPTER 6 Version Notes

Contents

v1.05 (2005.10.10)

- autobind is possible using NRPNs.
- un-bind is now possible. This is a new entry in the setup menu, which also displays the current cc binded to the selected parameter.
- DP crashes correction
- AUValidation fixes (mono to stereo problems)
- Automation to host fix
- Wave shaper correction

v1.04 (2004.10.04)

- A terrible nasty bug was introduced in x.x2 version of the plugs. Basically, to support a correct display in Logic controller view, I miss the non linear mapping needed by most of our parameters. New version correct the bug but did keep the old behavior so that you can choose between old mode and new mode. This is needed when you have a project with automation created with version x.x2 of the plugs. Mode switch is done via the setup menu. When linear automation is checked, old mode is on, otherwise new mode is on. Once the mode on, the plugin must be put off and put back on. (loading the song again will do it too) One should be able to load an old song with automation and play it with both mode (old mode will show correct automation, new mode will show weird automation but won't crash). Also one should be able to load a new song with automation and play it with both mode (new mode will show correct automation, old mode will show weird automation but won't crash)
- Directly related to this, as the upcoming version of Logic support custom values in the controller view, we are compliant to this now.
- Plugins pass AUVal 1b15.
- Correct AU version impl to be compliant with upcoming Logic plugin cache.
- Corrected bypass property reply, which corrected a bug in Live4
- Corrected parameter name from value, which makes Live4 crash with our 2004/09/08 beta release.
- Tempo synchronization for host since PT6.1

v1.03 (2004.03.19)

- Bug fix: the comb mode parameter was not refreshed correctly.
- Misc bug fixes.

v1.02 (2004.03.19)

- A double mouse click on a knob sets it to its center position.
- Mac installers now check the code at installation time.
- Discontinued support for MAS standard.
- Bug fix: graphic glitches when using Steinberg Cubase and Propellerheads Reason via the ReWire protocol.

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- Bug fix: AudioUnit automation has been fixed, and works in latest Emagic Logic and MOTU Digital Performer.
- Bug fix: AudioUnit plugin can be put in any AU folder supported by the host.
- Bug fix: on Mac, when saving a preset file, plugin will not prompt twice for overwriting any more.

v1.01 (2002.03.13)

- Bug fix: when setting the plug-in off then on within some hosts, audio was disappearing. Same bug was silencing any mixdown done with Steinberg Cubase.

v1.00 (2003.03.12)

- Initial release on Computer Music #58 cover CD

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CHAPTER 7 FAQ

Contents

1. Website

I've lost my password.

Click on the *Login* button at the top right of the website 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*.

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How can I register my plug-ins ?

Open the plug-in 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, 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 authorization by e-mail, please copy/paste those two informations. 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 plugin 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 host 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 reordering 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 bank presets files. Use the 1-8 buttons to activate a particular preset.

What's the best way to save my presets ?

Using the Ohm Force sytem 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 do a save in Logic 7.1 and logic 6.4.3 — usually to some extreme setting that creates a horrible noise and endangers my speakers !

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 plugins ?

You can buy those on the Plugorama website. 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 website.

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4. Macintosh Specific

Will the plug work in MacOS X Tiger ?

Please download the demos. That way you can easily check that everything will work fine 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 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 to send is the file which name contains something about auval.

The plug-in crashes the host.

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

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

Please download the latest version of the plug-in. 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.

5. Hosts Related

Under Tracktion, the plug-ins settings change when i save my project !

This may happen when two Ohm Force plugins are following each others in on 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 setup 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 recognize it (the plug-in is not in the plug-ins list).

It seems that Cubase does not always scan properly the VST plug-in folder, and 'forget' some plug-ins. Re-install the plug-in in a new folder (for example 'tempVSTPlugin'), 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 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 synchronize 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 for this. Refer to the documentation for more information.

7. QuadFrohmage

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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 Synthesizers

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.

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CHAPTER 8 Credits & Thanks

1. Credits

- **Product design:** Laurent de Soras
- **GUI design:** Raphaël Dingé
- **Code:** Laurent de Soras, Raphaël Dingé
- **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:** Laurent de Soras

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