

OFX—1 User Manual

Version 1.2.4

Organismi Instruments

What OFX—1 is

OFX—1 is a stereo texture and ambient reverb from Organismi Instruments. Turn the knob and the space grows. The tail is alive: tape, shimmer, drift and, at the far end of Algo, fracture. It is never unintentionally metallic, never clicks, and never runs away, even when frozen and layering. It is built for playing ambience as an instrument, not only as a send effect.

The face has one hero knob, **Size**, surrounded by tone and time satellites, a continuous **Algo** morph from a clean hall to a broken, fragmented space, two LFOs you drag onto knobs, and three performance pills: **Freeze**, **Temp** and **Random**. Version 1.2 also includes the Voxel Field update (1.1), which was never released on its own: the taller face with the voxel field that shows the tail, the Monitor column and Rec takes.

Install

macOS 12 or later (Apple silicon and Intel, one universal installer). Open the installer package. It installs every format; there is no per-format choice.

What	Where it installs
Audio Unit	/Library/Audio/Plug-Ins/Components/OFX-1.component
VST3	/Library/Audio/Plug-Ins/VST3/OFX-1.vst3
CLAP	/Library/Audio/Plug-Ins/CLAP/OFX-1.clap
Standalone app	/Applications/OFX-1.app
This manual	/Library/Application Support/Organismi Instruments/OFX-1/Documentation/OFX-1-Manual.pdf

Your presets live in ~/Library/Audio/Presets/Organismi Instruments/OFX-1. The installer never touches that folder, and removing OFX—1 never touches it either.

Removing OFX—1. There is no uninstaller. Delete exactly these five items, then restart your host:

- /Library/Audio/Plug-Ins/Components/OFX-1.component
- /Library/Audio/Plug-Ins/VST3/OFX-1.vst3
- /Library/Audio/Plug-Ins/CLAP/OFX-1.clap
- /Applications/OFX-1.app
- /Library/Application Support/Organismi Instruments/OFX-1/Documentation

Never delete the parent folders (Components, VST3, CLAP, Applications, Application Support): other software keeps its files there. Your own presets stay where they are.

iPadOS 16 or later. The OFX—1 app installs the Audio Unit extension (AUv3), which then appears in AUM, Loopy Pro and other AUv3 hosts. Open the app once after installing so the system registers the extension. The Standalone app, with its Monitor and Rec controls, is described in the section “The Standalone app: Monitor and Rec”.

The face

Every control name below is the name printed on the face and shown by your host.

Control	Range	Default
Size (hero knob)	0 to 1	0.5
Decay	0 to 1	0.5
Pre-delay	0 to 250 ms	18 ms
Color	0 to 1	0.5
Texture	0 to 1	0.5
Modulation	0 to 1	0.5
Feedback	0 to 1	0
Algo	0 to 1	0
Wet	0 to 100 %	35 %

Double-click a knob (double-tap on iPad) to return it to its default. Scroll the mouse wheel over a knob to nudge it. Right-click or Ctrl-click a control on the Mac, or long-press it on iPad, to open its menu, which holds the MIDI items described under MIDI.

Light and Dark. Click the OFX—1 wordmark at the top left (tap it on iPad) to switch the face between the light theme and a dark one with lime controls. Click it again to switch back. Nothing about the sound changes. OFX—1 remembers your choice per Mac and per iPad; inside a sandboxed host it is remembered for that host. The theme is not stored in presets or in your host session, so loading either never changes it. If OFX—1 is open in another format at the same time, that window switches the next time you open it.

The Standalone app: Monitor and Rec

The Monitor column exists only in the Standalone app on the Mac and in the OFX—1 app on iPad. It is never part of a plug-in. It sits at the top right of the voxel field: the Monitor switch, the I/O button and the Rec pill, with the input meter as a thin bar beside them.

Monitor. The switch reads **Monitor On** or **Monitor Off**. It is Off at every launch. With Monitor On, the processed sound reaches your speakers or headphones. With Monitor Off, nothing is sent to the output. If a microphone and speakers share a room, use headphones: Freeze and Feedback can sustain a howl.

I/O. On the Mac, I/O opens the audio and MIDI settings. On iPad, it opens the Audio panel, where you choose the output, the input, the sample rate and the buffer size, then press Done.

The input meter shows the level of the incoming signal. It keeps moving while Monitor is Off.

Rec. Click Rec to start a take and click again to stop it. While recording, the pill is dark and shows the elapsed time as M:SS. A take records what OFX—1 outputs, before the Monitor switch, so a take works with Monitor Off. It is a 24-bit WAV file at the sample rate of your audio device, stereo (mono on a device with one output).

- A take stops by itself at 30:00, which is about 518 MB at 48 kHz.
- Changing the audio device or its settings, an iPad interruption, sending the iPad app to the background, or quitting the app ends the take and keeps the file.
- A take never overwrites another. A second take in the same minute gets a number.

Where takes go. Takes are named OFX-1 Take YYYY-MM-DD HH.MM.wav.

- **Mac:** ~/Music/OFX-1/. Hold Option and click Rec to show the last take in Finder; no recording starts.
- **iPad:** Files > On My iPad > OFX-1. The folder may appear only after the first take.

Size and its satellites

Size is the hero. It sets how big the space is: small rooms at the low end, halls and cathedrals as it grows. The tail length grows with it.

The satellites shape the space around Size:

- **Decay** scales how long the tail lasts, on top of what Size already gives. At noon it adds nothing.
- **Pre-delay** delays the start of the reverb, from 0 to 250 ms. In your host it can follow the tempo (see Host-only parameters).
- **Color** tilts the tone of the tail from dark to bright. At noon the tone is untouched.
- **Texture** adds tape-style saturation to the tail. At noon it is neutral.
- **Modulation** adds slow drift and wobble to the tail. At noon it is neutral.
- **Feedback** feeds the tail back into itself to build a bloom. At 0 it is off. From about halfway up the tail can sustain indefinitely, and your host is told so.
- **Wet** is the reverb level against the dry signal.

Algo

Algo is one continuous morph, with no seams and no clicks:

- From 0 to about 37 %: a lush, clean hall.
- Above that: shimmer fades in, a pitched layer rising through the tail, reaching its full effect around 75 %.
- Above 75 %: the space fractures into a broken cloud of short, windowed grains, a fragmented, glitching tail. At 100 % the space is fully broken.

You can play Algo like an instrument: automate it, map an LFO to it, or ride channel pressure on a keyboard.

Freeze, Temp and Random

The three pills sit in the header.

Freeze holds the current tail indefinitely. New sound you play layers on top of the held tail, and the level stays balanced: a held tail that is louder than the safe ceiling is eased gently down to it, never boosted. While frozen, Algo keeps reshaping the drone, so you can move from a clean drone to a shimmering or broken one without releasing it. Freeze can also be switched from a MIDI controller (CC 69) or from host automation.

Temp is audition and return. Press it once to remember every control, both LFOs included. Change anything you like, press it again, and everything glides back to the remembered sound over about half a second with no click. Load another preset while Temp is armed and the next press still returns you to the sound you remembered. Pressing Temp in the middle of a glide lands everything on the remembered sound at once. Temp does not remember Freeze, the host-only parameters or MIDI.

Random rolls new values for Size, Decay, Pre-delay, Color, Texture, Modulation, Feedback and Algo, and fades to them over about a quarter of a second. It never touches Wet, the LFOs, Freeze or the host-only parameters. Size leans large, and Feedback is kept below the point where the tail would sustain forever, so Random never starts a runaway drone. It does not clear a remembered Temp sound, so Random then Temp is a quick way to try ideas and come back.

The two LFOs

Each LFO has a wave icon, a Rate knob, a Shape knob and a Free/Sync pill.

- **Rate** runs from 0.01 to 10 Hz in Free mode. In Sync mode the same knob steps through twelve note divisions, from 8/1 down to 1/16, including dotted and triplet values, and follows the host tempo.
- **Shape** steps through Sine, Triangle, Ramp Up, Ramp Down and Smooth Random.

Drag to map. Press a wave icon and drag it onto a knob. The knobs that accept an LFO light up: Size, Decay, Pre-delay, Color, Texture, Modulation, Feedback and the Algo disc. Drop it and a ring appears around the knob at a depth of +25 %.

Depth. Drag the ring around the knob up or down to set the depth, from –100 % to +100 %; negative depths run the LFO upside down. The knob itself still sets the centre value. Both LFOs can map the same knob; each gets its own ring and both stay draggable.

Unmap. Double-click (double-tap on iPad) the ring, or drag it to 0. Zero depth and no mapping are the same thing.

On an iPad, press and hold a wave icon for half a second to dim every ring except that LFO's.

Presets

The **Patch** pill in the header shows the loaded preset. Click it to open the Presets panel.

- The factory set is built in: sixteen presets ordered along the Algo journey, from rooms and halls, through shimmer, to drones and Freeze-friendly patches, to the broken end.
- Click a preset to load it. The panel closes and the Patch pill shows its name. A preset never switches Freeze and never changes your MIDI setup.
- When you change a control after loading, the pill adds a star after the name to show the sound has moved away from the preset.
- To keep a sound, type a name in the field at the bottom of the panel and press Save. Saving under an existing name overwrites that preset. Names are plain ASCII, up to 64 characters.
- Press **Edit** to delete your own presets; each gets a small cross. Press **Done editing** to leave that mode. Factory presets cannot be deleted.

Your presets are files with the extension `.ofx1preset` in `~/Library/Audio/Presets/Organism Instruments/OFX-1`. They are small text files you can copy between computers.

After you reopen a project, the Patch pill reads **Init**. The sound itself is restored exactly as you left it; only the preset name is not stored with the project.

MIDI

MIDI reaches OFX—1 in VST3, CLAP, the Standalone app, the AUv3 on iPad and the OFX—1 app on iPad. The table lists the bindings OFX—1 starts with, on every MIDI channel. MIDI Learn replaces any of them, and **Clear all MIDI bindings** removes them.

CC	LSB CC	Parameter	Resolution
20	52	Size	14-bit
21	53	Decay	14-bit
22	54	Pre-delay	14-bit
23	55	Color	14-bit
24	56	Texture	14-bit
25	57	Modulation	14-bit
26	58	Feedback	14-bit
27	59	Algo	14-bit
28	60	Wet	14-bit
69	none	Freeze	on at 64 or higher, off below 64

Channel pressure (mono aftertouch) also drives Algo. Pitch bend is deliberately unbound.

14-bit and 7-bit. A 14-bit pair sends the high part on the CC in the table and the low part on the CC 32 higher (52 to 60); together they reach the full range exactly. A controller that sends only the high part still works, but full travel (127) reaches 99.22 % of the parameter range, not 100 %. To reach exactly 100 %, send the low part too or use a 14-bit controller.

Freeze (CC 69) is a switch: 64 and above is on, 63 and below is off.

MIDI and automation. When a MIDI controller and host automation move the same parameter, the later write wins. OFX—1 does not favour either; a controller bound to an automated parameter will fight the automation. MIDI moves are reported to your host as normal parameter changes, so a DAW can record them as automation.

MIDI Learn. Right-click or Ctrl-click a control (long-press on iPad) and choose **MIDI Learn**. The control shows “Learning...” until you move a hardware control, and the parameter jumps to the incoming value at once (jump-on-move: there is no pickup). **Learn 14-bit CC** binds a high and low CC pair, the low CC 32 above the high one, on a continuous control. While a control is armed, **Abort MIDI Learn** (or a click elsewhere) cancels. **Clear MIDI Learn** removes that control’s binding, and **Clear all MIDI bindings** removes every binding, the starting ones included. When a learn succeeds, the control shows its new source, for example CC 20, for two seconds. After that the source is listed in the control’s menu, in its **Clear MIDI Learn** row. On iPad, the Freeze pill keeps its tap, so learn Freeze from Algo’s menu with **MIDI Learn Freeze**.

Which formats receive MIDI.

Format	Receives MIDI	MIDI Learn
VST3	yes	yes
CLAP	yes	yes
Standalone app (Mac)	yes, once you enable the input under I/O	yes
AUv3 (iPad)	yes	yes
OFX—1 app (iPad)	yes, it opens MIDI inputs by itself	yes
Audio Unit (aufx) in Logic Pro	no: use Logic’s Controller Assignments	no

Standalone. The Standalone app on the Mac does not open MIDI inputs by itself. Click **I/O** in the Monitor column to open the audio and MIDI settings, then enable the MIDI input you want. The OFX—1 app on iPad opens MIDI inputs by itself.

Logic Pro. Logic delivers no MIDI to an Audio Unit effect, and OFX—1 is an effect. Use Logic’s Controller Assignments to drive the parameters instead.

Host-only parameters

Five more parameters are not on the face. They are available for automation in your host and are saved with the project:

Parameter	Range	Default
Pre-delay Sync	off or on	off
Pre-delay Division	1/64, 1/32, 1/16, 1/8 and 1/4, each straight, dotted (D) or triplet (T)	1/16
Low Cut	off or on	off
Low Cut Freq	20 to 500 Hz	80 Hz
Width	0 to 150 %	100 %

With Pre-delay Sync on, the pre-delay follows the host tempo (120 BPM when the host gives none). Width at 100 % leaves the stereo image untouched.

Safety

OFX-1 is built never to run away. Feedback and Freeze are bounded for every combination of settings: the tail can sustain, but it cannot grow without limit, and the output stays under its ceiling. Layering new sound onto a frozen tail is balanced automatically. While Freeze is held or Feedback is high, OFX-1 reports an infinite tail to your host, so an offline bounce keeps rendering for as long as the sound sustains.

Reverb with Feedback and Freeze can produce sustained sound: set your monitoring level with care.

Third-party software

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