

OF2

version 2.0.1

USER'S MANUAL

用戶手冊

MANUAL DEL USUARIO

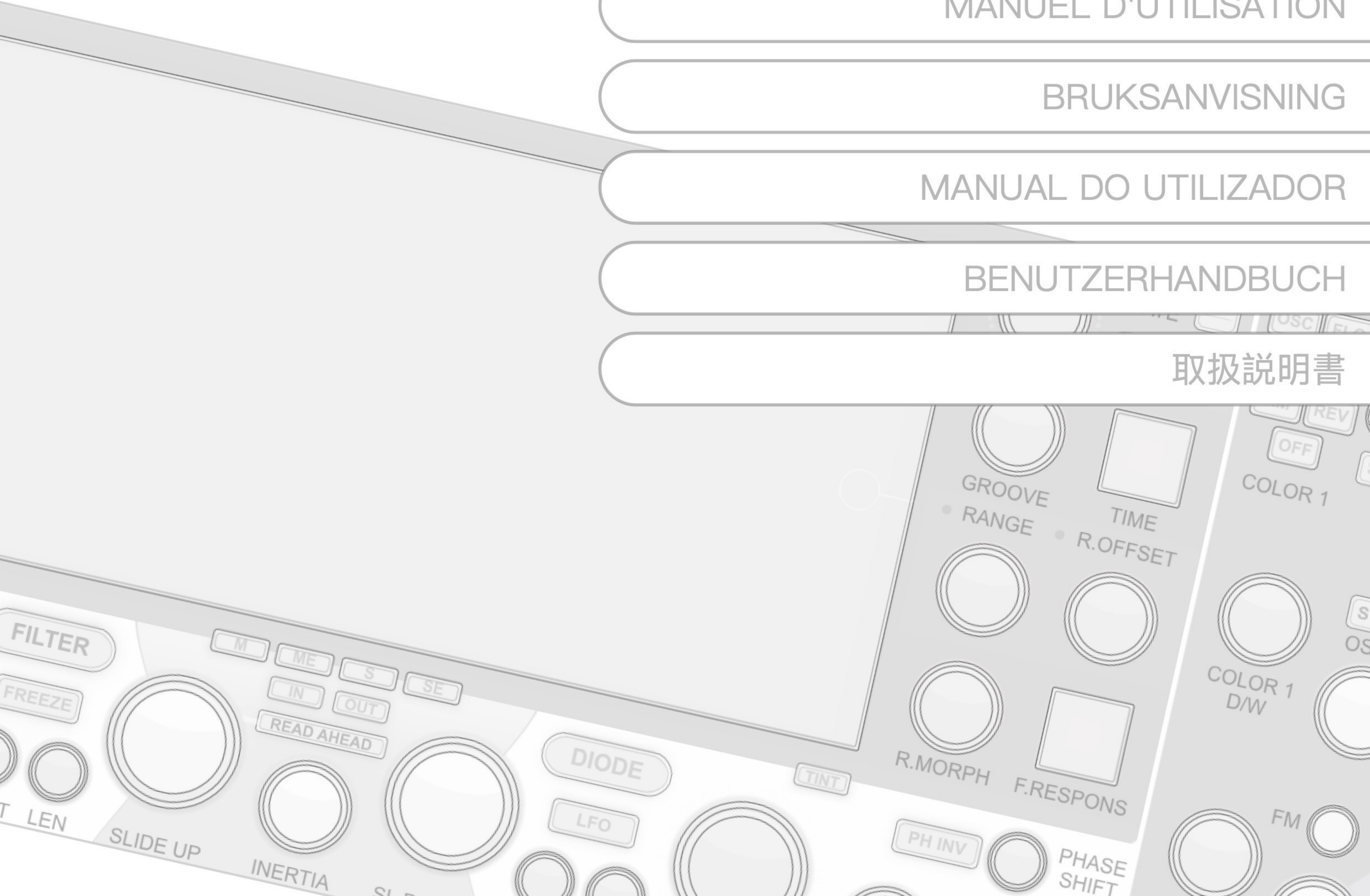
MANUEL D'UTILISATION

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MANUAL DO UTILIZADOR

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WARNING

IMPORTANT: The software, when used in combination with an amplifier, headphones or speakers, may be capable of producing sound levels that can cause permanent hearing loss. **DO NOT** use the software for extended periods of time at high or uncomfortable volumes. If you experience hearing loss or ringing in your ears, please consult an audiologist.

NOTICE: Service charges incurred due to lack of knowledge of the operation of a function or feature (when the software is working as intended) are not covered by the manufacturer's warranty and are the responsibility of the owner. Please study this manual carefully and consult your dealer before requesting further assistance.

INSTALL

To install the plugin, double click on the ZIP file provided, then double click on the installation executable, and let yourself be guided through the different steps.

Note: on Windows, you can also install the plugins directly in your VST/VST3 folder, see the "DIRECT INSTALL" folder

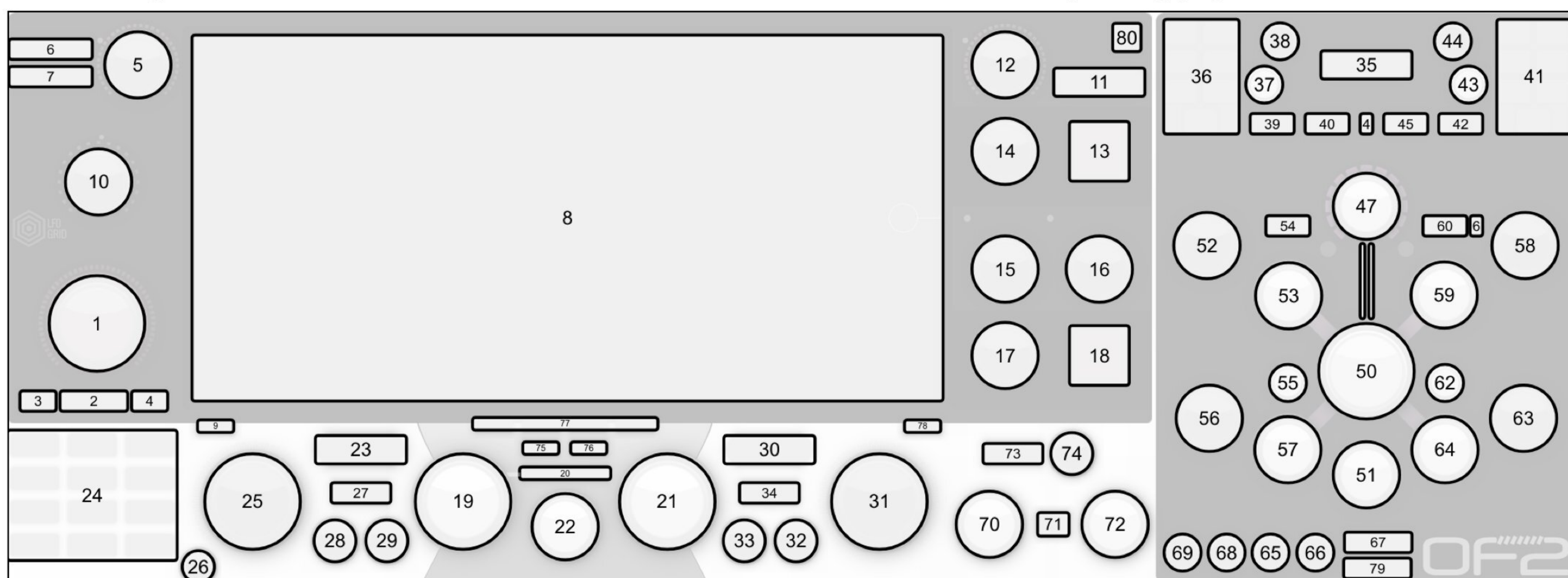
Note : on MACOSX you can choose among the different plugin formats available.

Thank you for choosing OF2! Whether you're sculpting subtle textures or pushing the boundaries of sound, OF2 gives you powerful, intuitive control. From analog warmth to digital strength, from MIDI grooves to controlled chaos, everything works in harmony to stimulate your creativity.

With features like Chaos Autopilot, Resonance Compressor, Diode Distortion and MIDI groove import, OF2 is designed to inspire and make your sound unique.

OVERVIEW

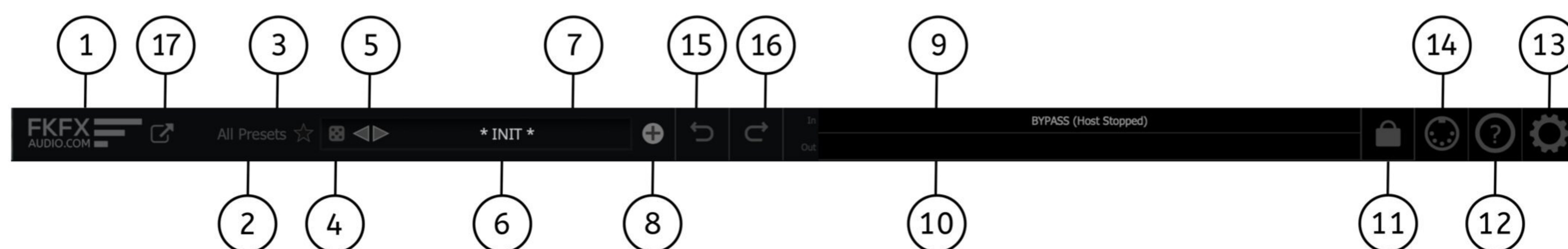
The diagram below shows the number of each software function, and the corresponding page number:



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The upper part of the plugin contains the following global functions:

1. Plugin logo: Click on the logo to open the "About" window, which displays the plugin version and a link to our website.
2. Preset section name: This indicates the section currently loaded. You can change it by loading a preset from another section.
3. Add to favorites: Click on the star to add the last loaded preset to your favorites. Click again to remove it. The Favorites section of the preset menu contains all presets marked with an orange star.
4. Random preset: Loads a preset chosen at random from the current section.
5. Quick navigation: Use the two arrows to navigate quickly between presets in alphabetical order.
6. Active preset name: Displays the last preset loaded. Click to open the preset menu.
7. Modified preset: Stars around the name indicate that the preset has been modified since loading.
8. Save preset: Click on the cross to save the current settings as a new preset. You will need to enter a name using the keyboard, then confirm with the Enter key. Press Escape to cancel. The preset will be saved in the section indicated in 2, as well as in the Users category of the menu.
9. Input meter: Displays the signal level entering the plugin. A signal that is too strong is shown in red. Click to display a more accurate meter. Click again to return to the standard display.
10. Output meter: Displays the level of the signal leaving the plugin. Works in the same way as the input meter.
11. LOCK system: Click to access the LOCK preset loading system. See the relevant sections of the manual for details.
12. Interactive English help: Activate this mode to display a brief description in English when hovering over the plugin controls with the mouse. Click again to deactivate help.
13. Plugin options: Click on this symbol to open the options panel. Click again to close it. See the Options section of the manual for more details.
14. MIDI Learn (VST only): Click this button to activate MIDI assignment. Then click on a plugin control and move a parameter on your MIDI controller to assign it automatically. To remove an assignment, hold down the Shift key while clicking on the relevant control. VST3 versions do not support MIDI controller input. On macOS, use the AudioUnit version, and on Windows, the VST version.
15. UNDO: Cancels the last modification made.
16. REDO: Restores the last undone modification.
17. Visit FKFXAudio: Click here to discover our latest news and products.



OBVIOUS FILTER 2 features 3 pre-defined locking modes, and one user-defined locking mode.

Locking allows you to load a PRESET while maintaining the values of the controls that are locked.

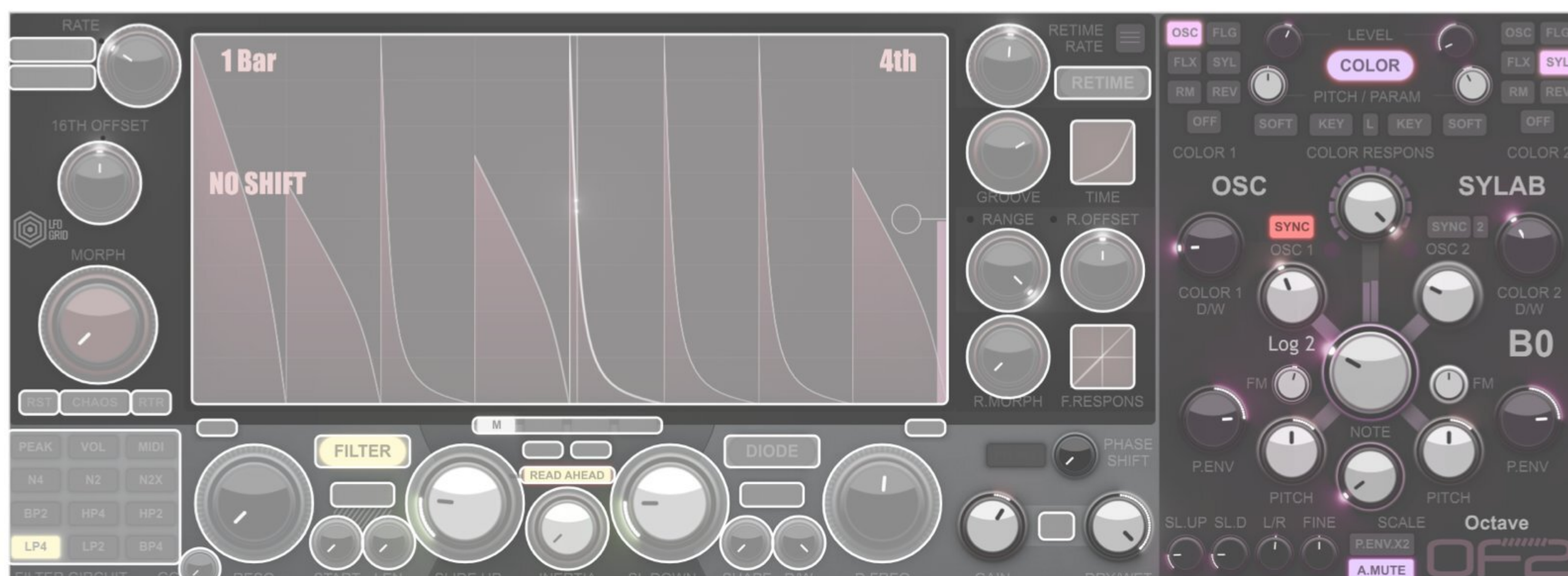
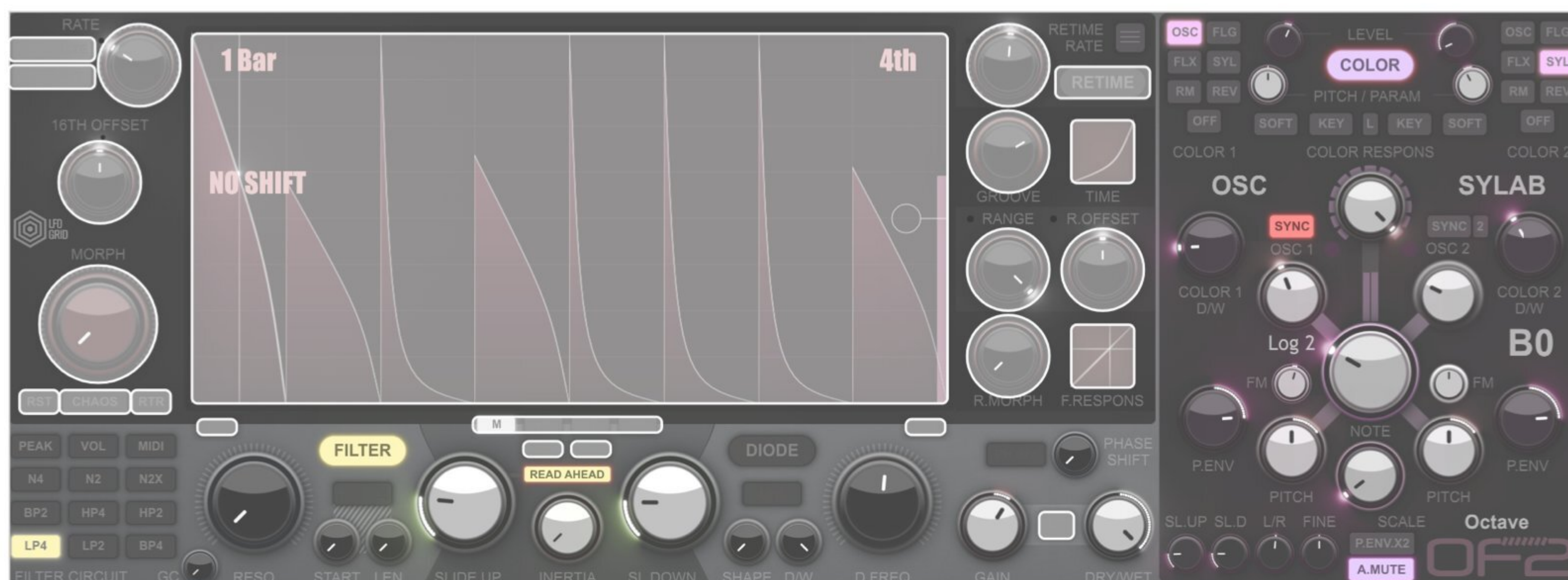
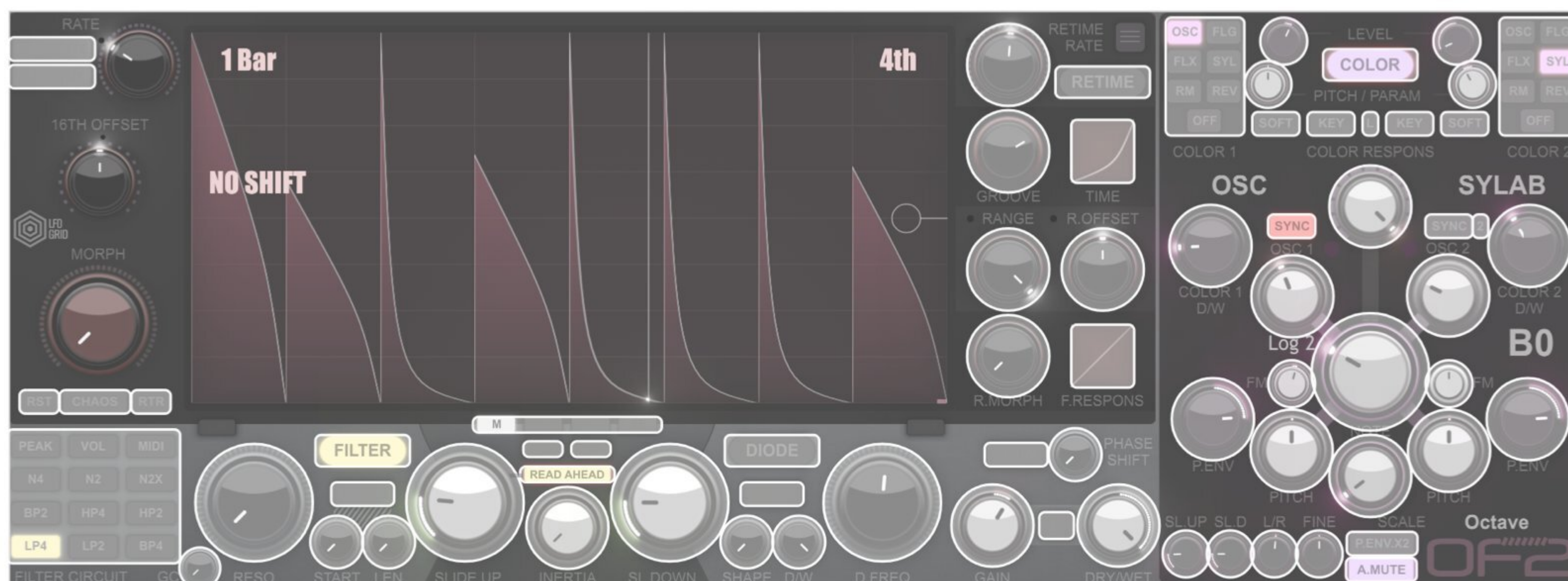
The 3 pre-defined lock modes are as follows:

- LOCK 1: To replace LFO curves. It also has the option of adding other curves (see SNAPSHOT section).
- LOCK 2: Locks everything except curves and their speed.
- LOCK 3: Locks everything except distortion

To activate the pre-defined locks, simply press the LOCK icon: once for LOCK 1, twice for LOCK 2, three times for LOCK 3, and finally a fourth time for LOCK USER.

The LOCK icon is located at the top right of the plugin.

Locked controls are highlighted in red. Here are the different possible locks:



Obvious Filter has a user-defined locking mode.

Locking allows you to load a PRESET while maintaining the values of the controls that are locked.

To activate the user lock mode, simply press the LOCK icon with the right mouse button.

The LOCK icon is located at the top right of the plugin.

With the user lock mode, you can choose which controls are locked when PRESETS is loaded.

Simply click on the controls to turn the lock on and off.

A menu is accessible with the right mouse button, which allows you to deactivate all locks (LOCK NONE), or to activate all locks (LOCK ALL).

In this menu you can also choose to exit the user-defined lock mode (LOCK EXIT).

Locked controls are highlighted in orange.

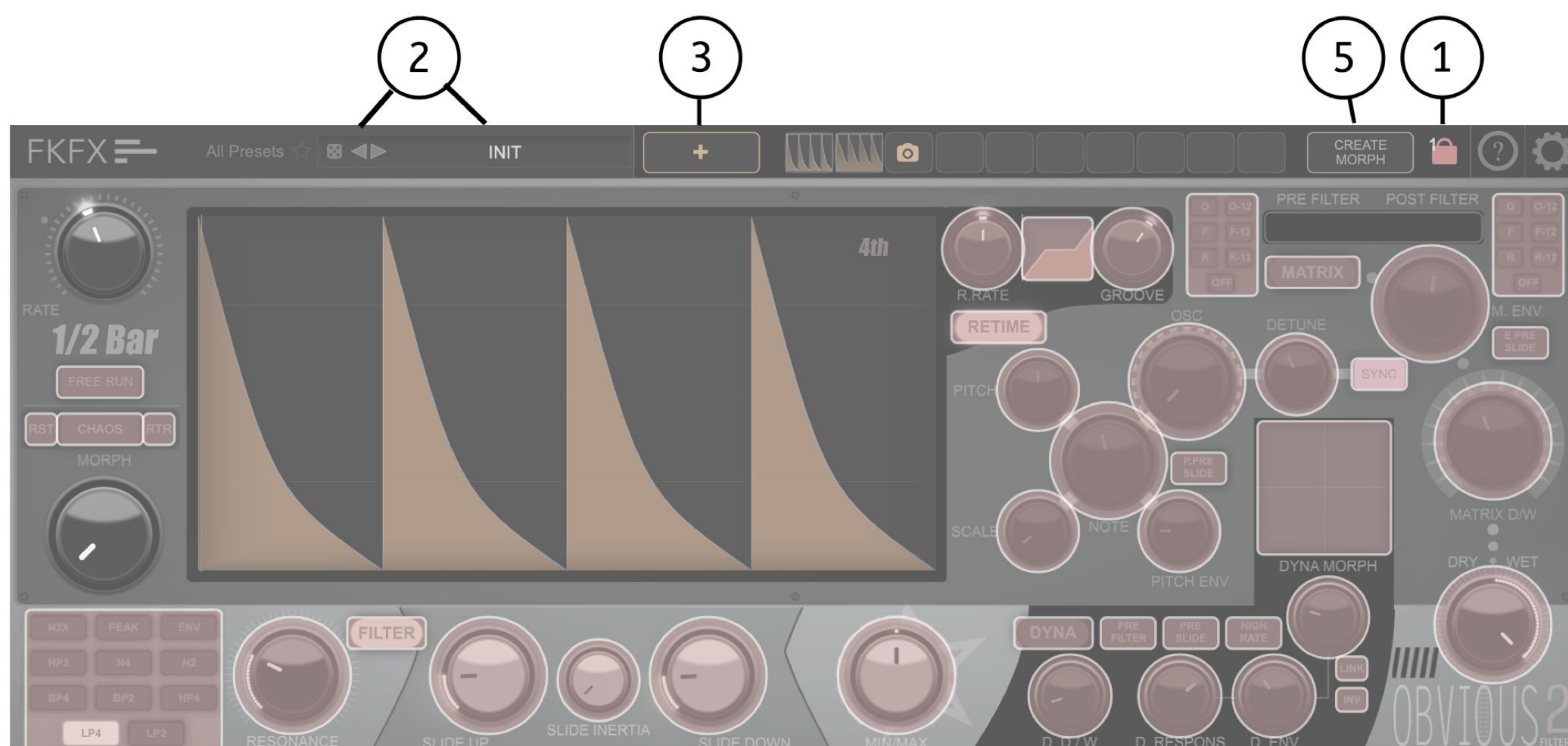
LOCK SNAPSHOT

Obvious Filter 2 can load a series of new curves for the filter LFO while keeping the sound settings. Here's how to do it:

- 1) Click on the LOCK 1 (see LOCK section), at this moment the sound settings are kept, only the morphing curves are affected
- 2 – Load a new curve by loading new presets.
- 3) When a curve is suitable for you, press the "+" symbol to add this curve
- 4) Repeat operation 2 if necessary
- 5– Press the 'CREATE MORPH' button to finish the operation

The new curves have been added, and adapted if necessary to your LFO speed.

Note: When looking for new curves, you can move the morph control to get intermediate curves, and take a picture of them!



To access the plugin's options panel, simply click on the gear at the top right of the plugin's interface. OBVIOUS FILTER 2 offers 15 options:

- "Fast Animation": Draws the plugin interface at maximum speed, otherwise the refresh rate will be limited to 15 frames per second.
- "Glowing Point": Draws LFO lights.
- "Half Glowing": Draws LFO lights at half brightness.
- "MouseWheel (MW)": Enables modification of controls with the mouse wheel.
- "MW Invert up/down": Inverts the mouse wheel.
- "MW Quick Zoom Edit": Allows you to use the wheel over a point on the LFO screen to activate the editor by zooming in on the pointed part.
- "MIDI to Note": MIDI IN notes control the main note (reproduced in MIDI Thru).
- "MIDI to Host": Sends modifications of the main note to the host, deactivated to preserve automation in the host.
- "MIDI Preset Load": Activates MIDI loading of presets whose name begins with "=C#4" (with Note C#4, Channel 2), or "=29" (with Program Change 29).
- "Auto Optimize": automatically optimizes curves at the end of the LFOGRID.
- "Mouse Hide": Hides the mouse when editing controls.
- "R.Click knob Menu": Use the right click on non-continuous controls to access a menu.
- "Contrast Labels": Use this option to make the labels of all controls more legible.
- "MIDI Out(7/77)": Sends the main LFO to CC77/ CH7 in MIDI OUT (VST format only).
- "Show Routing": Activate this control to display the routing on the LFO screen when you activate or deactivate modules.

This control enables fluid morphing between the various curves stored in the editor, creating dynamic, evolving transitions between different modulation shapes. This makes it possible to animate signal movement in an organic way, continuously varying between curves with contrasting profiles.

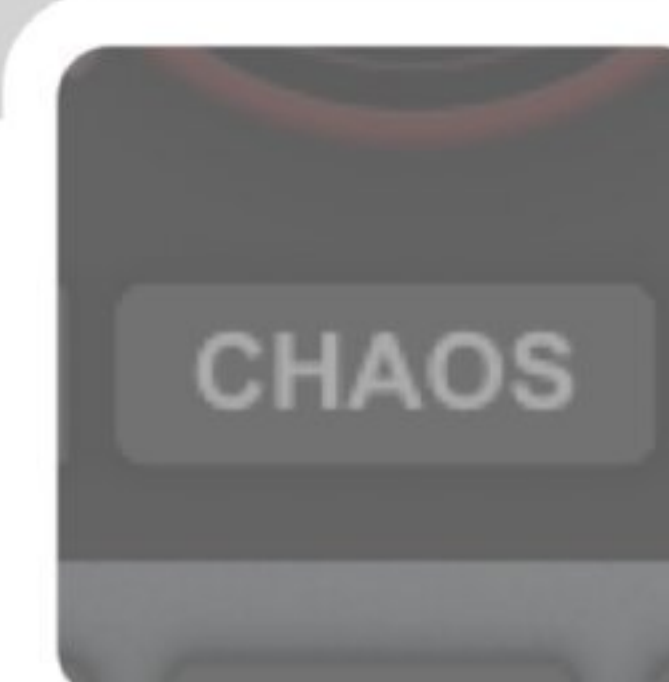


Numerous morphing options are available directly in the editor. Right-clicking on the control opens a contextual menu offering several advanced functions:

- Insert a new curve between two existing curves, to create more nuanced intermediate transitions.
- Replace all stored curves with the one currently visible on screen, to unify modulation.
- Replace all curves with the one currently displayed, while respecting *RANGE* parameters, to adapt modulation to a customized dynamic range.

The movement of this control can also be automated via the ****CHAOS**** function. When activated, this function injects random or evolutionary behavior into morphing. The position of the control then defines the maximum value that CHAOS can reach, serving as a ceiling for the morphing intensity. This generates unpredictable but controlled variations, ideal for lively, modulating textures.

Activate this control to introduce random behavior into curve morphing, generating dynamic and unpredictable variations in modulation.



For chaos to be effective, it is also necessary to adjust the *Morph* value. Chaos will then operate between the minimum morph value and the set *Morph* value, creating a controlled and expressive range of variation.

By default, the chaos speed follows the playback speed of the main curve. However, by activating the *RTR* (RETIME RATE) button on the right, the speed of the *RETIME* function (RATE 2 parameter) will be used to control the chaos speed, offering additional granularity in modulation tempo setting.

Chaos control doesn't generate entirely random behavior, but rather controlled modulation with unpredictable variations while remaining musically coherent.



By clicking on this control, you can manually reset the chaos state, returning the modulation to a stable starting point.

When playing in a loop, chaos is automatically reset with each new repetition, guaranteeing temporal coherence in the cycle. In addition, it is reset each time the host transport is resumed, ensuring that modulation always starts in a predictable state when playback is initiated.

This feature is particularly useful when rendering in your DAW. Instead of getting different results with each export, you can insert automation points on this reset control (RST) in the host timeline. In this way, every rendering will be identical, with the CHAOS function remaining active but with controlled repetitive behavior, guaranteeing both creativity and reproducibility in your productions.

When you activate this control, the chaos speed is synchronized to the *RATE* parameter of the *RETIME* function, rather than to the speed of the main LFO.

This option offers greater freedom of adjustment, allowing you to disassociate the speed of chaotic variations from that of the main modulation, for more complex, personalized effects.



This control adjusts the playback speed of the modulation curve, influencing the rate at which variations are applied to the audio signal. Speed is expressed in rhythmic divisions synchronized to the host tempo, guaranteeing perfect musical coherence in a production or performance environment.

The velocity knob offers several advanced interactions: a double-click on its right-hand side doubles the duration, for example from an eighth note (1/8) to a quarter note (1/4), thus slowing down the movement of the curve. Conversely, a double-click on the left-hand side reduces the duration by half – from 1 bar to 1/2 bar, for example – speeding up modulation playback.

Finally, a double-click in the center of the knob resets the speed to a default value of 1 bar, providing a neutral starting point for more precise adjustments.



This control determines the filter's temporal behavior in relation to host synchronization.

When deactivated, synchronization is absolute: the filter's playback is entirely synchronized with the tempo and position of the host's transport. In other words, if the transport stops, so does the filter's movement, guaranteeing strict consistency with the project.

By activating this control, the filter becomes autonomous in time: it continues to evolve even if the host transport is stopped. This makes it possible, for example, to maintain constant modulation, useful for ambient effects or tempo-independent textures.

NOTE: If the MIDISHOT parameter is enabled, this control determines the MIDI trigger mode. In deactivated mode, the behavior corresponds to "TRIG" mode, where each MIDI pulse briefly triggers the filter. When enabled, it switches to "GATE" mode, where the duration of the MIDI signal determines that of the filter activation.





Activate this control to disable synchronization with the host and enable the LFO to be triggered by MIDI notes from an external keyboard or sequencer. This transforms the LFO's behavior, making it sensitive to incoming MIDI events, for more direct rhythmic and expressive control.

When the FREE / GATE parameter is deactivated, each MIDI note plays the LFO in its entirety, from left to right, then stops when the cycle is complete. The system then waits for the next note before restarting the LFO. This operation corresponds to the "MIDI TRIG" mode (indicated in blue), where each MIDI pulse acts as a temporal detonator.

If FREE / GATE is activated, we switch to "GATE" mode: the LFO follows the duration of the note played. As long as the key is held down, playback continues; as soon as it is released, the LFO stops. This enables finer gestural and dynamic control, comparable to an envelope controlled by MIDI playing.

MIDI TRIG (blue mode)

By combining this mode with the *RETIME* function, you can adjust the way the LFO repeats itself during triggering. For example, if the main RATE is set to 1 bar and the RETIME RATE is 2 bars, then the main LFO will be played back twice during the TRIG duration. This makes it possible to finely shape the modulation density within a cycle triggered by a single note.

This mode is particularly effective when used as a *sidechain* source via a MIDI signal from a kick. Unlike conventional audio triggering, the use of MIDI guarantees extreme precision at sample level, enabling an ultra-precise *pumping* effect, ideal for clean, dynamic mixes.

MIDI GATE

In this mode, OF2 can be used as a monophonic synthesizer, with each note played defining the duration and presence of the LFO. This opens the door to a wide variety of musical uses, transforming the plugin into a veritable instrument. Presets designed for this mode can be found in the "MIDI SynthBass" section of the Preset Browser.



This screen displays the currently active morph curve, which evolves according to the morph control.

A simple click on this screen opens the curve editor, allowing you to directly modify shapes and their transitions. A right-click activates the selection mode, facilitating the management and precise editing of individual curves.

MIDI OUT also reproduces this LFO on channel 7, controller 77, provided the corresponding option is activated. This allows the generated modulation to be used to drive external MIDI devices or other compatible plug-ins.

By default, the filter's frequency response is adapted for easier control at low frequencies.

This response derives from Obvious Filter version 1, so to get the sound of this first version you need to leave this parameter deactivated.

By activating it, you'll notice a difference in the filter response, which becomes linear and more aggressive. You can also use "USER LOCK" to scroll through the presets in this linear mode, at which point all the presets loaded will sound completely different.



It can sometimes happen that a very good rhythm created by OF2 simply needs to be recalibrated to another beat.

To do this, simply use this control to shift all the curves of all the LFOs at once.

The total amplitude of the shift is one bar in 4/4:

- to the left: the rhythm will be played up to two beats earlier.
- to the right: the rhythm will be played later, up to two beats later.



Click to activate or deactivate the time curve.

This control offers the unique possibility of modifying the temporal progression of the main LFO. By playing with several complementary parameters, you can scroll the LFO playback in different directions and rhythms according to :

- The shape of the time curve (TIME), which determines the overall modulation profile.
- The cycle speed of the time curve (RETIME RATE), which adjusts the speed of movement.
- Morphing applied to the time curve (GROOVE), to modulate and vary playback dynamics for complex, lively rhythmic effects.

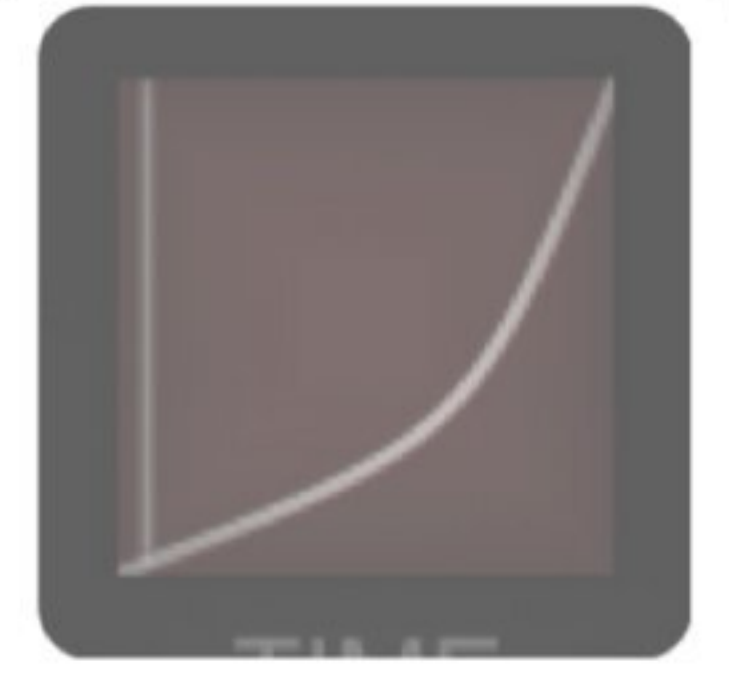


This control adjusts the playback speed of the time curve, allowing you to create rhythmic variations over durations shorter or longer than those of the main LFO.

When the CHAOS mode's RTR function is activated, this control also influences the speed of random modulation, offering precise control over the chaotic dynamics applied to the signal.



This screen displays the time curve currently in use. You can modify this curve using the groove control. This extremely powerful function enables you, for example, to reverse the time sequence or change the groove dynamically.



To edit groove curves and morphing, click on this screen. Right-click to access selection mode for more precise editing.

The playback speed of this curve is controlled by the time curve speed setting.

Note that the scrolling speeds of the main LFO and RETIME are independent, allowing you to create time variations over different durations, shorter or longer than that of the main LFO.

Note: A luminous dot visually indicates the effect of the control in relation to the fixed curve. You can adjust its brightness or hide it via the "Half Glowing" and "Glowing Point" options, according to your preference.

This control adjusts the time curve used in real time.

It acts like a morph applied to the main curve, offering fluid, dynamic modulation according to the settings made.



Note: A luminous dot visually indicates the effect of this control in relation to the fixed curve. You can adjust the visibility of this point (reduce its brightness or hide it completely) via the "Half Glowing" and "Glowing Point" options for better readability according to your preferences.

This control adjusts the RANGE, i.e. the overall amplitude of the LFO.

By adjusting this parameter, you modify the maximum intensity of the modulation applied by the LFO to the signal. The higher the RANGE, the more pronounced the modulation.

You can also make these adjustments directly on the main screen by grabbing and dragging the upper and lower edges of the curve, for intuitive visual control of amplitude.



This control adjusts the RANGE OFFSET, i.e. the overall shift of the LFO position up or down.

This function shifts the entire modulation without changing its amplitude, allowing you to adjust the modulation base around which the LFO oscillates.

You can also make these adjustments directly on the main screen by grabbing and dragging the upper and lower edges of the curve, offering intuitive visual control of the shift.



This control adjusts the morphing of the LFO response.

Right-clicking on this control opens a menu with several options:

- Insert a new curve between two pre-existing curves.
- Replace all curves with the one currently displayed on screen.
- Replace all curves with the one currently displayed, taking into account the current "RANGE".



This screen displays the LFO response curve.

The response curve lets you easily modify the way the main curve reacts.

Click on this screen to edit it (right-click to enter selection and editing mode).

Morphing of this curve is controlled by the setting on the left, called RESPON MORPH (16).

Note: The luminous dot indicates the effect of the control in relation to the fixed curve. You can reduce its brightness or hide it in the "Half Glowing" and "Glowing Point" options.



This control limits the speed at which the filter rises in frequency in relation to the curve, thus avoiding excessively abrupt transitions.

Note: The luminous dot visually indicates the effect of this control in relation to the fixed curve. You can adjust the brightness of this point, or even hide it completely, via the "Half Glowing" and "Glowing Point" options.



Activating this control enables the "READ AHEAD" function of the LFO curve signal, so as not to miss the attack (the "transient") of the sound entering the plugin.

This feature is particularly useful for preserving all attacks without having to manually adjust each element of the curve.

READ AHEAD applies only when the SLIDE UP range is between 0 and 50 milliseconds. Beyond 50 ms, its effectiveness diminishes as the offset becomes too great: it automatically readjusts progressively between 50 and 100 milliseconds. Beyond 100 milliseconds, the READ AHEAD function is deactivated.



This control limits the speed of descent of the filter frequency in relation to the curve, thus avoiding excessively steep drops.

Note: The luminous dot visually indicates the effect of this control in relation to the fixed curve. You can reduce its brightness or hide it completely via the "Half Glowing" and "Glowing Point" options.



This control adds flexibility to the evolution of the filter frequency in relation to the curve, allowing smoother, more natural transitions, as well as frequency bounce effects around the curve.

Note: The bright dot visually indicates the impact of this control in relation to the fixed curve. You can reduce its brightness or disable it entirely via the "Half Glowing" and "Glowing Point" options.



Click to activate or deactivate the filter. The filter is placed second in the internal effects chain, as indicated in the chain display when activated or deactivated. This filter offers 12 different modes, including one dedicated to volume control and another for sending MIDI data:

- LP4: 4-pole low-pass filter
- LP2: 2-pole low-pass filter
- BP4: 4-pole bandpass filter
- BP2: 2-pole band-pass filter
- HP4: 4-pole high-pass filter
- HP2: 2-pole high-pass filter
- N4: 4-pole notch filter
- N2: 2-pole notch filter
- N2X: 2-pole notch filter variant
- PEAK: peak filter
- ENV: controls volume only, no filtration
- MIDI: sends a MIDI signal based on the modulation curve, enabling other devices to be controlled via OF2's LFO and morphing system



You can select a filter type by clicking directly on its icon.

The proposed filters are models of classic analog circuits. These simulations, rich in character and nuance, require more processor resources than standard digital filters.

The cutoff frequency is influenced by both the modulation curve and the resonance parameter. Please note: the last filter on the top right is a volume control only. It does not react to the resonance parameter.

Important: when using a resonant filter, take care not to push the resonance too high to avoid excessive saturation or feedback that could alter or damage the signal.

In PN's effects chain, the filter is placed between the two COLOR modules. It plays a central role in the coloration and dynamics of the sound.

The 12 filter types available:

- LP4: 4-pole low-pass
- LP2: 2-pole low-pass
- BP4: 4-pole bandpass
- BP2: 2-pole bandpass
- HP4: 4-pole high-pass
- HP2: 2-pole high-pass
- N4: 4-pole notch
- N2: 2-pole notch
- N2X: 2-pole notch variant
- PEAK: bell filter
- ENV: volume control only (no resonance)
- MIDI: sends a MIDI signal based on the modulation curve, enabling other devices to be controlled via OF2's LFO and morphing system



This control adjusts the filter's resonance, boosting frequencies around the cut-off frequency.

Moderate use is recommended, as too high a resonance can lead to aggressive sound peaks that can cause hearing fatigue and even long-term damage. This parameter should therefore be used with care, particularly at high listening levels or when mixing, to preserve sound quality and hearing health.



This control simulates the compression of resonance in the filter circuit. Its sonic effect becomes particularly audible when the filter resonance is activated.

It compensates for the volume variation induced by increased resonance, ensuring a more stable sound balance.

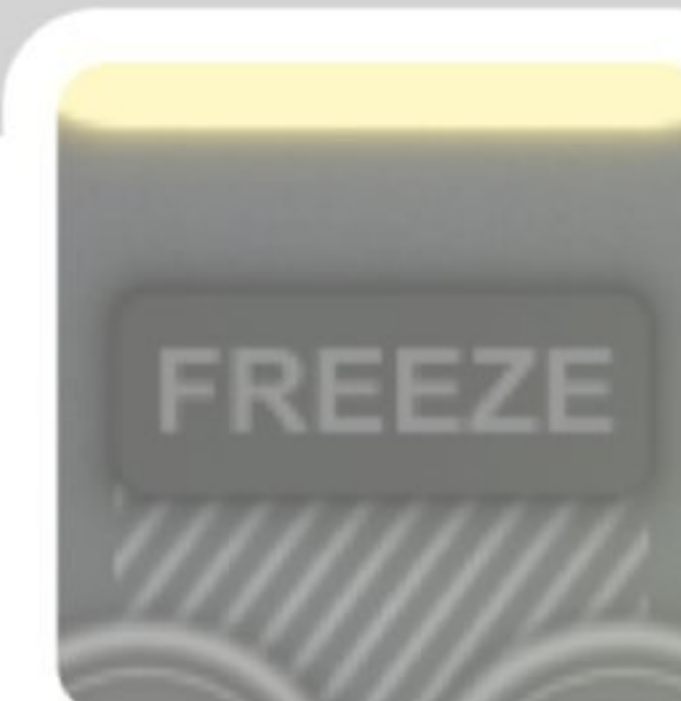
Warning: this filter emulates an analog electronic circuit, and resonances can produce powerful high-pitched peaks. It is important to handle the resonance control with care to protect your hearing and avoid any discomfort.



This control activates the "FREEZE" module, located just before the filter. The effect starts at the LFO point defined by the "START" parameter and ends after the time specified by "LEN".

The "FREEZE" effect gives the impression of freezing the sound at the filter input in time, creating a temporal stop to the modulation.

If you're interested in this effect, please note that it's a simplified version of the one used in our other plugin, "VOCAL FREEZE".



The "START" control lets you precisely define the starting point of the freeze in the LFO's time progression, offering fine-tuning of the moment when the effect kicks in.



This control adjusts the duration of the "frozen" portion of the LFO, i.e. the period during which the signal is frozen.

Note: To quickly extend this time to the end of the LFO's right-hand side, simply double-click this control.



This control activates the electronic diode distortion effect, which provides a characteristic saturation with rich harmonics and a warm sound typical of classic analog circuits.

The DIODE module is positioned at the last stage of the internal effects chain, ensuring that distortion is applied to the final processed signal. You can visualize its exact place in the chain thanks to the dynamic display, which updates each time the module is activated or deactivated.

This diode distortion is ideal for adding body, warmth and vintage coloration to your sound, while maintaining excellent dynamics and musicality.



This control adjusts the cutoff frequency (low-pass) of the diode distortion.



This control adjusts the dry/wet mix of the diode distortion, adjusting the balance between the unprocessed (dry) and saturated (wet) signal. This influences the presence and color of the distortion applied to the sound.



This control selects the type of diode circuit used in the synthesizer, offering four distinct modes that influence distortion and sound color: – SYM–H: Symmetrical diode circuit with "hard clipping" characteristic, producing clean, aggressive distortion while maintaining harmonic balance – ASYM–H: Asymmetrical diode circuit with hard clipping, generating saturation richer in odd harmonics, resulting in a rougher, more expressive sound. – SYM–S: Symmetrical diode circuit with "soft" clipping, offering a softer, warmer saturation, ideal for subtle analog textures – ASYM–S: Asymmetrical diode circuit with soft clipping, combining the harmonic richness of asymmetrical circuits with a smoother saturation, for a sound that's both warm and vibrant. These modes allow you to finely shape the synth's harmonic response by modulating the nature and intensity of distortion, offering a wide sound palette suited to different musical styles and ambiances.



Click to enable or disable gain modulation of diode distortion by the main LFO.

When this modulation is enabled, the maximum volume of the diode effect is reached when the main LFO is at its maximum level, allowing dynamic, rhythmic control of the distortion as a function of the LFO.



Click to activate or deactivate the COLOR modulation matrix, designed to generate "happy accidents"!

The modulation matrix comprises two similar modulations:

- The first is before the filter (COLOR 1)
- The second is after the filter (COLOR 2)

You can view these modules in the effects chain that appears when you activate or deactivate COLOR.

Note that these two modules (PRE and POST) use the same types of oscillators and pitch variations. This limitation is deliberate, as the COLOR modules are designed to add simple touches of color to the filter, creating unexpected and interesting variations.

The selectors to the left and right of this control allow you to define the type of modulation: Oscillator, Flux, Ring Modulation, Flanger, Sylab, or Reverb.



This control adjusts the modulation before the filter. Six types of modulation are available:

- RNG (Ring Modulation): The signal is multiplied by the oscillator, creating harmonically rich textures.
- FLX (Flux modulation): The sound is cut into very short, repetitive blocks, synchronized to the oscillator frequency. This processing uses the input waveform to generate its own wavetables in real time, which then serve as the oscillator.
- OSC (oscillator modulation): The oscillator is mixed directly with the audio signal, adding a harmonic layer.
- REV (Reverb): The sound passes through a reverberation effect. Pitch controls the size of the reverb.
- SYL (Vowel filter): Sound is processed by a vocal filter similar to our Sylab plugin. Pitch controls formant transposition.
- FLG (Flanger): Sound is passed through a flanger. The pitch controls the size of the flanger feedback.

NOTE: Oscillator waveforms are not taken into account when FLX, REV, SYL or FLG functions are activated.



This control adjusts the pitch of the oscillator before the filter.

Note that this value will be set after the SCALE (quantization on the musical scale), offering greater flexibility in the final sound.

You can use the keyboard's SHIFT key or the mouse's right-click to make fine adjustments. Double-click left or right to increase or decrease the entire pitch value. A double-click in the center resets the setting to zero.

NOTE: The oscillator waveform is not taken into account when one of the FLX, REV or FLG functions is activated. In these cases, this control is used respectively to:

- FLG: adjusts flanger feedback. This setting is bipolar, with feedback at zero in the middle. Values to the left also increase feedback, but invert its phase.
- SYL: sets the transposition of the Sylab filter.
- REV: sets reverb size.



This control adjusts the modulation volume for the color before the filter.



Activate this control if you wish to smooth the volume envelopes of the pre-filter color oscillator.

A slide of a few milliseconds will then be added to the oscillator volume envelope, to avoid too abrupt signals.



Activate this control to internally deactivate pitch modulations on module COLOR 1, only if OSC is selected in this module.

This is useful if you're using OF2 as a synthesizer. In this case, the oscillator of the module(s) concerned will be keyed to the note, without pitch modulation.



This control adjusts the modulation after the filter. Six types of modulation are possible:

- RNG: Ring modulation – the signal is multiplied by the oscillator.
- FLX: Flow modulation – the sound is cut into very short blocks, tuned to the oscillator frequency. This processing uses the input waveform to generate its own wavetables in real time, used as an oscillator.
- OSC: Oscillator Modulation – the oscillator is mixed with the signal.
- REV: Reverb – the sound passes through a reverb. Pitch controls the size of the reverb.
- SYL: Vowel filter – sound passes through a filter similar to our Sylab plugin. Pitch controls formant transposition.
- FLG: Flanger – the sound passes through a flanger. Pitch controls the size of the flanger feedback.

NOTE: Oscillator waveforms are not taken into account when FLX, REV, SYL or FLG functions are activated.



Activate this control if you wish to smooth the volume envelopes of the post-filter color oscillator.

A slide of a few milliseconds will then be added to the oscillators' volume envelope, to avoid too abrupt signals.



This control adjusts the pitch of the oscillator after the filter.

Note that this value will be set after the SCALE (quantization on the musical scale), offering greater flexibility in the final sound.

You can use the keyboard's SHIFT key or the mouse's right-click to make fine adjustments. Double-click left or right to increase or decrease the entire pitch value. Double-clicking in the center resets the setting to zero.

NOTE: Oscillator waveforms are not taken into account when one of the FLX, REV or FLG functions is activated. In these cases, this control is used respectively to:

- FLG: adjusts flanger feedback. This setting is bipolar, with feedback at zero in the middle. Values to the left also increase feedback, but invert its phase.
- SYL: sets the transposition of the Sylab filter.
- REV: sets reverb size.



This control adjusts the modulation volume for the color after the filter.



Activate this control to internally deactivate pitch modulations on module COLOR 2, only if OSC is selected in this module.

This is useful if you're using OF2 as a synthesizer. In this case, the oscillator of the module(s) concerned will be keyed to the note, without pitch modulation.



Activate this control to link notes together.

This can be useful to prevent oscillator phases being reset with each new note. For example, if an oscillator produces a click at start-up, activate Legato mode to solve this problem.

You can also use the "SOFT" color buttons to attenuate this type of sound, or adjust the "SLIDE" times for slower transitions.



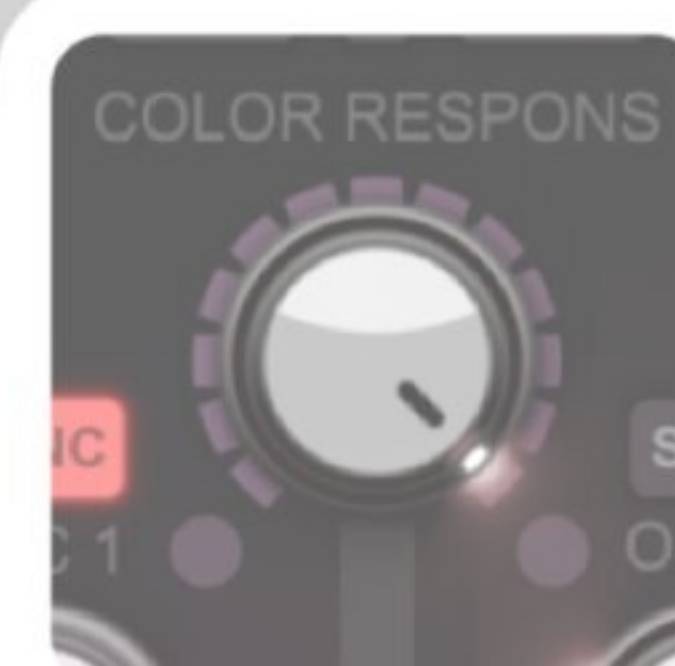
This control determines the dynamic behavior of the modulation matrix (COLORS).

Center position: COLORS effects remain permanently active.

Turn to the right: the response follows the morphing curve synchronously.

Turn left: response becomes asynchronous with the morphing curve.

Intermediate positions offer subtle variations, particularly in the left-hand range where slight adjustments produce varied results. For fine-tuning, hold down the right mouse button or Shift key while adjusting the parameter.



This indicator shows the real-time response of the COLOR PRE-FILTER as a function of the main LFO curve.

COLOR RESPON lets you change this response.



This indicator shows the real-time response of the COLOR POST-FILTER as a function of the main LFO curve.

COLOR RESPON lets you change this response.



This control sets the base note of the modulation matrix oscillator.

This note will be the base note used for pitch control, and can be modulated by an external master keyboard (option to be activated, see "MIDI TO NOTE" options).

Note: double-click on the right-hand side to move up an octave, and on the left-hand side to move down an octave.



This control sets the musical range to be used by the modulation matrix oscillator. If this control is set to zero, no scale will be used.

It has 37 known musical ranges (or modes):

- Octave
- I–V
- I–IV
- I–IV–V
- Tetratonic
- "Tetratonic minor"
- "Tritonic"
- Major Pentatonic
- Suspended Pentatonic
- Blues Minor Pentatonic
- Blues Major Pentatonic
- Minor Pentatonic
- Miyako–Bushi
- Iwato
- "Hirajoshi"
- "Insen"
- "Whole Tone"
- "Blues Common"
- "Enigmatic"
- "Persian"
- Ionian
- Dorian
- "Phrygian"
- "Lydian"
- "Mixolydian"
- "Aeolian"
- "Locrian"
- "Harmonic Minor"
- Melodic Minor
- Phrygian 6
- Lydian Augmented
- Lydian Dominant
- "Mixolydian b6"
- Locrian 2
- "Altered Min Scale"
- Harmonic Major
- Chromatic



This control adjusts the dry/wet level of Color 1 (pre-filter).



This control defines the oscillator type of the COLOR 1 module. 39 oscillator types are available in OBVIOUS FILTER 2. The SYNC and FM controls allow you to work on these sound forms in greater depth.



NOTE: Oscillator waveforms are not taken into account when any function other than OSC or RNG is activated.

When this control is active, the COLOR 1 module oscillator will synchronize to the incoming signal.

Note that this setting requires more CPU.



In the context of oscillator synchronization, the process involves aligning the phase of two oscillators to ensure they start their cycles at the same point. This synchronization is achieved by resetting the phase of one oscillator when the input signal crosses zero on the way up. This ensures that both oscillators remain synchronized, improving the coherence and stability of the resulting signal.

Synchronized oscillators produce a distinctive, robust sound characterized by precise timing and harmonious resonance. When two oscillators are synchronized, they produce a unified and impactful aural experience, similar to a well-coordinated orchestra playing in perfect unison. This synchronization enriches sound texture and depth, offering a heightened level of musical expression and clarity.

When this control activates frequency modulation (IFM / FM) on the COLOR 1 module oscillator.

- On the right, the incoming signal will modulate the oscillator frequency (FM).
- On the left, the incoming signal will modulate the oscillator frequency, with inverted modulation (IFM), in other words, frequency modulation will slow down the one shape instead of accelerating it.

Note that this setting requires more CPU.



This control adjusts the level of pitch modulation of the COLOR 1 oscillator by the main morphing curve.



This control is modulated by the Main LFO.

This control allows you to play with the frequency of oscillator 1 throughout the musical range selected with SCALE. This control can be modulated by the P.ENV envelope control.

Double-click left and right to move up and down to the full pitch value.

If the control named "P.E.X2" is active, the internal value of the oscillator is doubled.



This control adjusts the dry/wet level of Color 2 (post-filter).



This control defines the oscillator type of the COLOR 2 module. 39 oscillator types are available in OBVIOUS FILTER 2. The SYNC and FM controls allow you to work on these sound forms in greater depth.

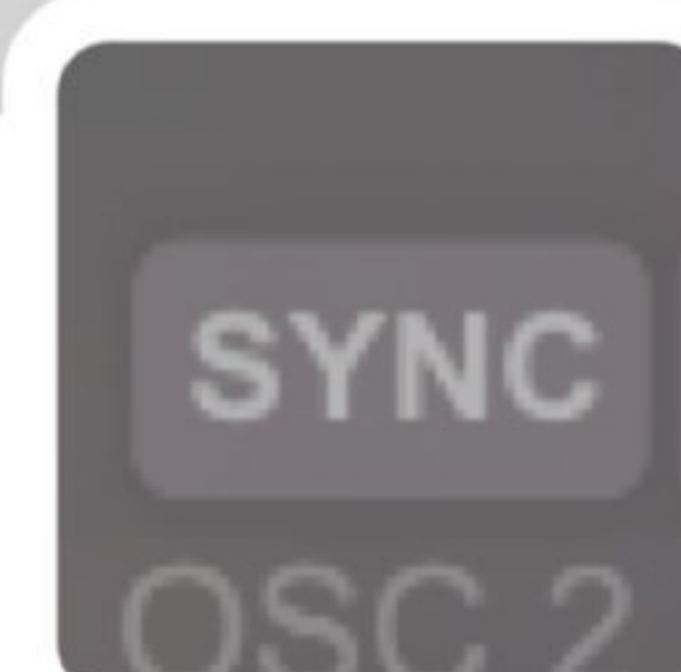
NOTE: Oscillator waveforms are not taken into account when any function other than OSC or RNG is activated.



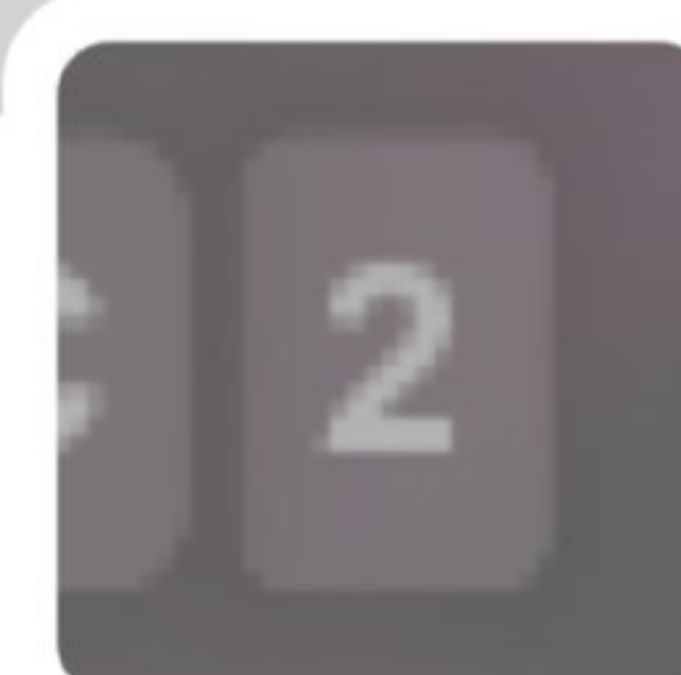
When this control is active, the COLOR 2 module oscillator will synchronize to the incoming signal. You can also play with the N synchronization divider below.

Note that activating this setting requires more CPU.

For a more detailed explanation of oscillator synchronization, please refer to the SYNC section for oscillator 1.



You can activate this control to halve oscillator synchronization.



When this control activates frequency modulation (IFM / FM) on the COLOR 2 module oscillator.

- On the right, the incoming signal will modulate the oscillator frequency (FM).
- On the left, the incoming signal will modulate the oscillator frequency, with inverted modulation (IFM), in other words, frequency modulation will slow down the one shape instead of accelerating it.

Note that this setting requires more CPU.



This control adjusts the level of pitch modulation of the COLOR 2 oscillator by the main morphing curve.

This control is modulated by the Main LFO.



This control allows you to play with the frequency of oscillator 2 throughout the musical range selected with SCALE. This control can be modulated by the P.ENV envelope control.

Double-click left and right to move up and down to the full pitch value.

If the control named "P.E.X2" is active, the internal value of the oscillator is doubled.



This control detunes the left and right channels of the modulation matrix oscillator. When set to center, both left and right channels are at the same frequency.

Click twice to reset the control to center.

Note that this control adjusts the frequency AFTER the scales (SCALE), so you can adapt the final pitch of the oscillators.



This control allows you to fine-tune the pitch of the oscillators. In the middle the oscillator will be just right, on the right it will go up a tone, and on the left it will go down a tone.

Click twice to return the control to the center.

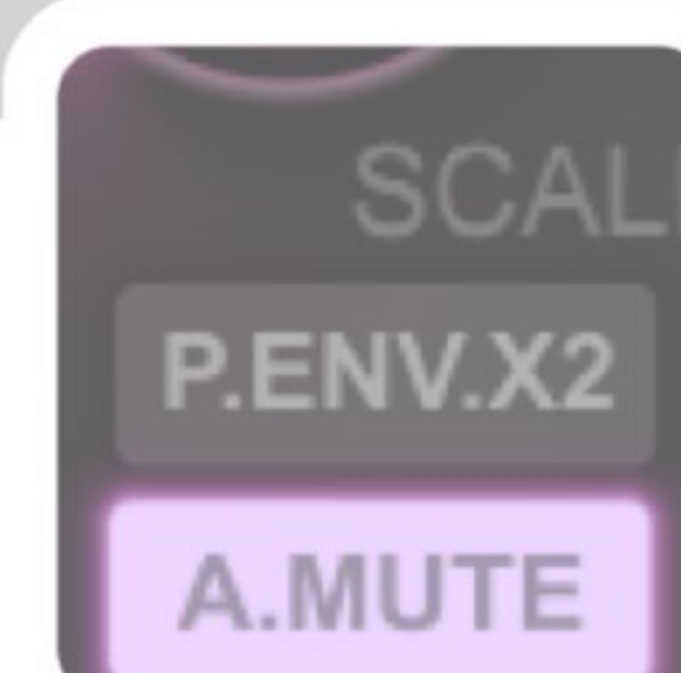
Note that this control adjusts the frequency AFTER the scales (SCALE), so that you can adapt the final pitch of the oscillators.



Activate this control to double the pitch envelope amplitudes of both COLOR 1 and COLOR 2 oscillators.

This enables the creation of new sounds, especially percussive ones. See the "The Kick" preset as an example.

NOTE: the amplitude of the oscillator frequencies will change from -48 semitone/+48 semitones, to -96 semitone/+96 semitones, but the display will remain at -48 semitone/+48 semitones.



This control lets you add 'SLIDE DOWN' to pitches, to smooth pitch changes. You can also use legato (L) to smooth pitch changes in the case of MIDI notes, i.e. in MIDISHOT and GATE modes.



This control adds 'SLIDE UP' to pitches, to smooth pitch changes. You can also use legato (L) to smooth pitch changes in the case of MIDI notes, i.e. in MIDISHOT and GATE modes.



This control adjusts the overall gain of the effect.

It is particularly useful when using a preset that reduces the overall track level too much.

Warning: this control can increase the gain by up to +18 dB, so use it with care to avoid unwanted saturation or distortion.



Activate this control to bypass (deactivate) the plugin.

This allows you to quickly compare the processed sound with the original sound without effect.



This control adjusts the overall level of the effect, by adjusting the dry/wet ratio.

- Dry: unprocessed signal (original)
- Wet: signal processed by the plugin

This allows you to precisely dose the intensity of the effect applied to the signal.



Use this control to invert the phase of the signal processed by the plugin.

Although rarely necessary, this parameter can be useful, as OF2 filters are emulations of analog electronic circuits. Occasionally, phase may need to be adjusted manually when mixing to avoid phase or cancellation problems.



Use this control to shift the phase of the signal processed by the plugin.

Although this setting is rarely necessary, it can be useful because OF2 filters are emulations of analog electronic circuits. Occasionally, the phase offset needs to be adjusted manually during mixing to avoid phase problems or signal losses.



Activate this control to display the plugin's input audio curve on screen.

By default, audio input visualization is not activated in the editor. To activate it, click on the small waveform symbol just to the right of the LFOGRID hexagon.



Activate this control to display the plugin's output audio curve on screen.

By default, audio output visualization is not activated in the editor. To activate it, click on the small waveform symbol just to the right of the LFOGRID hexagon.



This control lets you choose the type of audio signal display on the screen. From left to right, you can select :



- M: Displays a single monophonic curve in the center of the screen. This signal corresponds to the average of the left and right channels.
- ME: Similar to M, but the curve is displayed at the bottom of the screen. Parts of the signal exceeding the limits are "folded" in the opposite direction, providing an overall envelope display.
- S: Displays separately the two curves corresponding to the left and right audio channels.
- SE: Similar to S, but the curves are displayed at the top and bottom of the screen. As with ME, the off-screen parts are "folded" to display the whole signal as an envelope.

Note: This same display mode will also be applied in the editor if you activate echo using the small icon at the top of the editor, representing a waveform.

Use this control to select a different color for the curves. Choosing a distinct color makes it easier to differentiate between different instances of the plugin.



Clicking on this control opens a color selection window. Once you've made your choice, click outside the window to close it.

When the color selector is active, click on this control to deactivate it and return to the default color. Click again to reactivate the selector and choose a new color.

When the selection window is open, hold down the SHIFT key and click on the TINT button to scroll through a random color with each click.

Activate this control to switch off the oscillators when the audio input is silence. When audio signal arrives in the plugin, the oscillators will activate.



The open and close response time for audio input is 250ms.



This menu, dedicated to the "RETIME" function, lets you import specific grooves in MIDI format.

For example, if you have a rhythm track in your host, and your host allows it, you can extract the groove as a MIDI file. By importing this file into this menu, the "TIME" curve is automatically adapted to match the imported rhythm.

This ensures that your main LFO remains perfectly in tune with the main groove of your song. What's more, by activating the "Lock Groove on Preset Load" option, you can explore different presets without modifying the groove in place.

Note that when a MIDI groove is loaded, this "Lock Groove on Preset Load" option is automatically activated to prevent the groove being overwritten when new presets are loaded. Furthermore, when the groove is loaded, the "GROOVE" control is positioned in the middle, corresponding to the imported groove. You can cancel this effect by setting this control to zero, or exaggerate the groove by pushing it to its maximum value. This exaggeration is calculated by amplifying the groove's temporal variations.

The various menu items are :

– Lock Groove on Preset Load:

After importing a MIDI groove, this option locks the entire "RETIME" section so that the groove remains unchanged when new presets are loaded. When this function is active, the menu button is displayed in red. To deactivate this lock, hold down the Shift key and click on the button, or right-click on it.

– Keep Retime Rate on Import :

If this option is deactivated, groove import will automatically adapt the "RETIME RATE" parameter according to the duration of the imported MIDI file. If the duration exceeds 4 bars, groove playback will be limited to these 4 bars. On the other hand, if the option is activated, the "RETIME RATE" remains unchanged, and only the portion of the file corresponding to this duration will be taken into account.

– Import on closest 1/16 :

The "TIME" curve can be created in one of two ways when reading the MIDI file: either by taking into account each exact pulse (default), or by rounding each event to the nearest 1/16th. Check this option to activate the latter mode.

– Import MIDI Groove... :

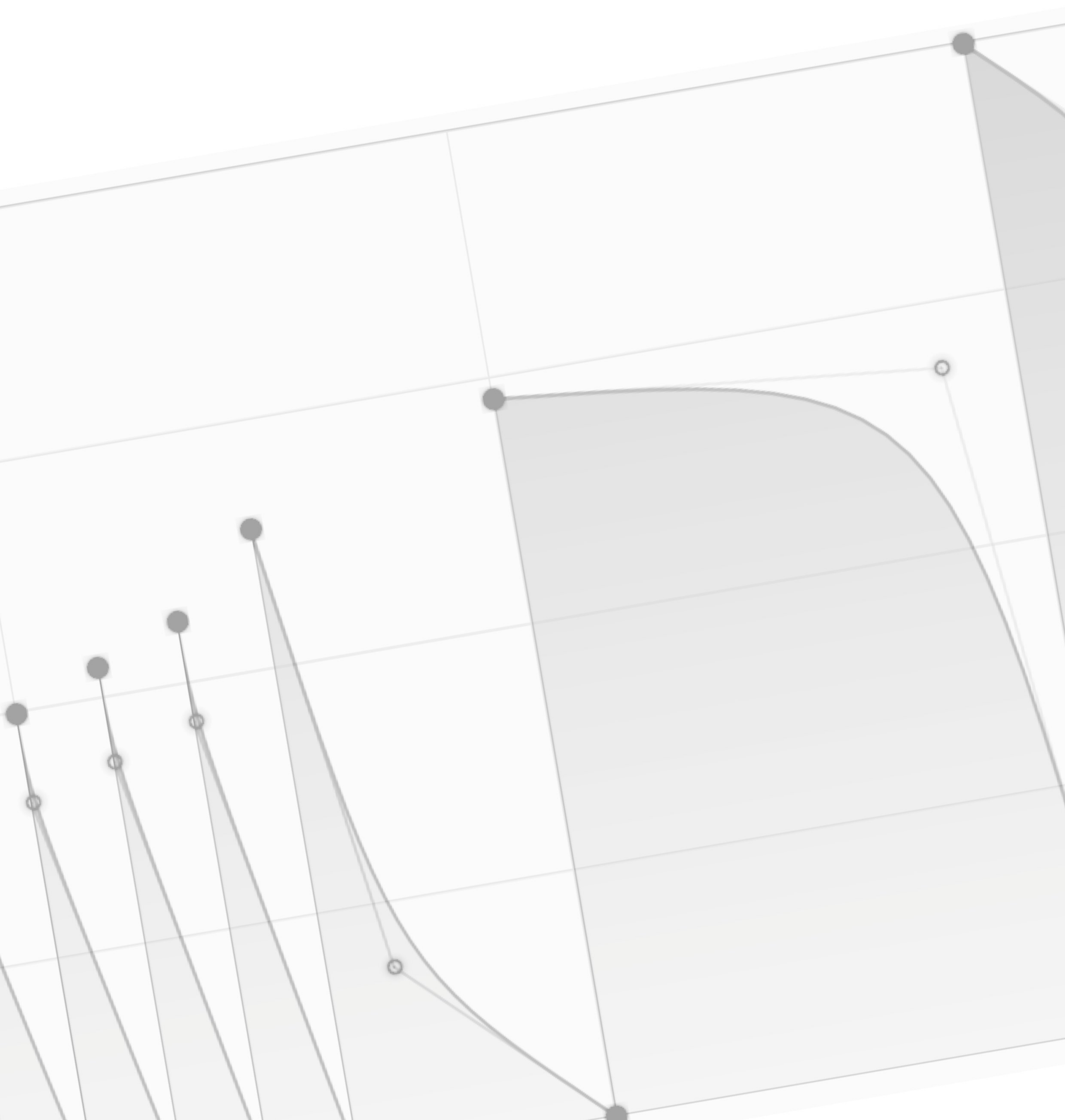
This function opens an explorer to select a MIDI groove file for import. Each imported groove is copied to an internal directory for easy access. You can also import MIDI files by dragging and dropping them directly onto the interface.

– Reveal MIDI Grooves Location:

This option opens the file explorer to the location where internal MIDI grooves are stored.

This section of the user's manual covers useful functions for editing curves and morphing

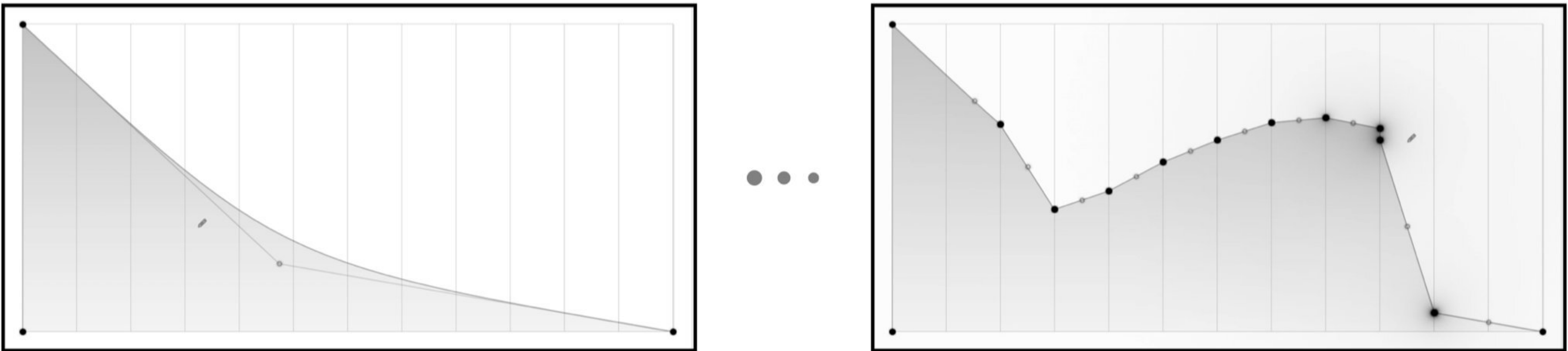
Videos on this subject are also available on our website.



Right-click on the curve to activate and deactivate this function. Point Editor allows to move, create, delete points on the curve as well as to change the general shape of the curve.

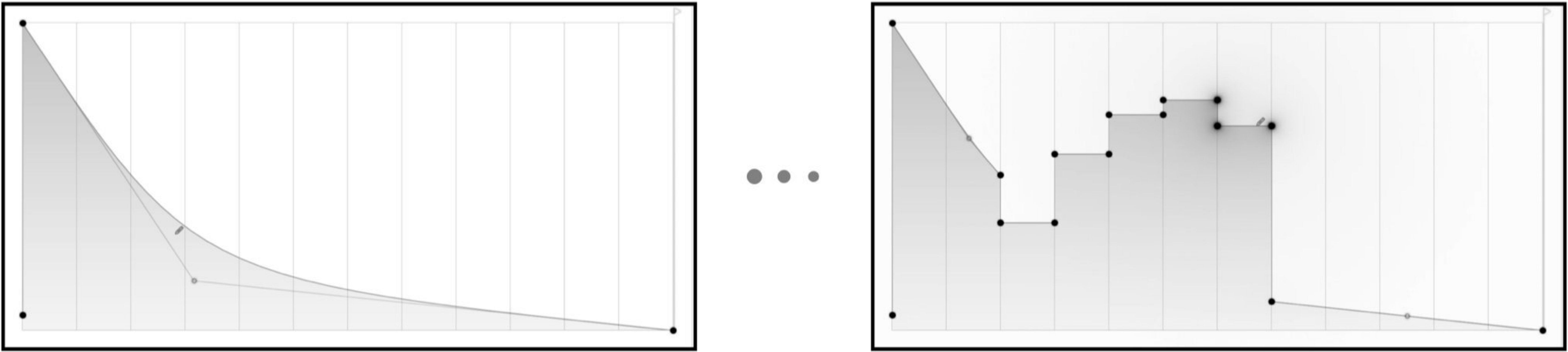
Use the CMD key on the Mac or CTRL on the PC to turn this feature on and off.

Once activated you can draw the curve directly on the editing screen.



Use the ALT key to activate and deactivate this function.

Once activated you can draw the curve directly on the editing screen.



The global editor allows specific operations on the curve, like repetition, copy/paste, extension, and others.

Right-click on the curve to enable and disable this function.

This function forces the points of the curve to align with the grid.

Use the SHIFT keyboard key to switch this function on and off.

This function allows you to define the size of the grid vertically.

Right-click to increase grid size, left-click to decrease grid size (hold SHIFT key on keyboard for more precise steps).

You can also use the mouse wheel to adjust the grid size.



By activating this function you can maintain the same size of the vertical and horizontal grid



This function allows you to define the size of the grid horizontally.

Click right mouse button to increase grid size, click left mouse button to decrease grid size. If you want more precise grid steps, hold the SHIFT key on the keyboard.

You may also use mouse wheel to adjust grid size.



By pressing this button you can select the morphing mode:

- OFF: Morphing is disabled,
- ON : Morphing is active,
- LINEAR : Morphing becomes linear.



This function randomly inverts all the points on the curve.

In drawing mode (ATTACK / DECAY PENCIL), the die symbol turns orange, allowing you to create a random pattern on the current grid using the current settings. You can also press SHIFT to obtain a mixture of ATTACK / DECAY PENCIL.



This function randomly generates a curve.

In drawing mode (ATTACK / DECAY PENCIL), the die symbol turns orange and allows you to create a random pattern on the current grid, using your current settings. A few steps will be modified in relation to your current settings. You can also press SHIFT to obtain a mixture of ATTACK / DECAY PENCIL.



This function creates a random sequence. This sequence adapts to speed.

In drawing mode (ATTACK / DECAY PENCIL), the dice symbol turns orange and allows you to create a random pattern on the current grid using the current settings. Many steps will be modified from your current setting. You can also press SHIFT to obtain a mixture of ATTACK / DECAY PENCIL.

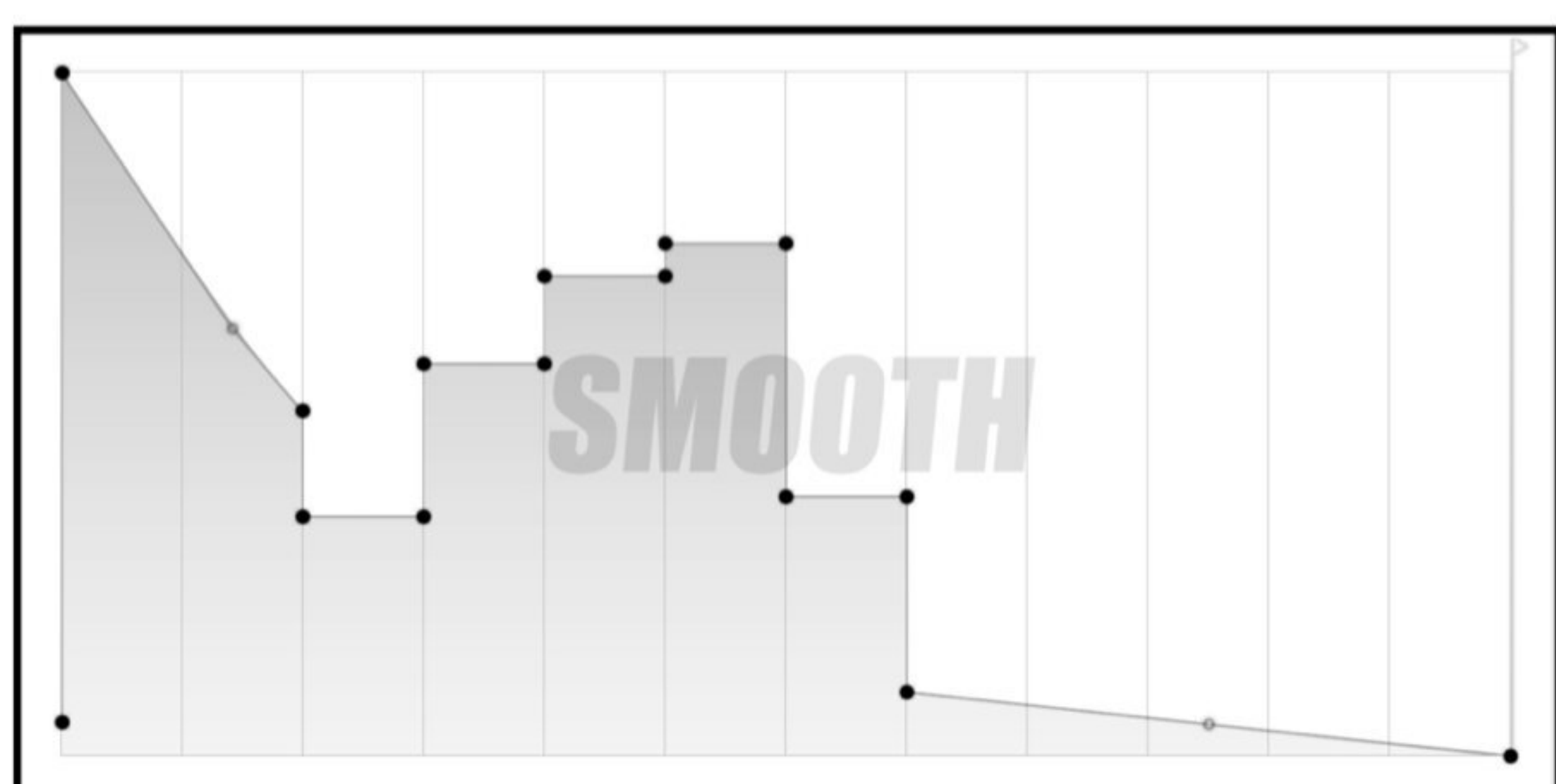


This function creates a random curve or sequence that adapts to the current speed.

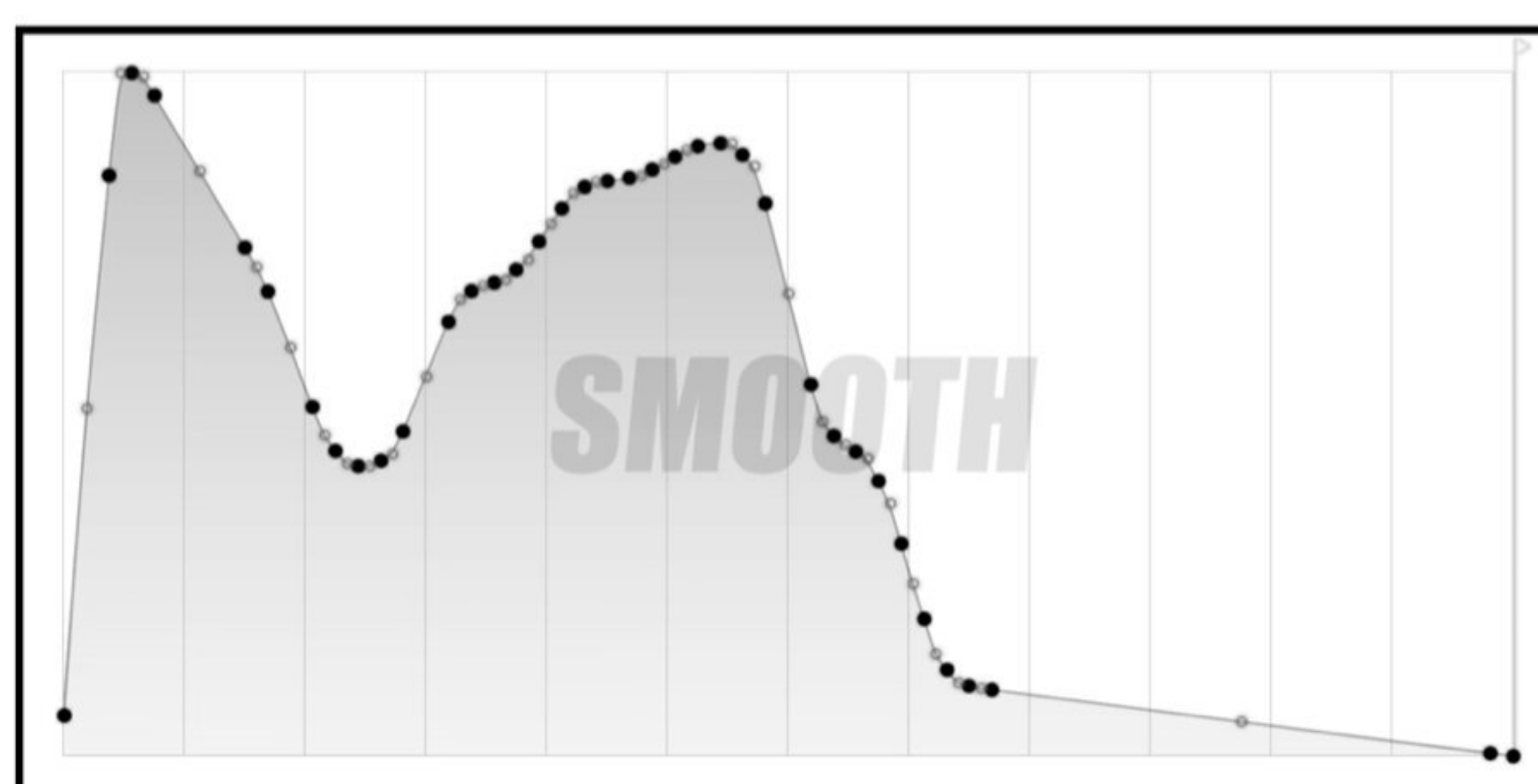
In drawing mode (ATTACK / DECAY PENCIL), the dice symbol turns orange, allowing you to create a random pattern on the current grid, using your current settings. All steps will be modified in relation to your current setting. You can also press SHIFT to obtain a mixture of ATTACK / DECAY PENCIL.



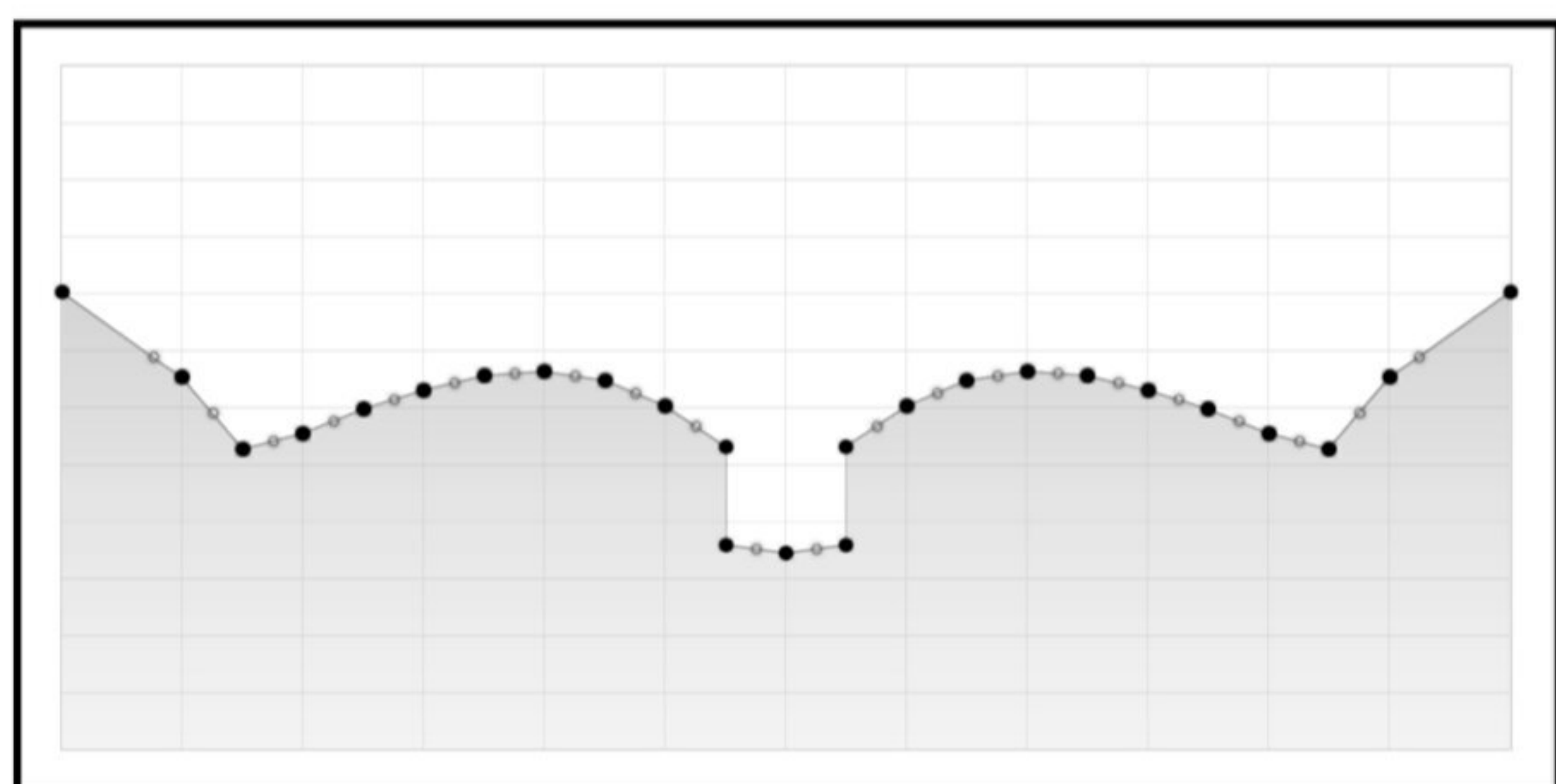
This function rounds and smoothes the curve.



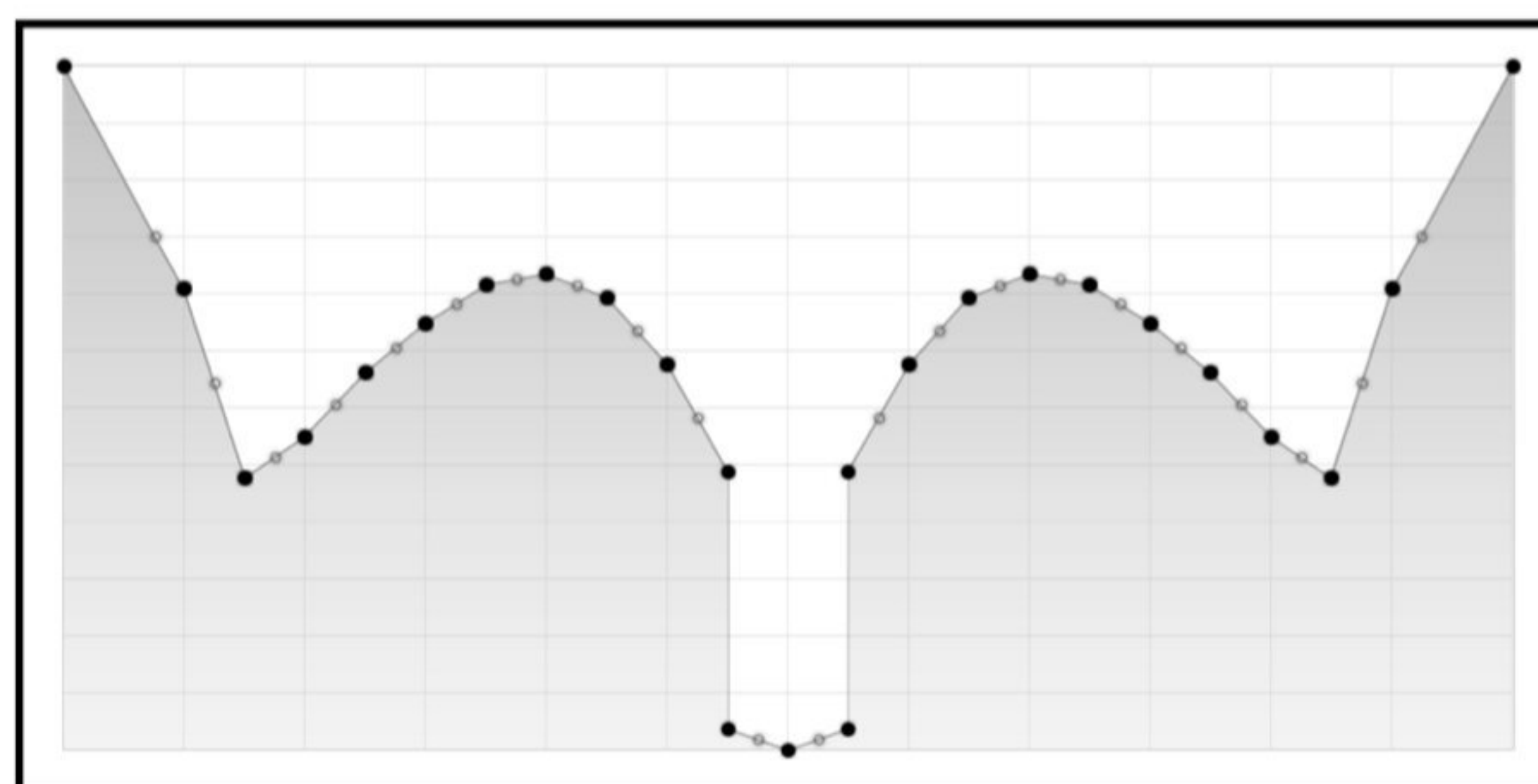
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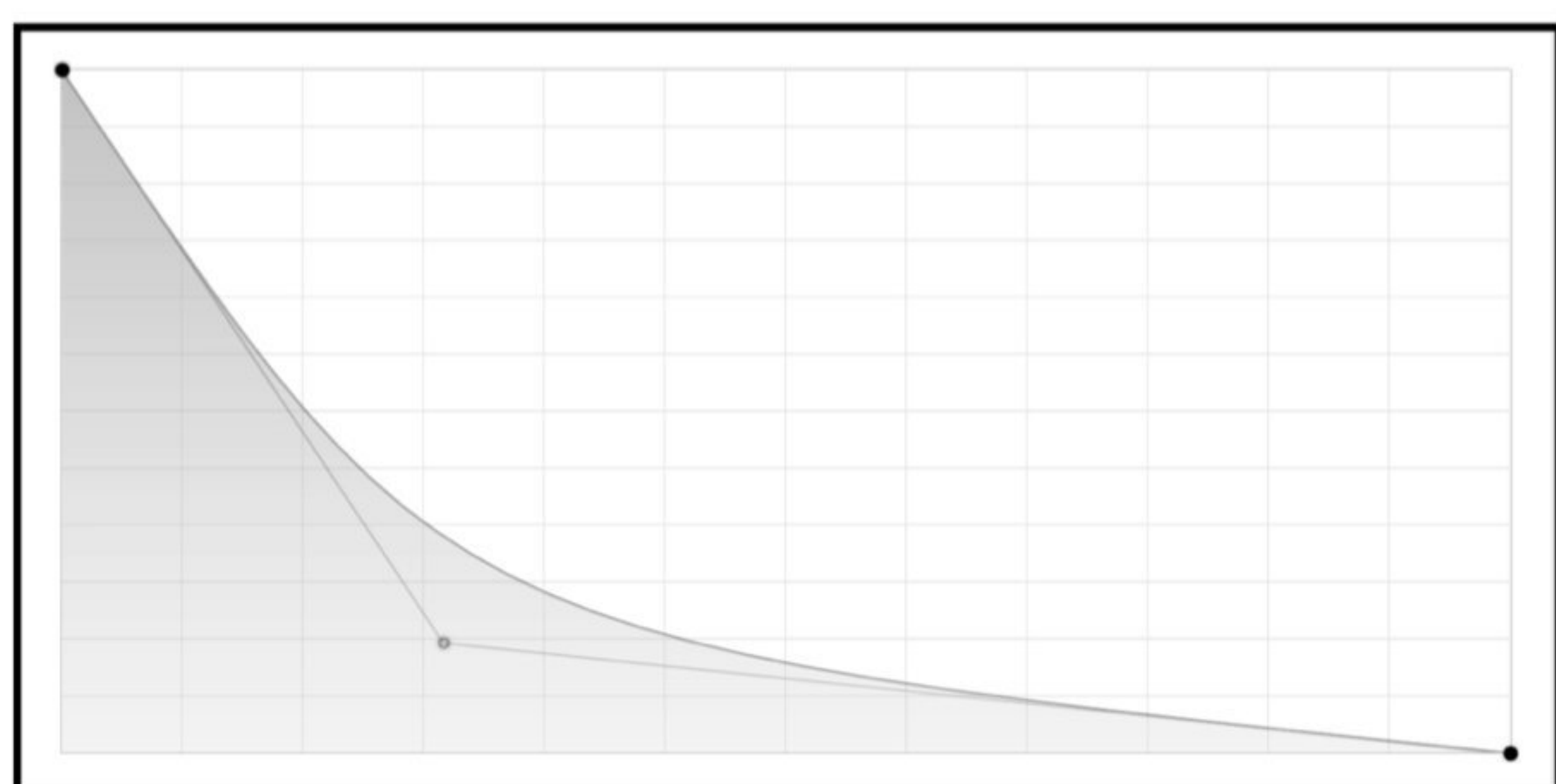
This function normalizes the curve.



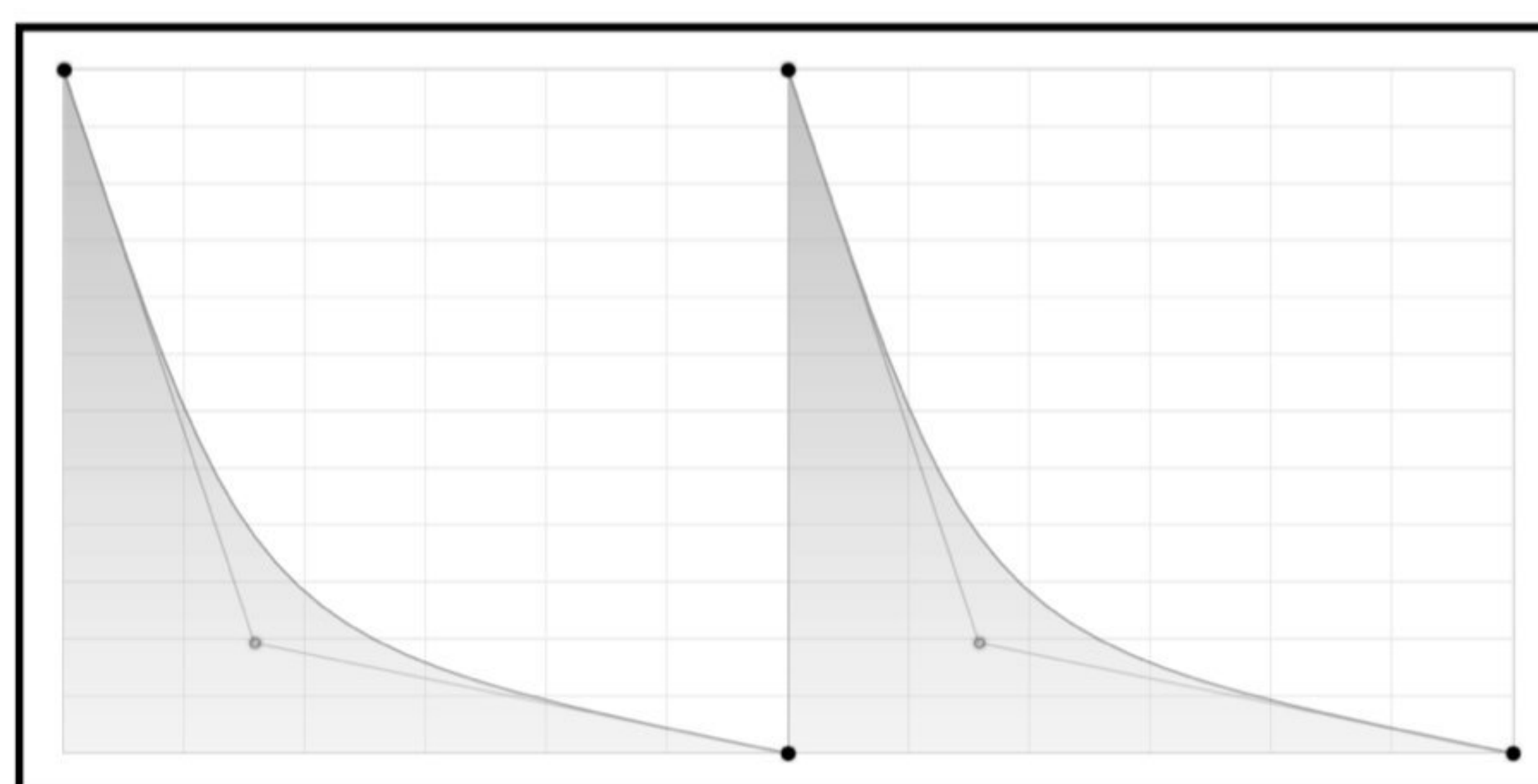
...



This function doubles the curve.

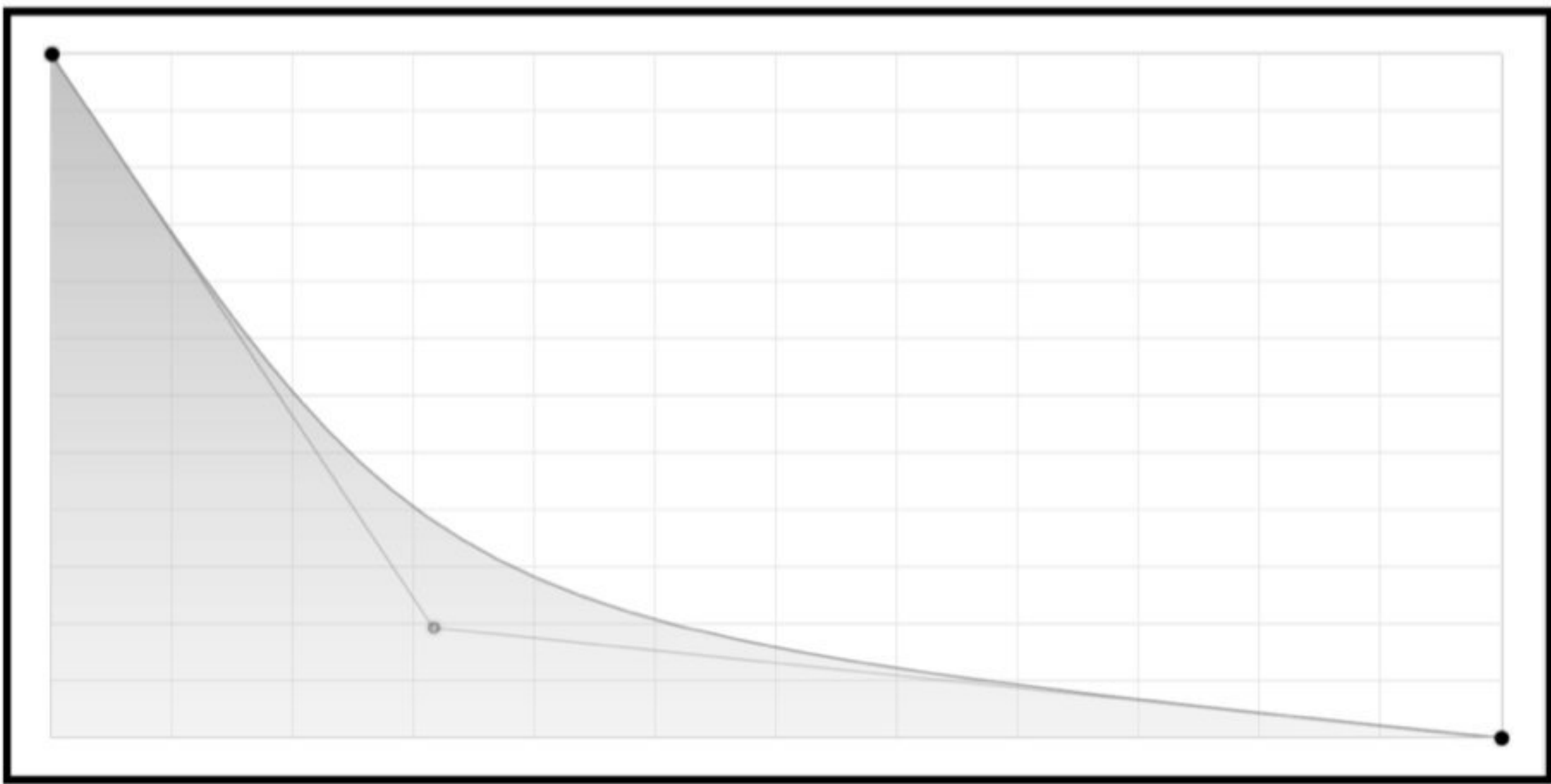


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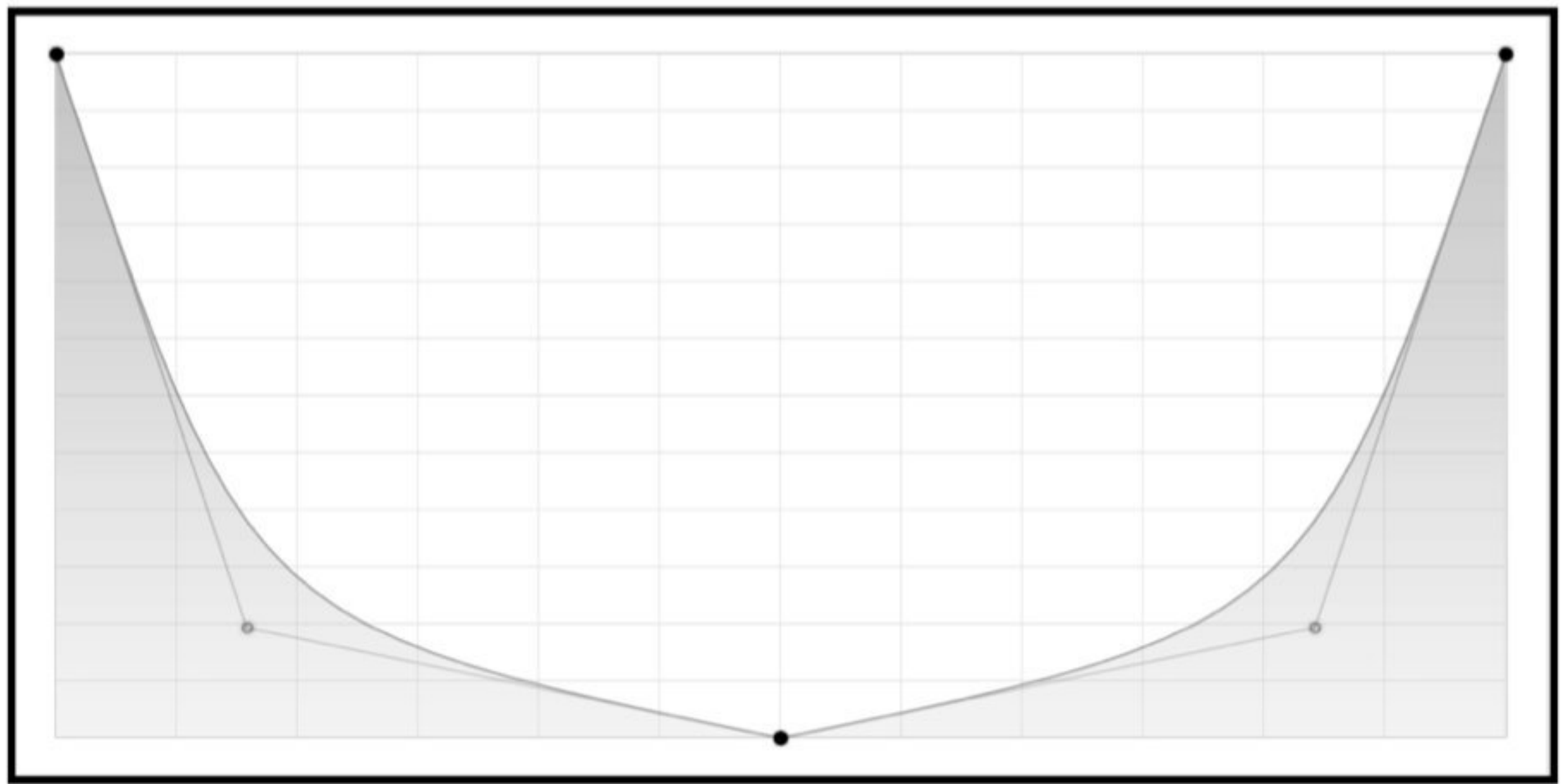




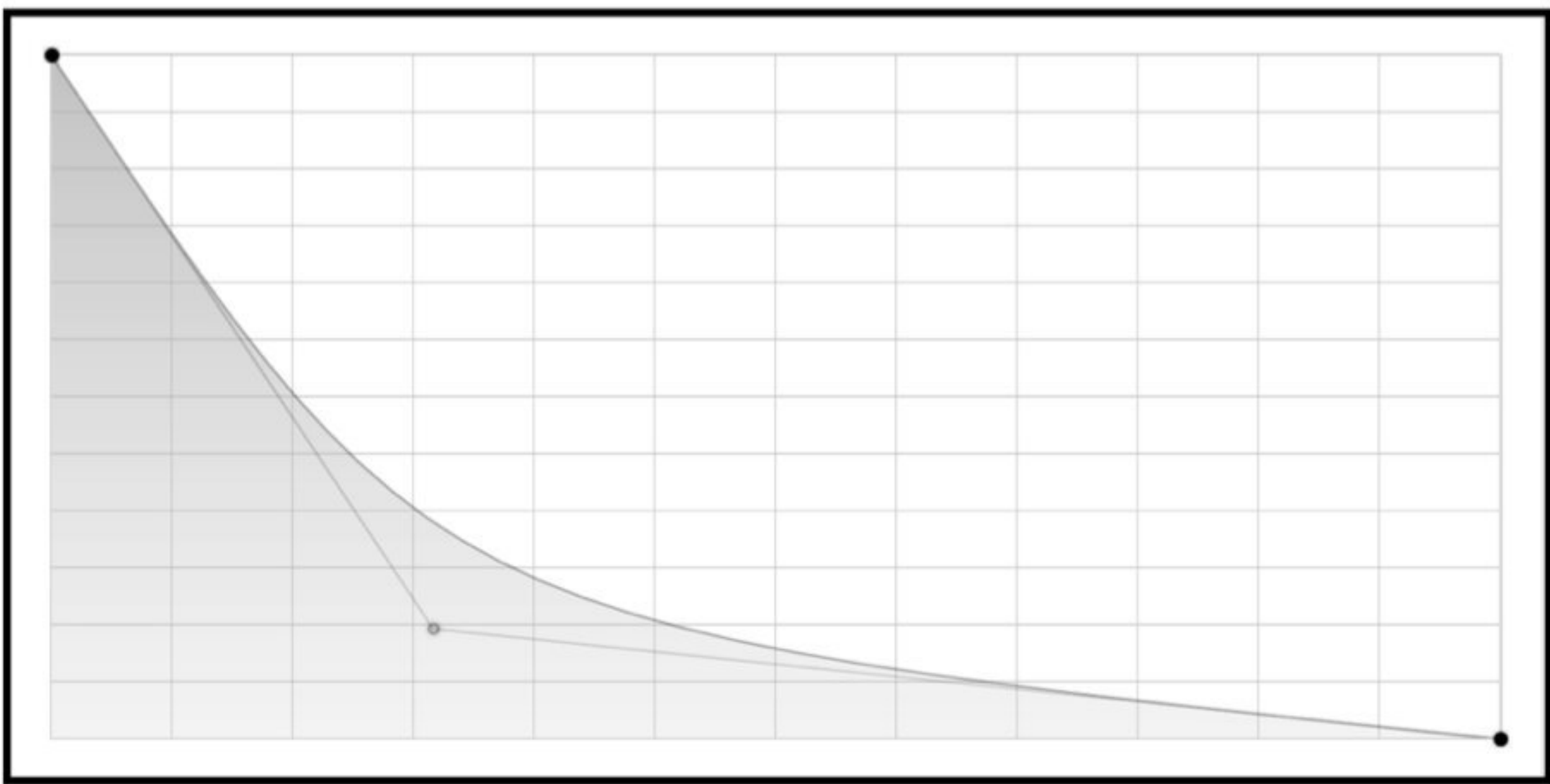
This function doubles the mirror curve.



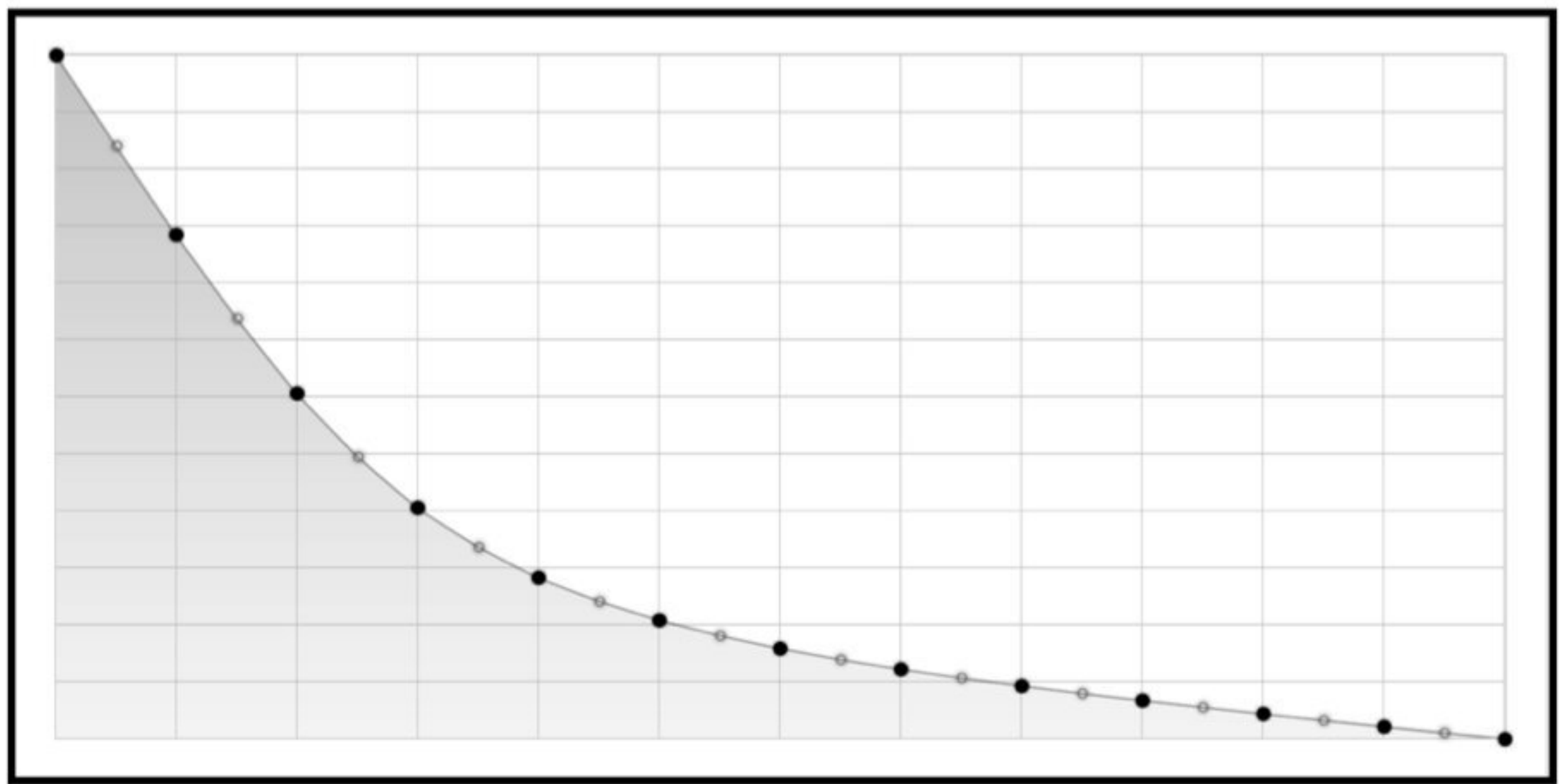
...



This function simplifies the curve. To execute this function on all curves, press the ALT key on the keyboard, then press SHIFT to hash the curve on the vertical X grid.



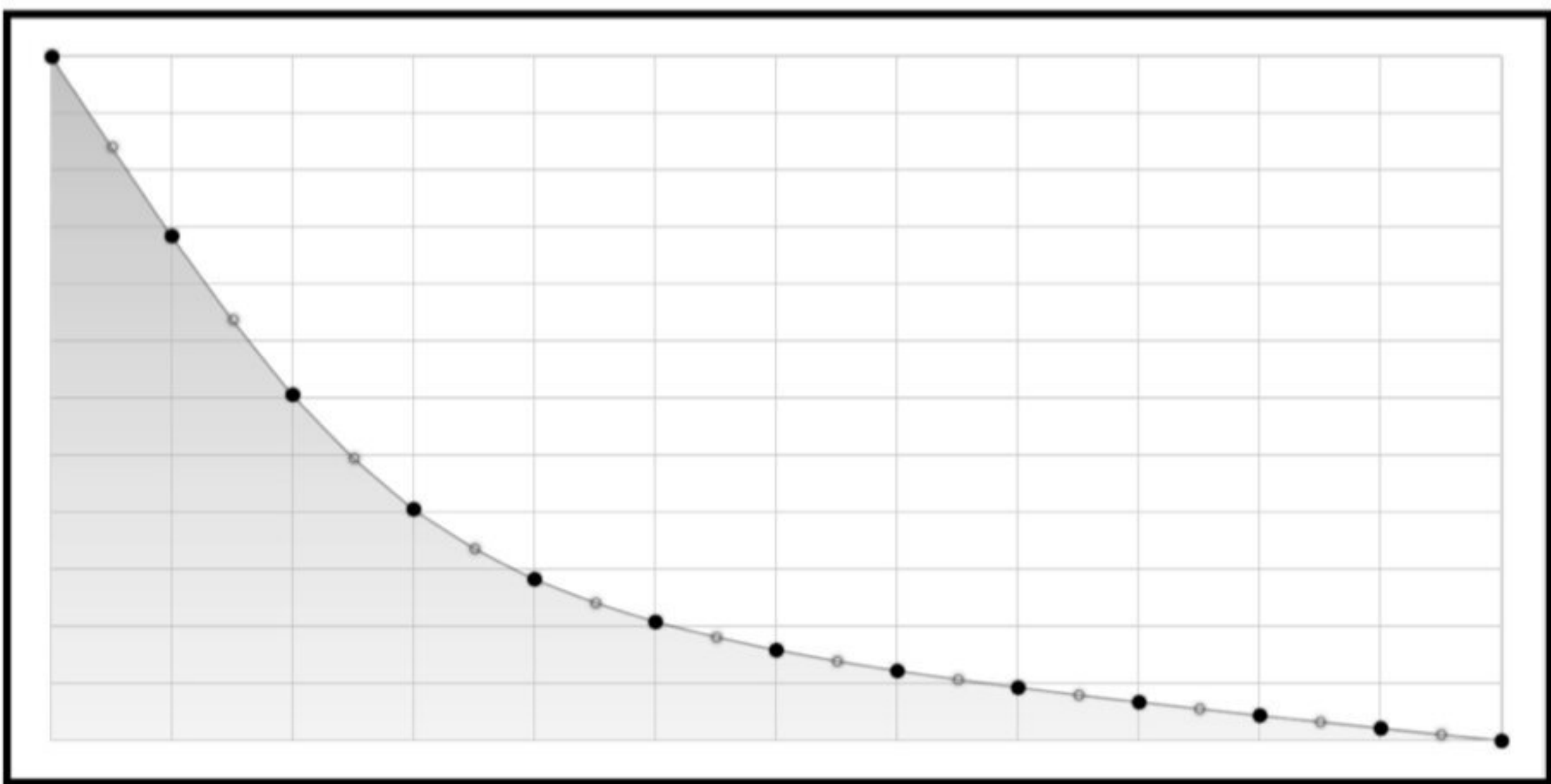
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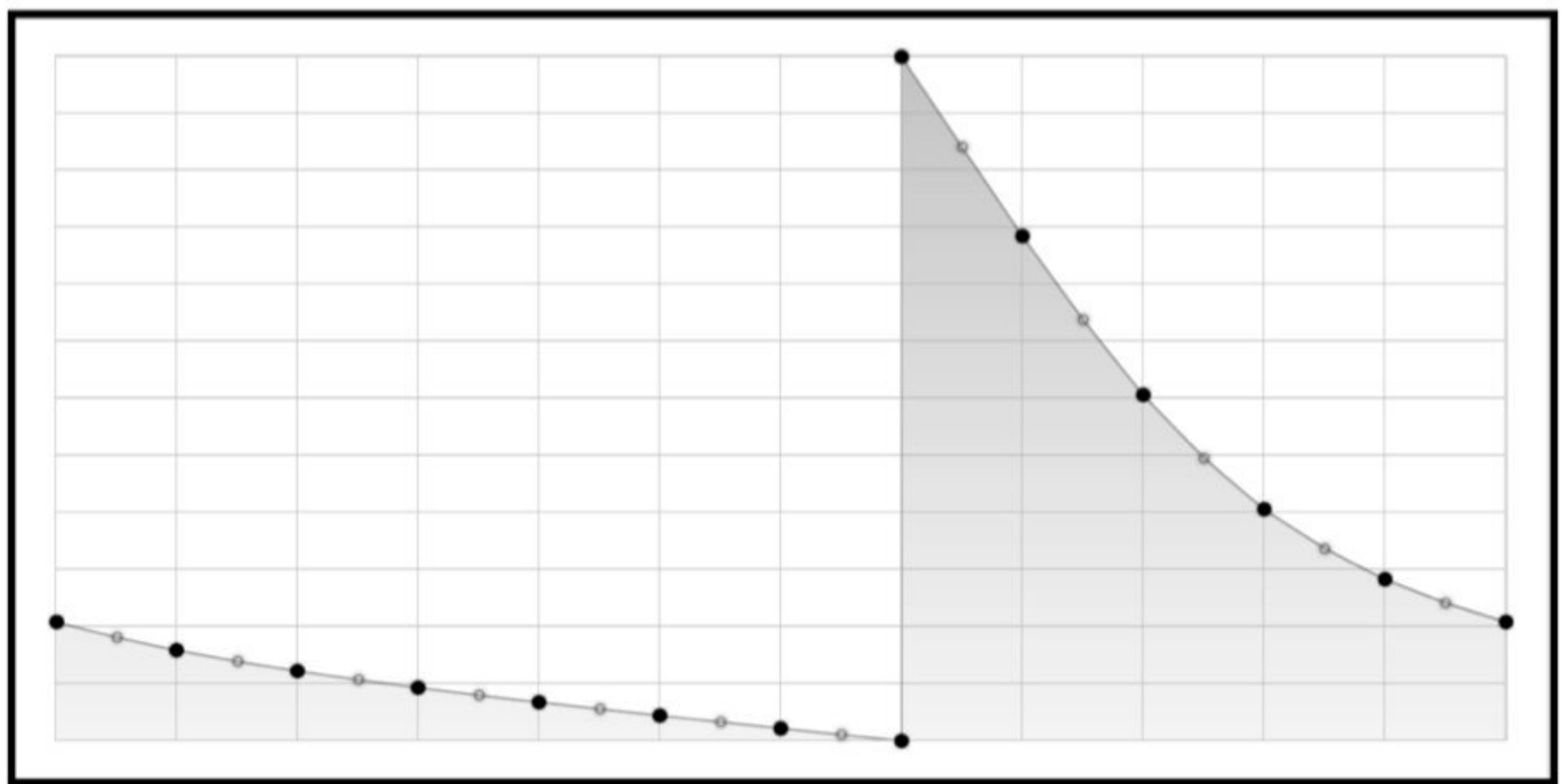
This function will optimize all curves so that morphing works at its best.
Use SHIFT to optimize on the X grid, and the ALT key to optimize by keeping the points of all curves.



This function shifts all points of the curve to the left.



...



This function shifts all points of the curve to the right.



FLIP VERTICAL

This function vertically inverts all points of the curve.



FLIP HORIZONTAL

This function horizontally inverts all points of the curve.



COPY

This function copies the curve. The copy can be used in the plugin with the paste function or in another FKFX plugin.



PASTE

This function pastes the previously copied curve.



Load

LOAD

This function opens the curve explorer to load new morphs.



Save

SAVE

This function saves all the curves as a morph.



Undo

UNDO

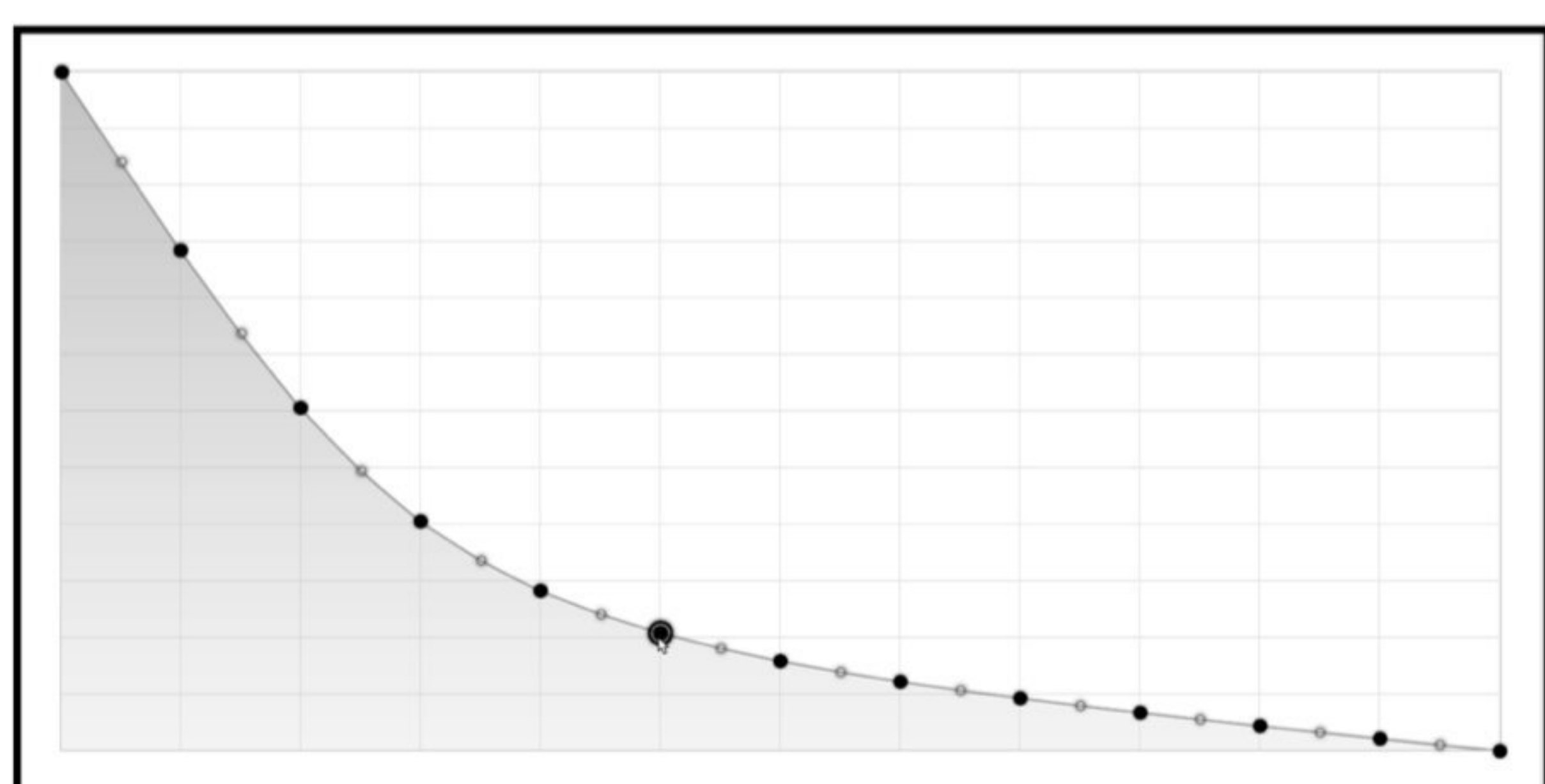
This function cancels the previous curve change.



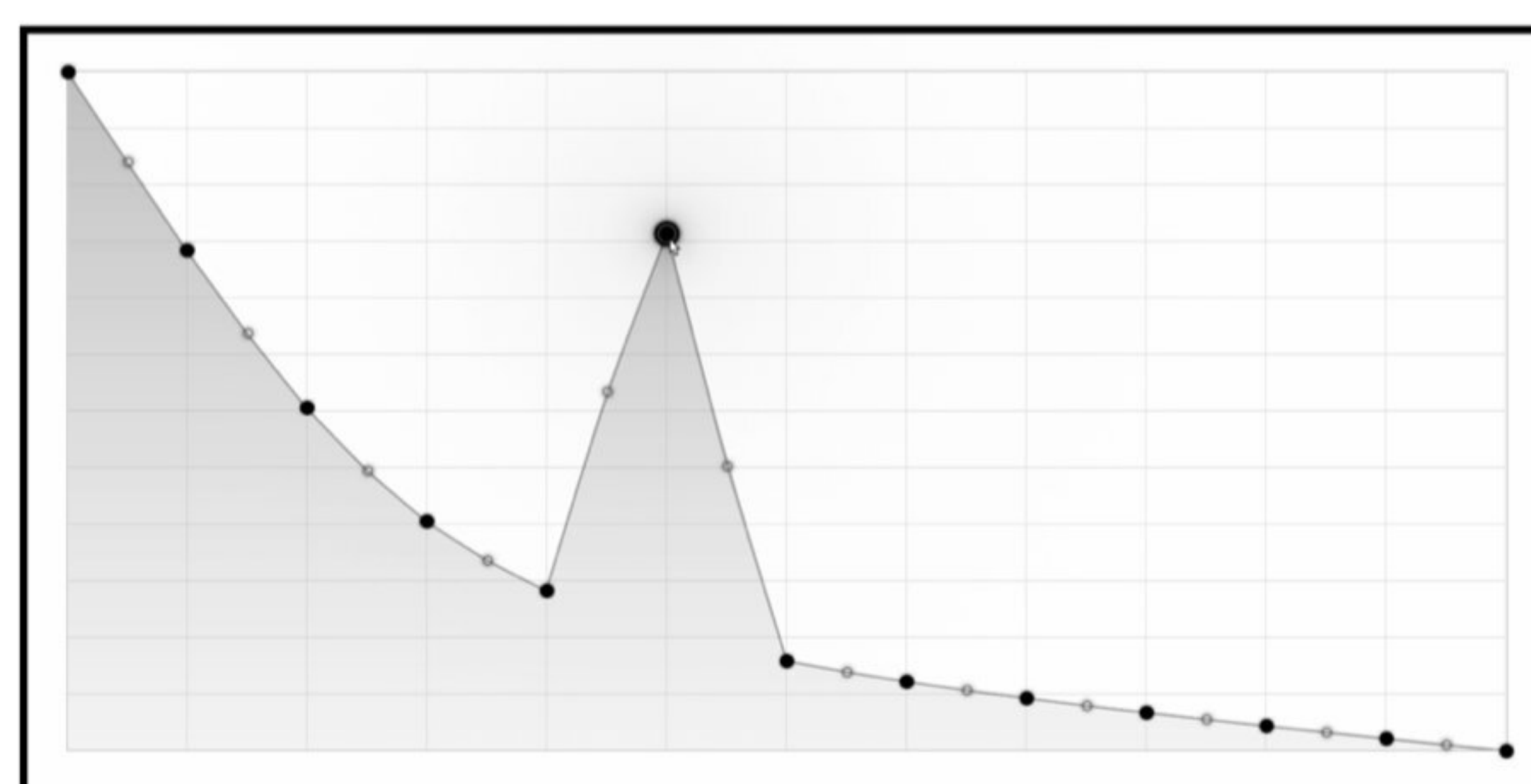
Points

DRAG POINT

Click to move the point (or points). You can delete it by clicking on the point without moving it.



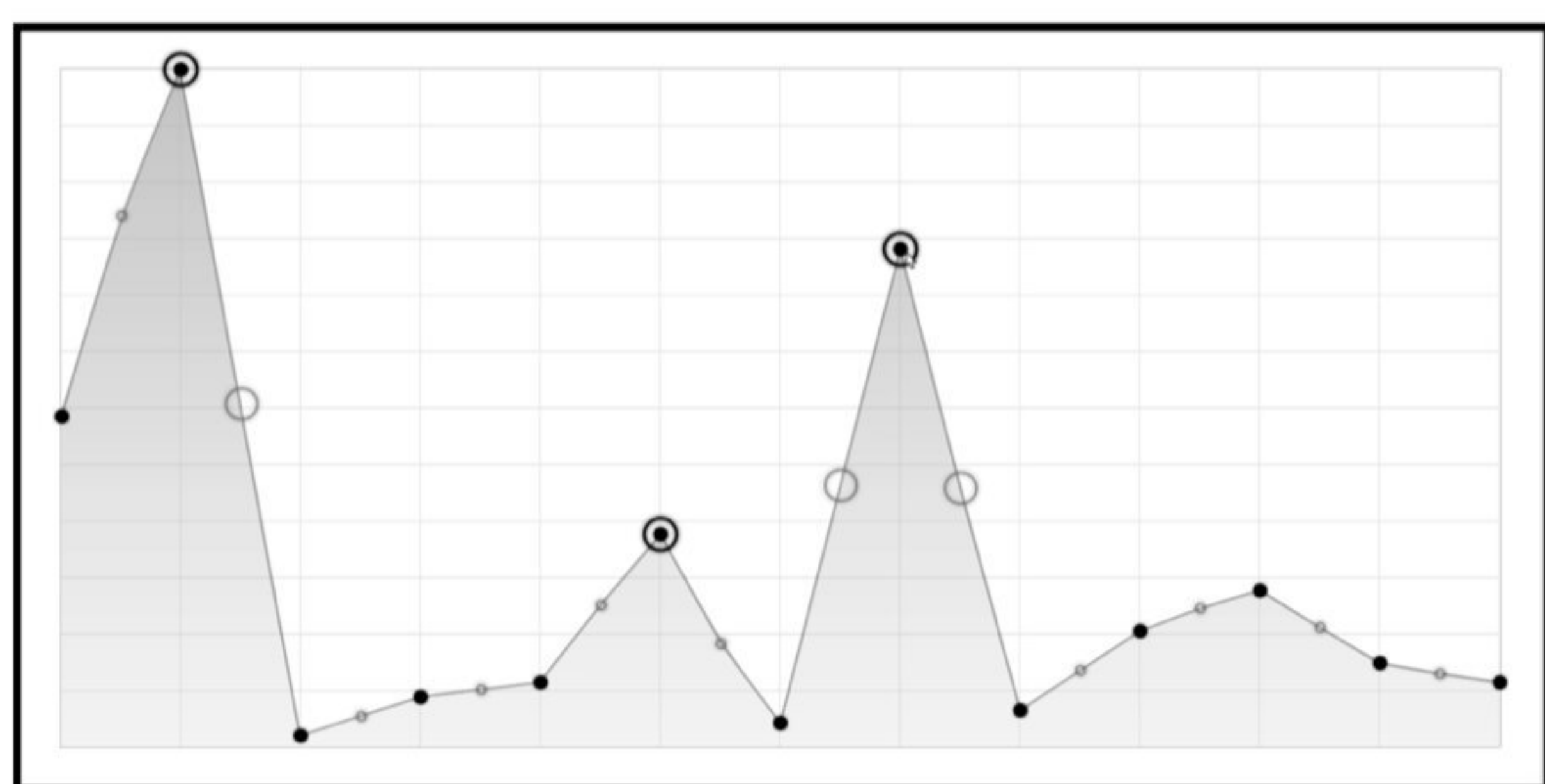
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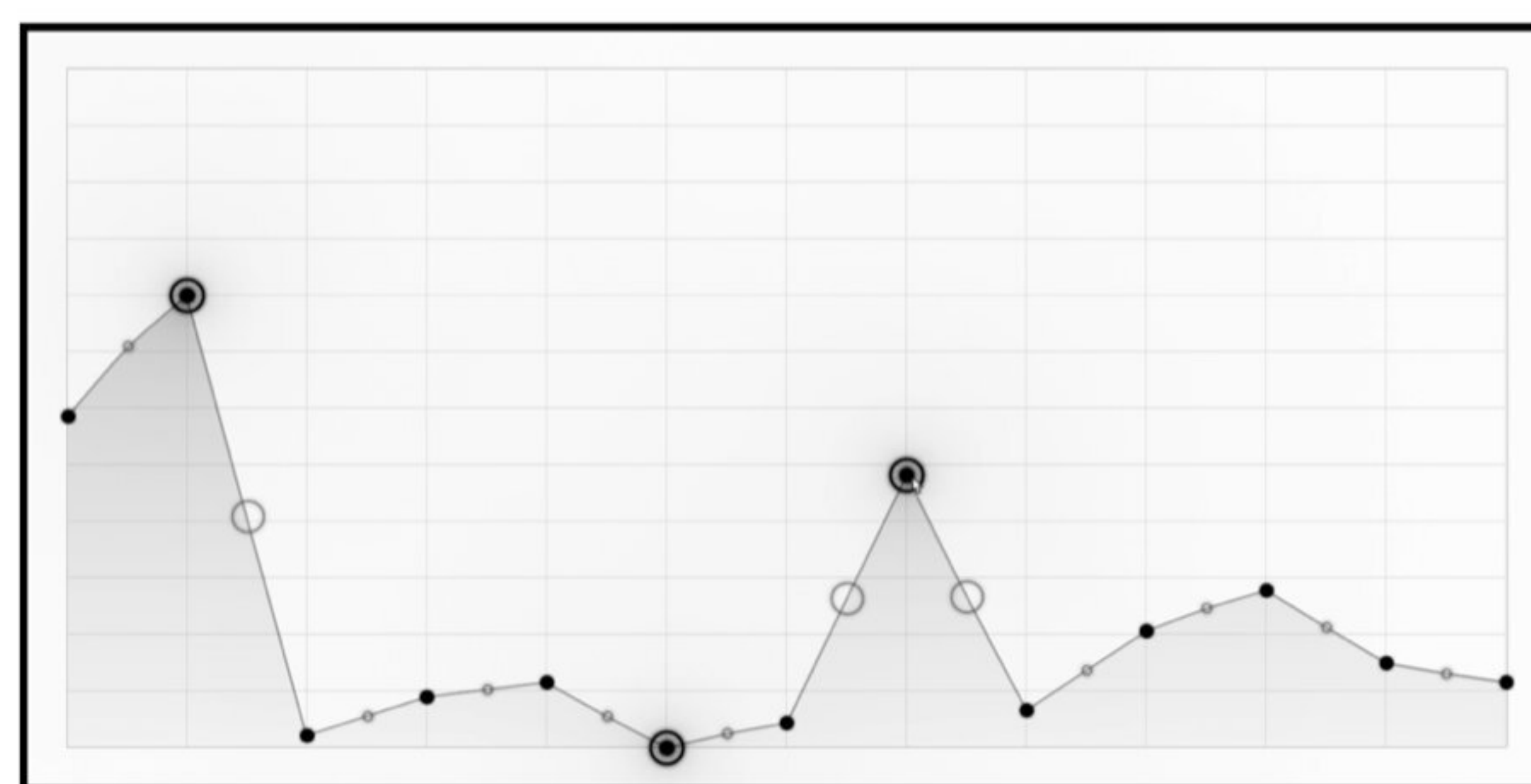
Points

DRAG SELECTED POINTS

Click and drag the mouse to move the selected points. Use the SHIFT key to align the points on the grid.



...

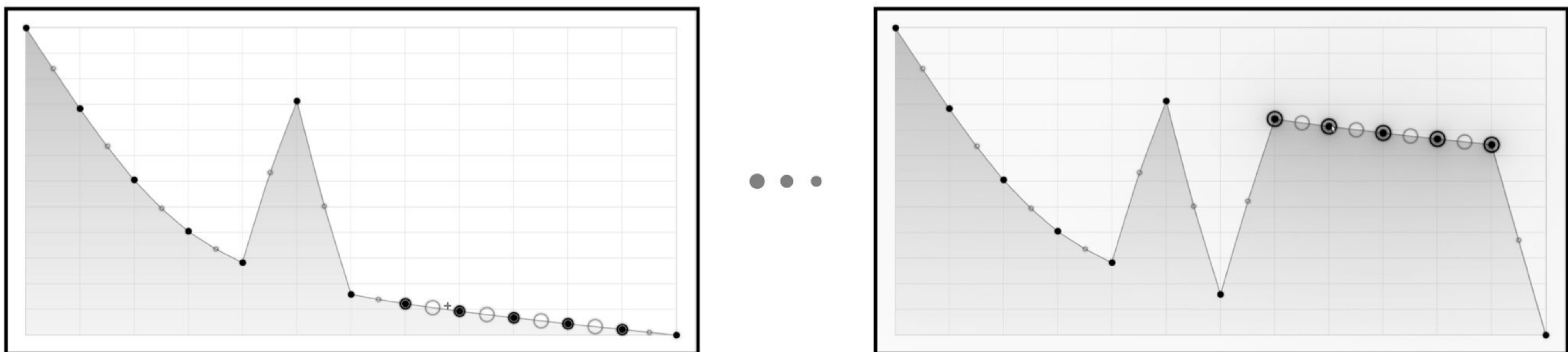


Move the mouse to move the points.

Use the SHIFT keyboard key to align the points on the grid.

You may also shake the selected points to disable alignment at the starting position (in this case the screen will flash).

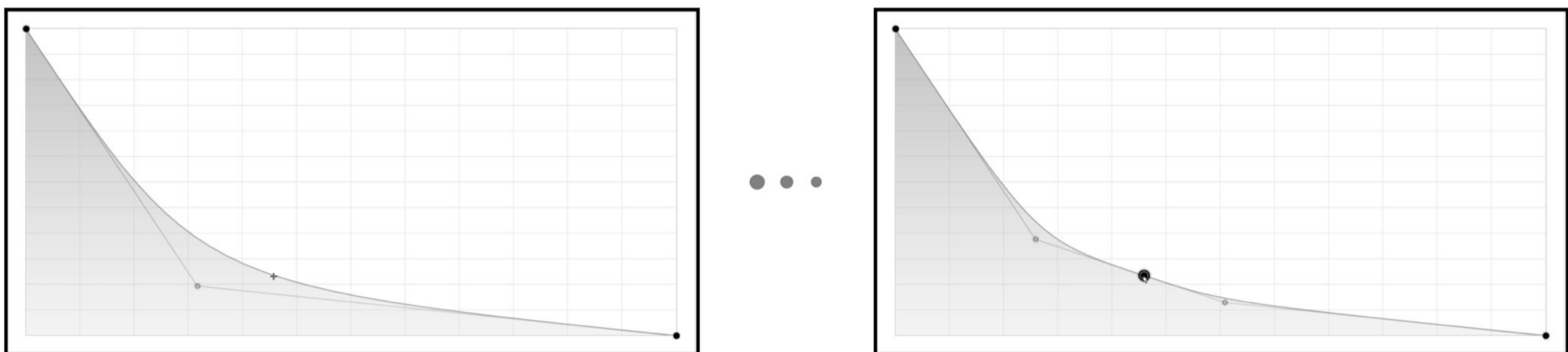
Shake again to re-enable alignment at the start position.



You can click and drag the mouse to draw a new curve aligned to the grid.

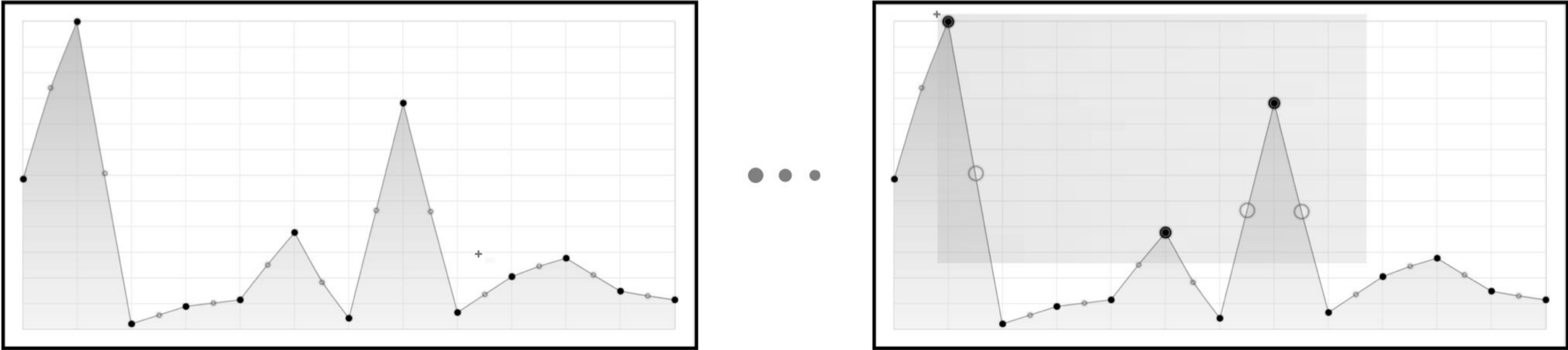
Use the ALT keyboard key to draw a staircase shape, and use the CMD keyboard key on MAC or CTRL on PC to draw a smooth curve.

Click on the curve to add an additional point on the curve. The cursor then takes the form of a cross.



Click and drag the mouse to expand the selection, the contained points will be selected.

Use SHIFT key to select more points. Once points are selected, you may double-click with mouse to delete them.

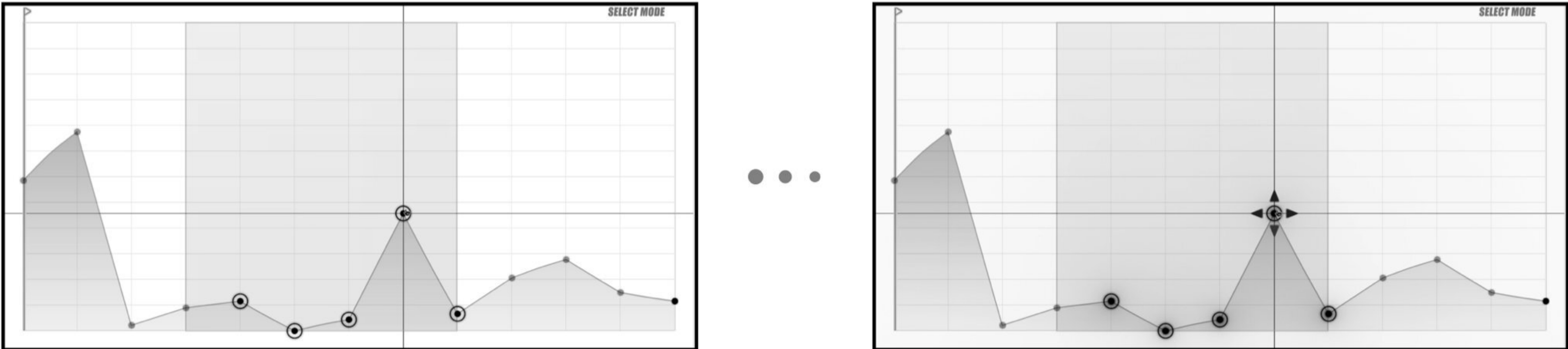


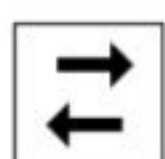
Move the mouse to move the shape of the curve.

Click with the mouse button to start selecting a block. Click twice to select the whole curve.

Click with the mouse button to start moving the points. Two movements are possible:

- horizontal movement: allows you to shift all points according to the selected point,
- vertical movement : allows you to move all the points according to the selected point, with the possibility to tilt them.



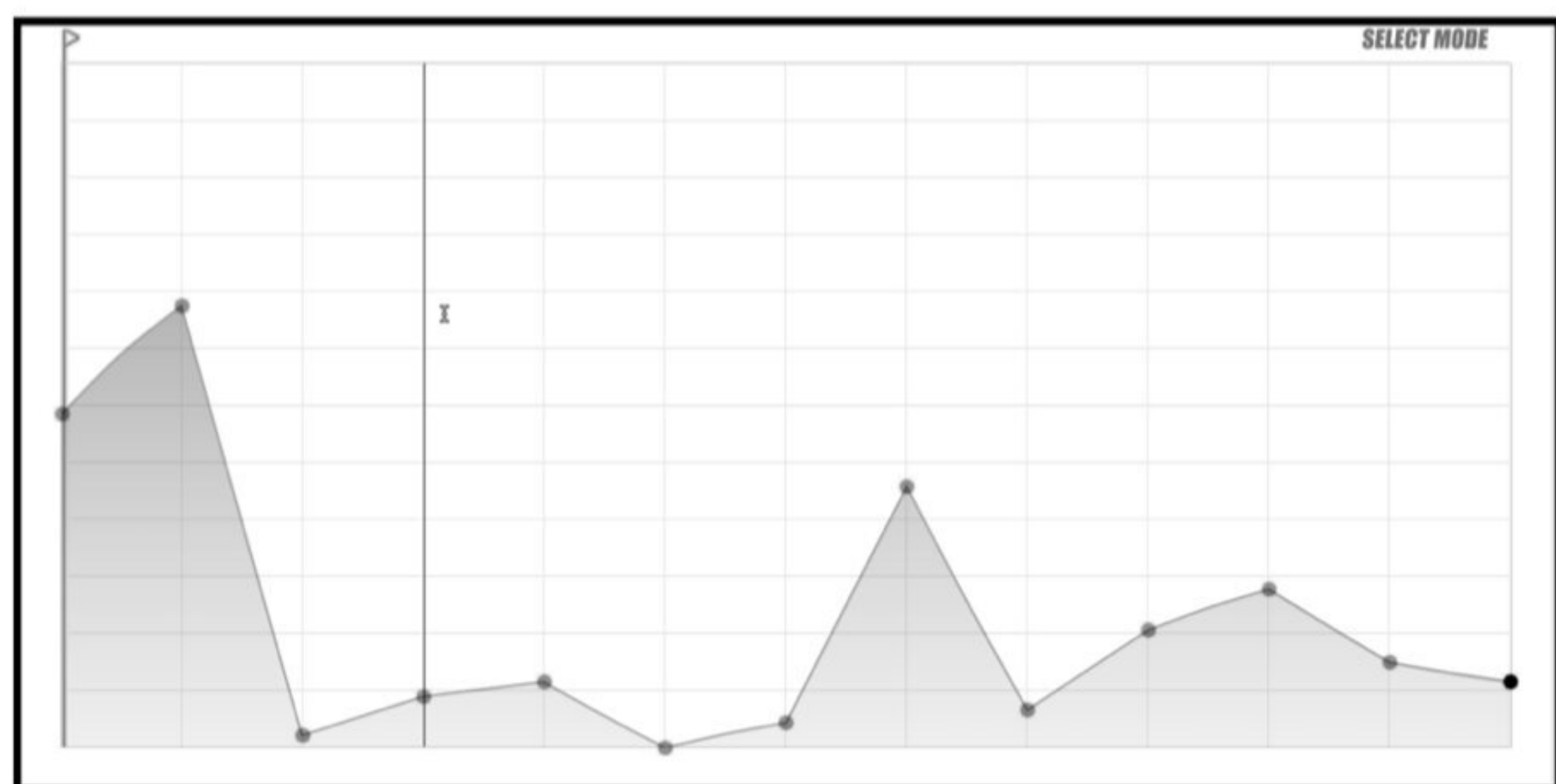


Select
& Rate

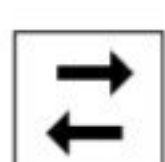
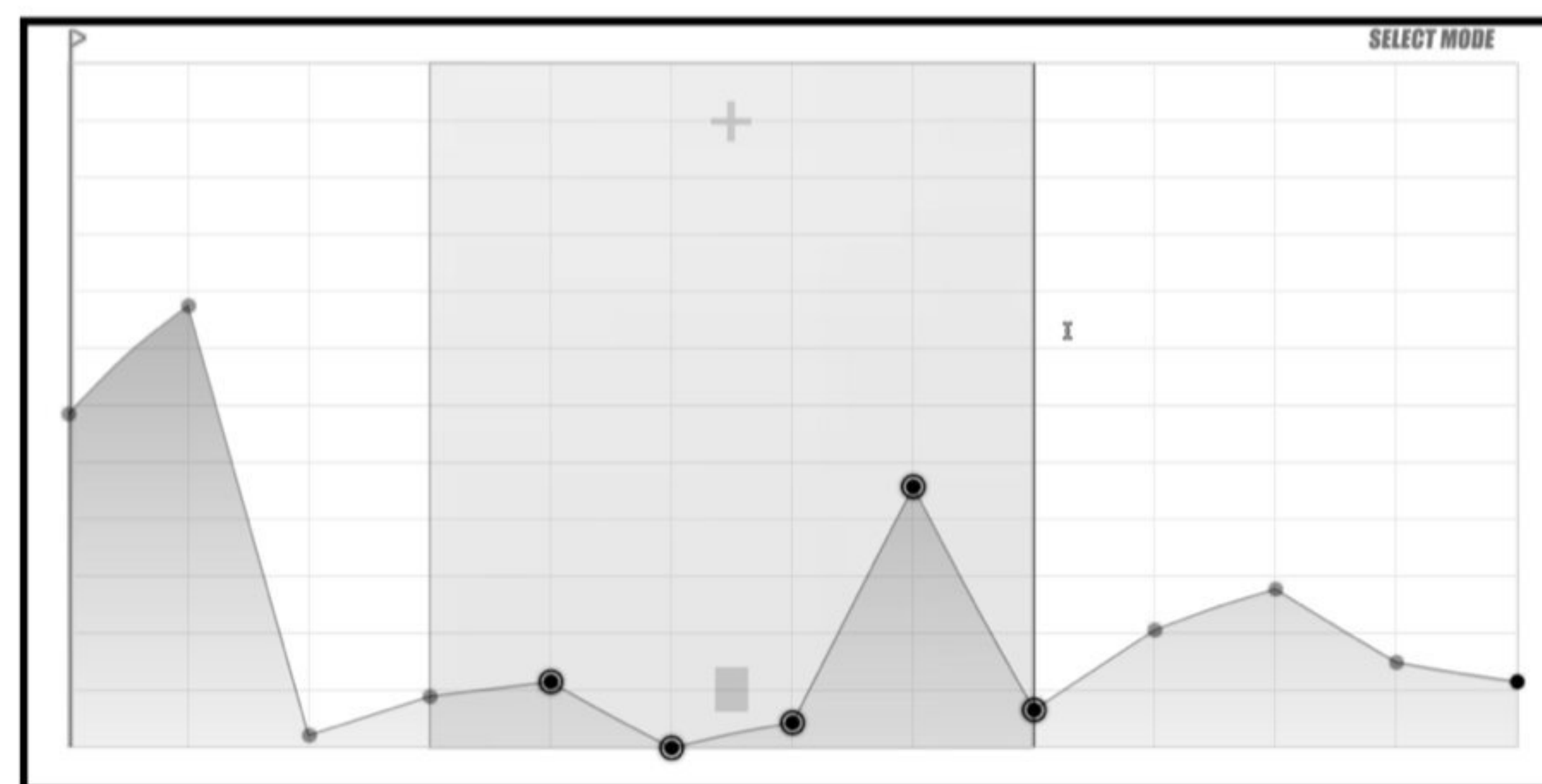
MOVE SELECT

Two movements are possible:

- horizontal movement: allows you to shift all the points according to the selected point,
- vertical movement : allows you to shift all the points according to the selected point, with the possibility to tilt them.



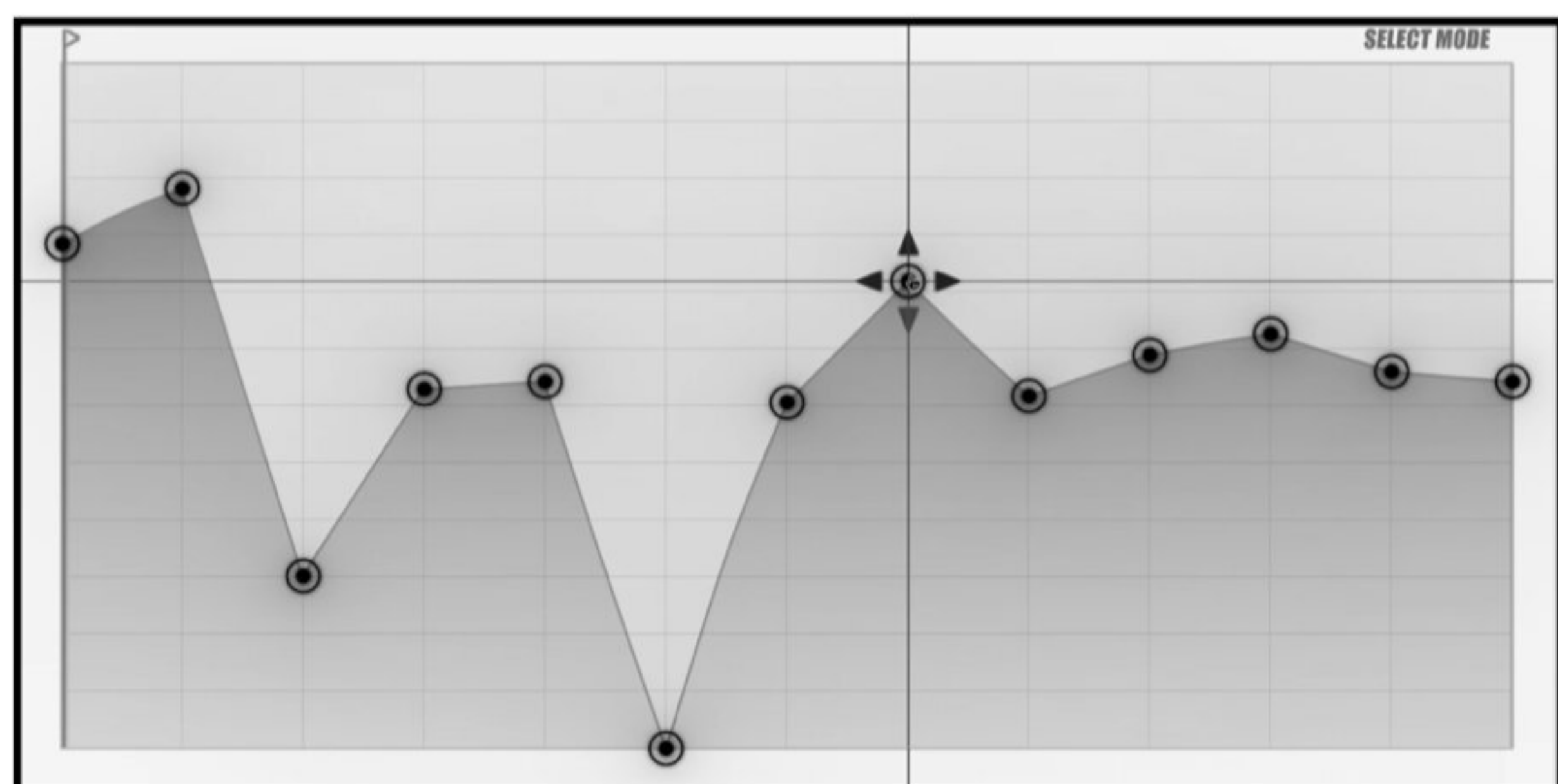
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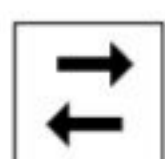
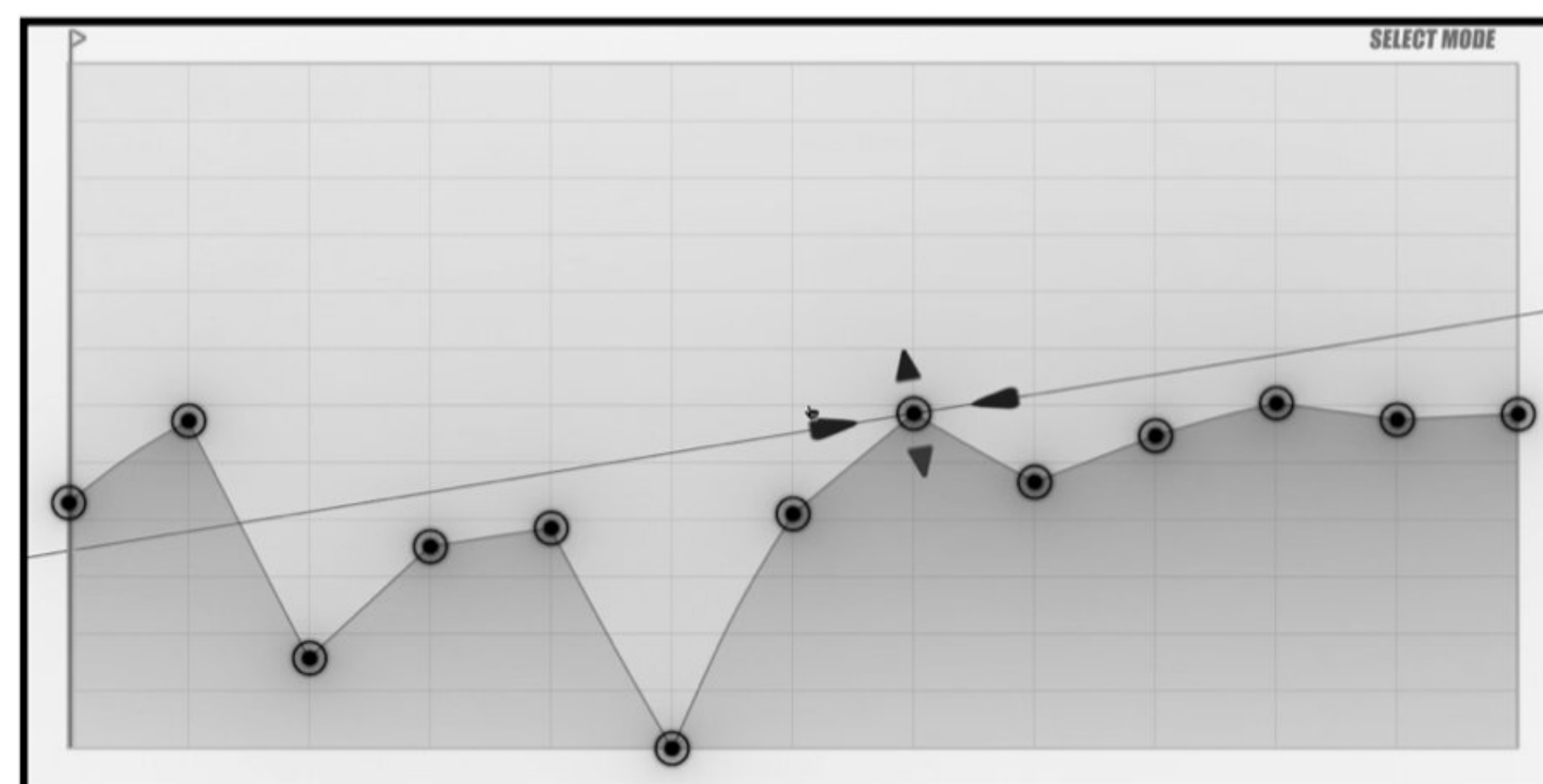
Select
& Rate

VERTICAL MOVE

You can shift all points according to the selected point, with the possibility to tilt them. To tilt the curve just move the mouse left or right. Use the SHIFT keyboard key to align the points on the grid.



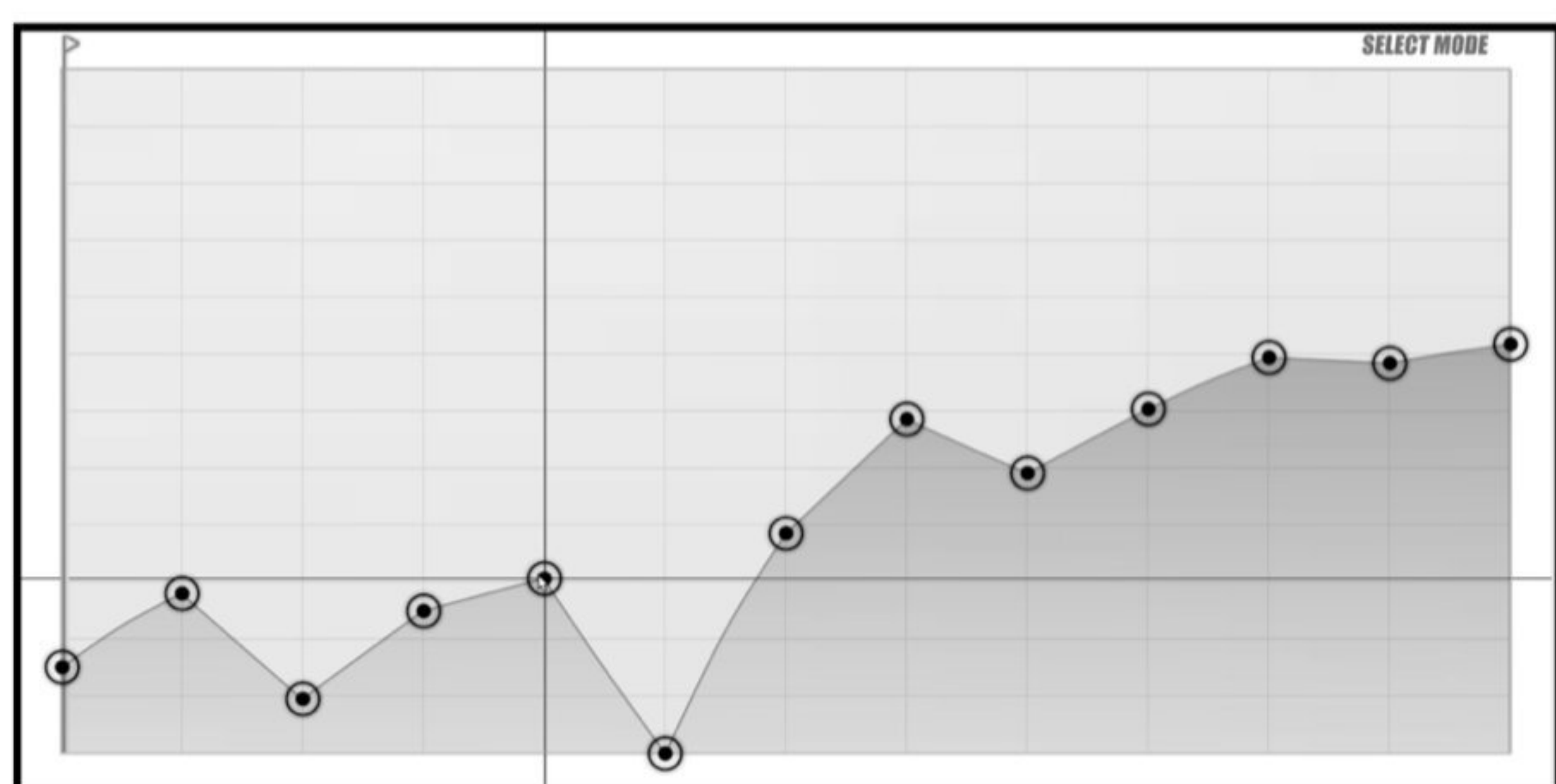
...



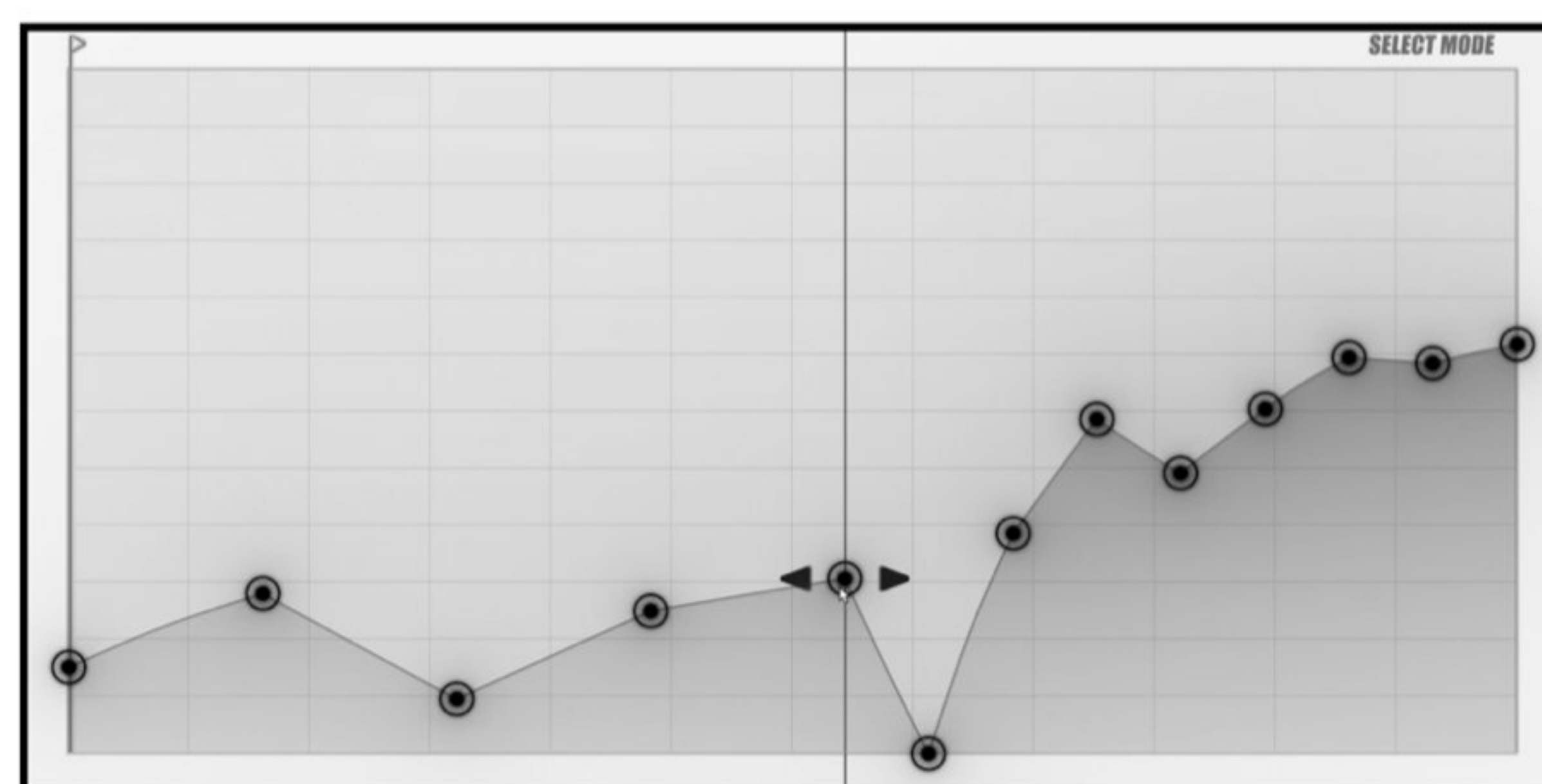
Select
& Rate

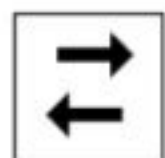
HORIZONTAL MOVE

You can shift all the points according to the selection point. Use the SHIFT keyboard key to align the points on the grid.



...

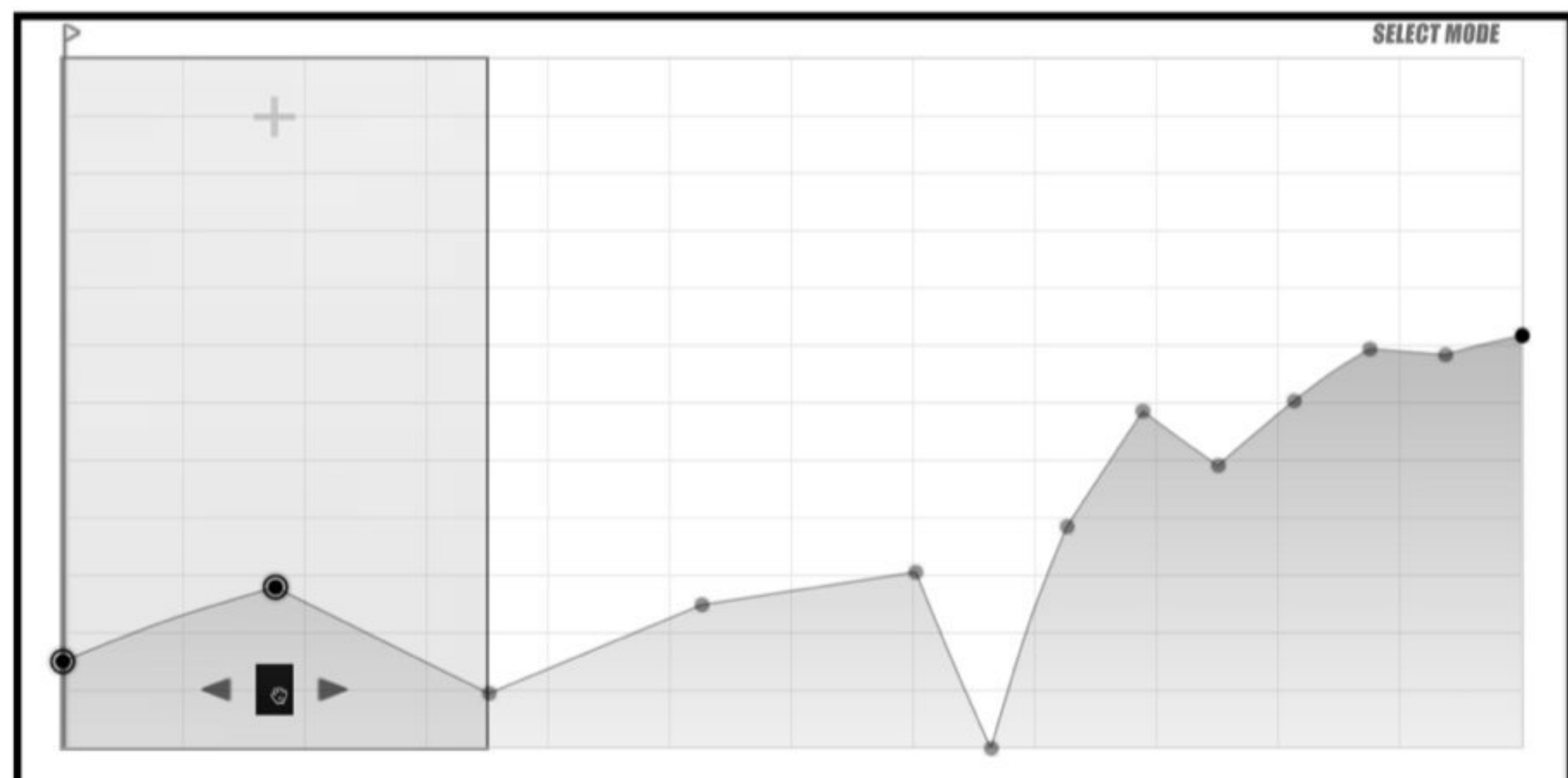




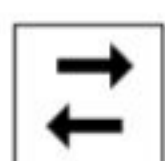
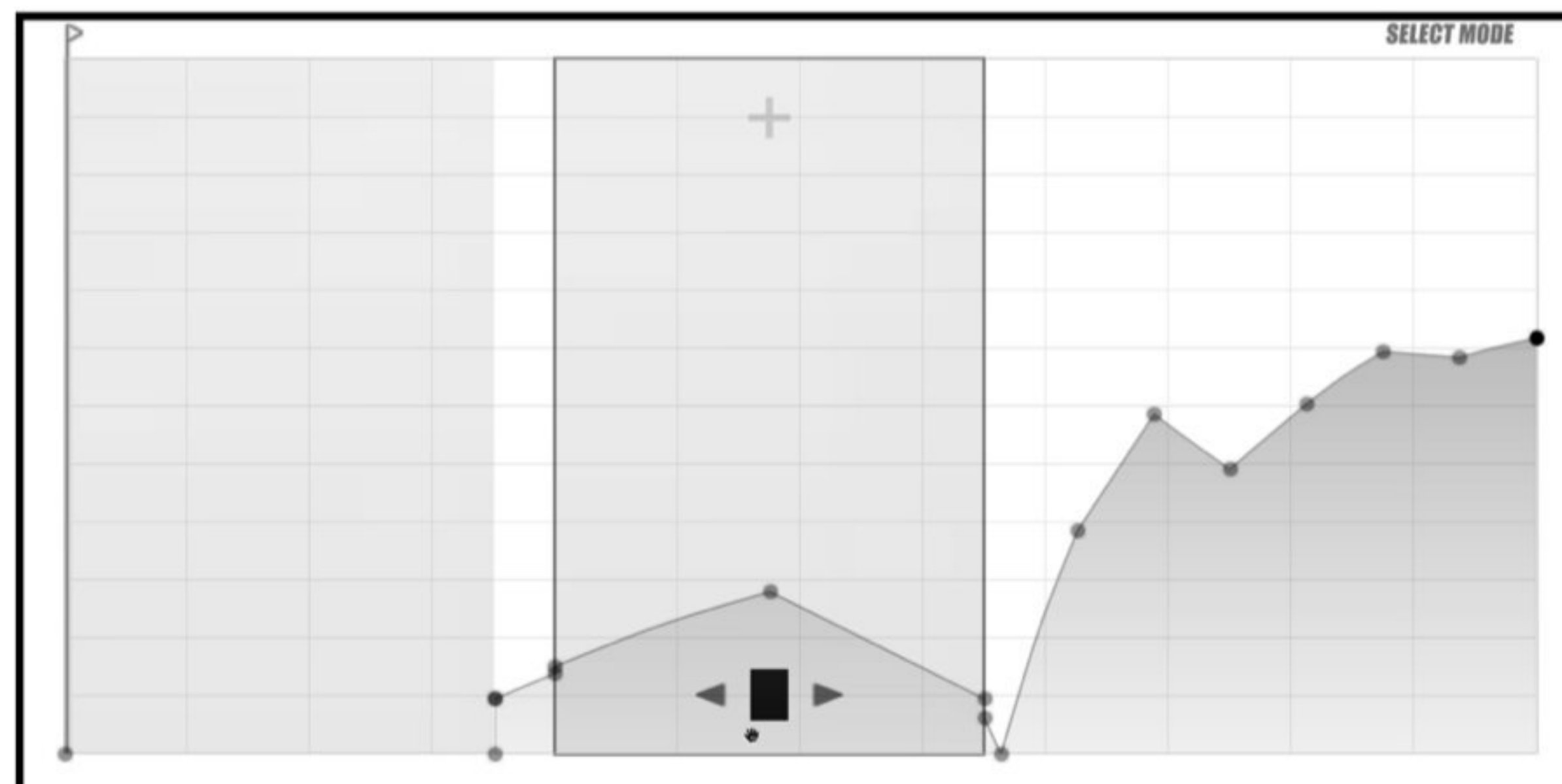
Select
& Rate

MOVE BLOCK

Click with the mouse button to start moving the selected block. Use the SHIFT keyboard key to align on the grid.



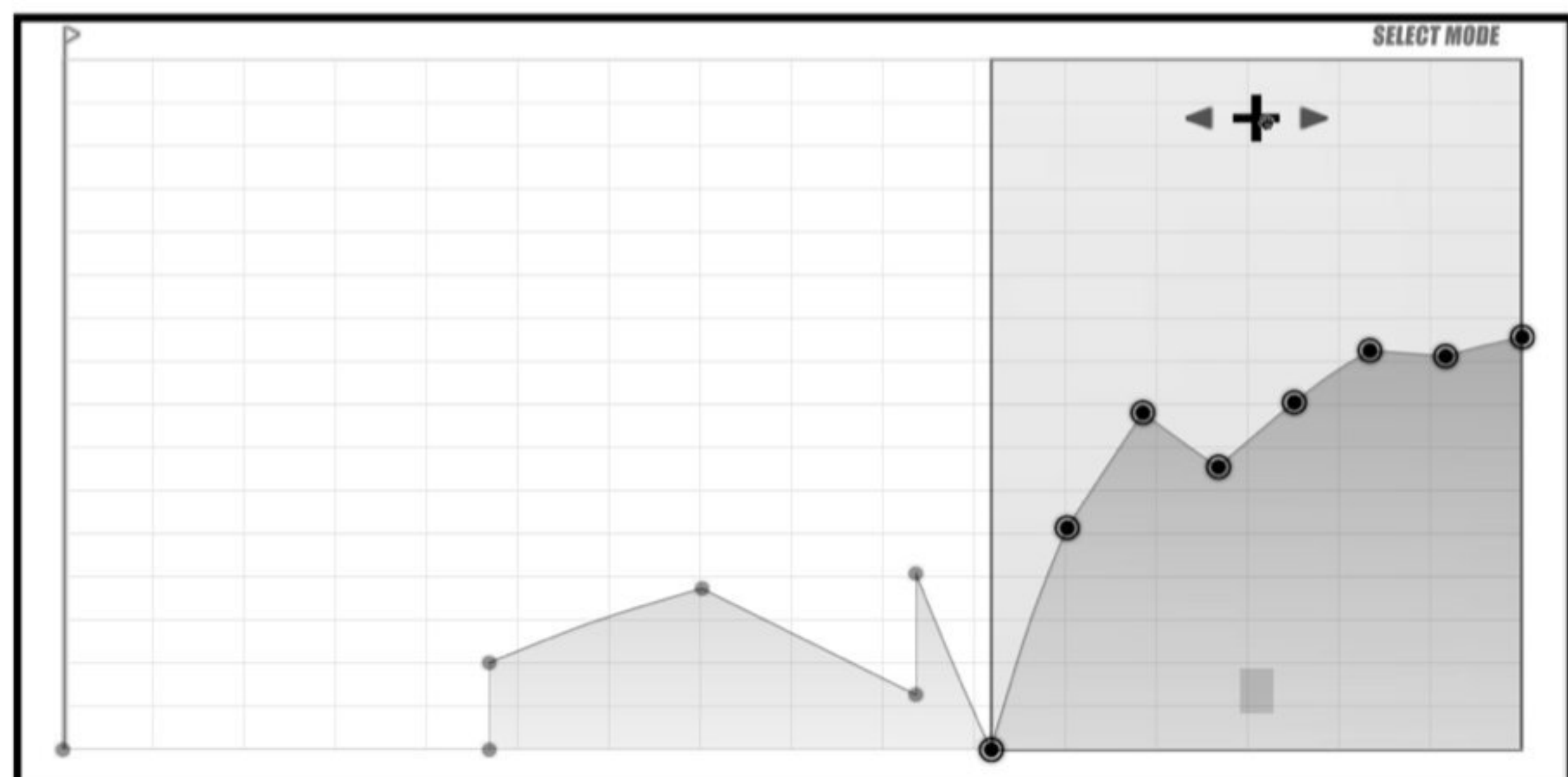
...



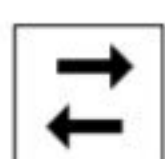
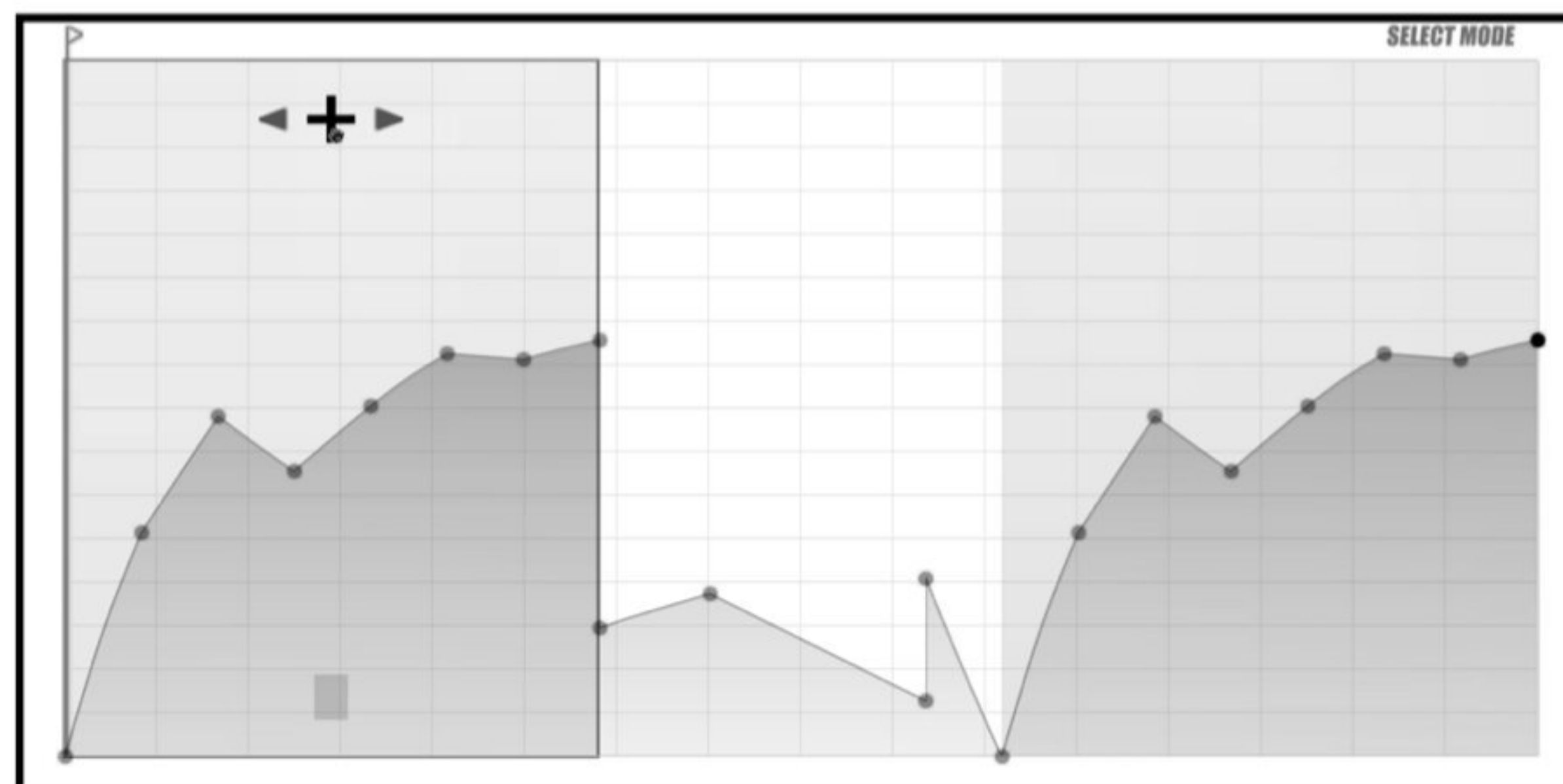
Select
& Rate

COPY BLOCK

Click with the mouse button to start copying the selected block. Use the SHIFT keyboard key to align on the grid.



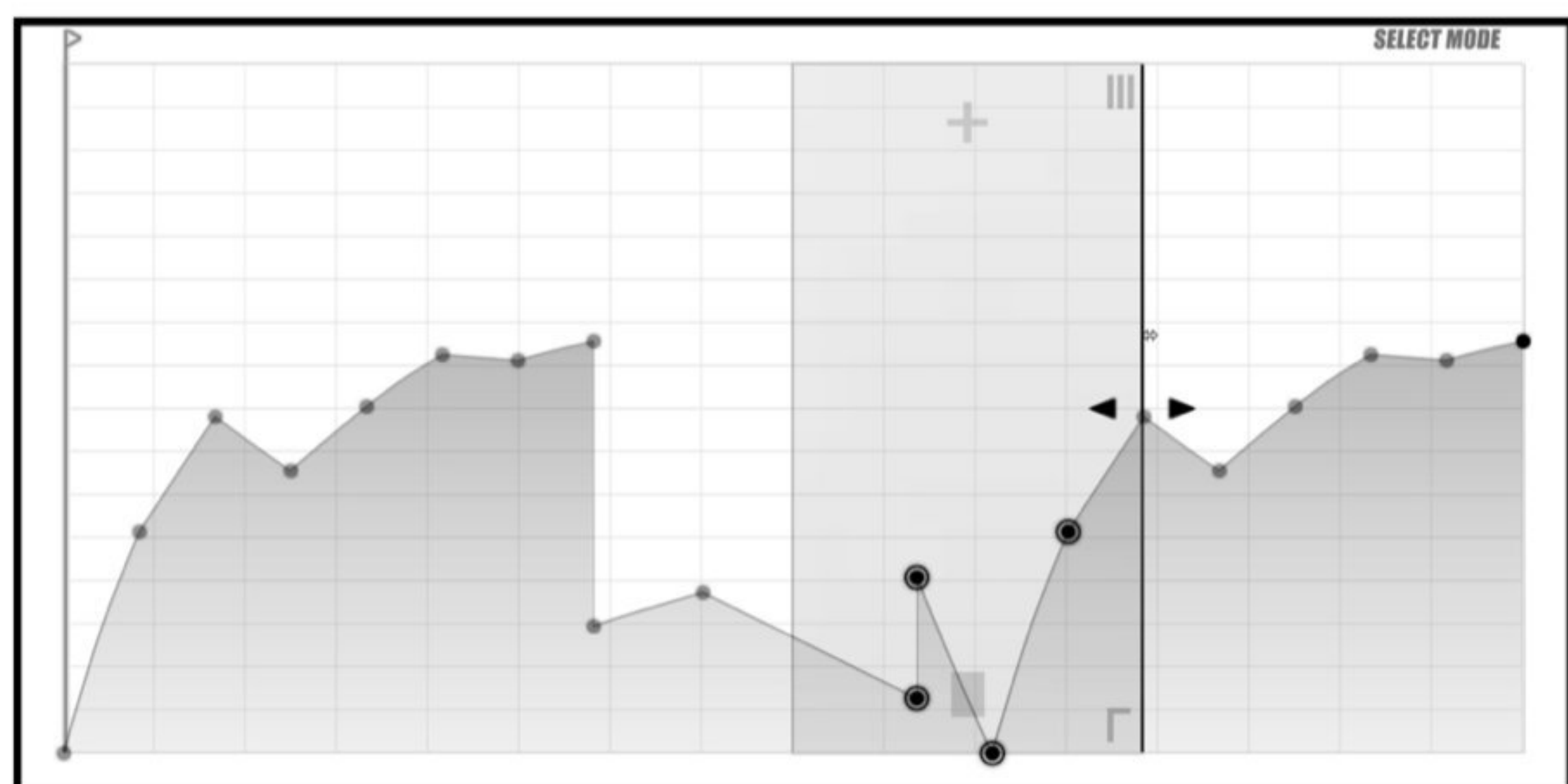
...



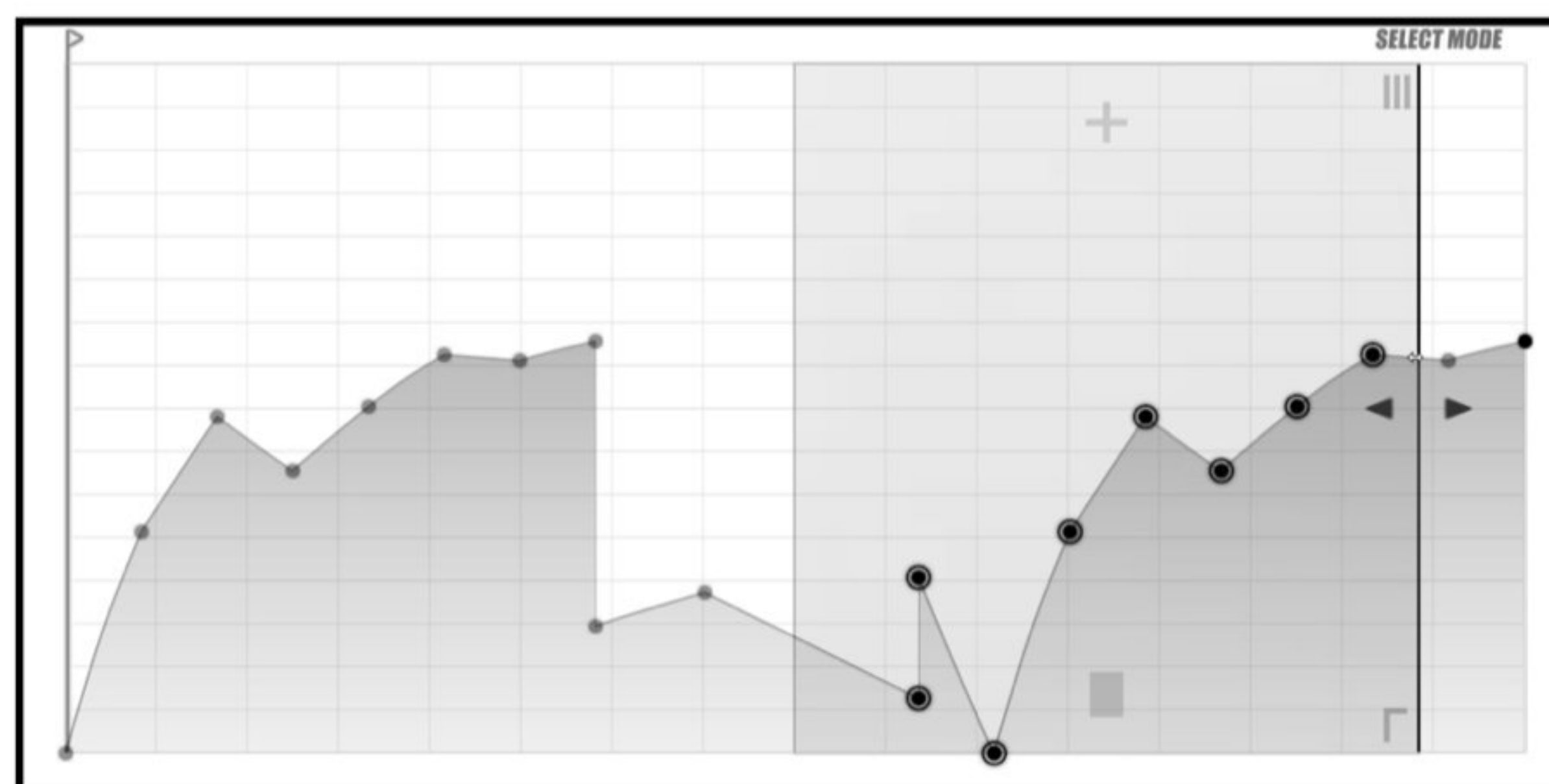
Select
& Rate

CHANGE LEFT SELECTION

Click the mouse button to start changing the left selection. Use the SHIFT keyboard key to align to the grid.



...

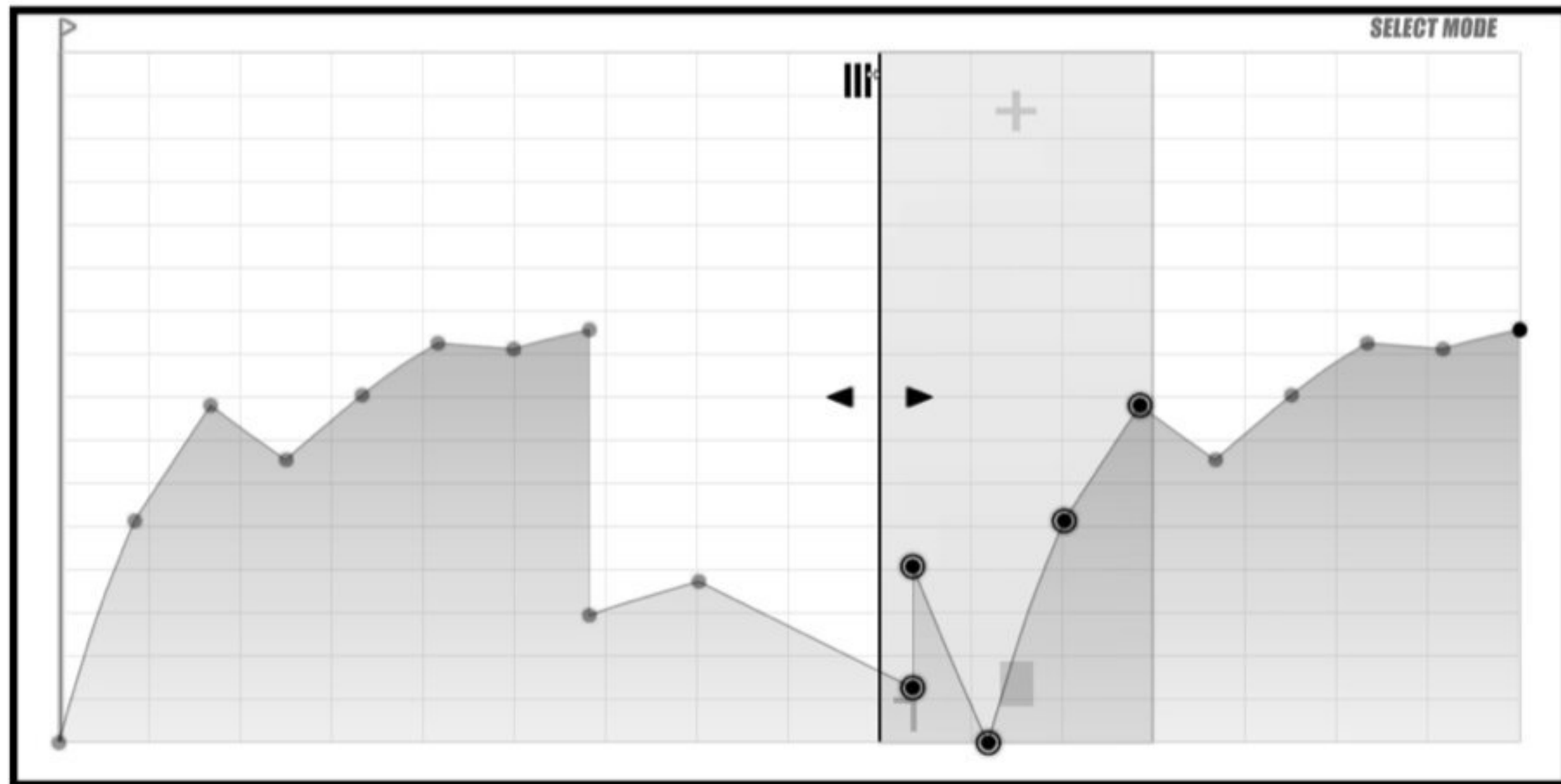




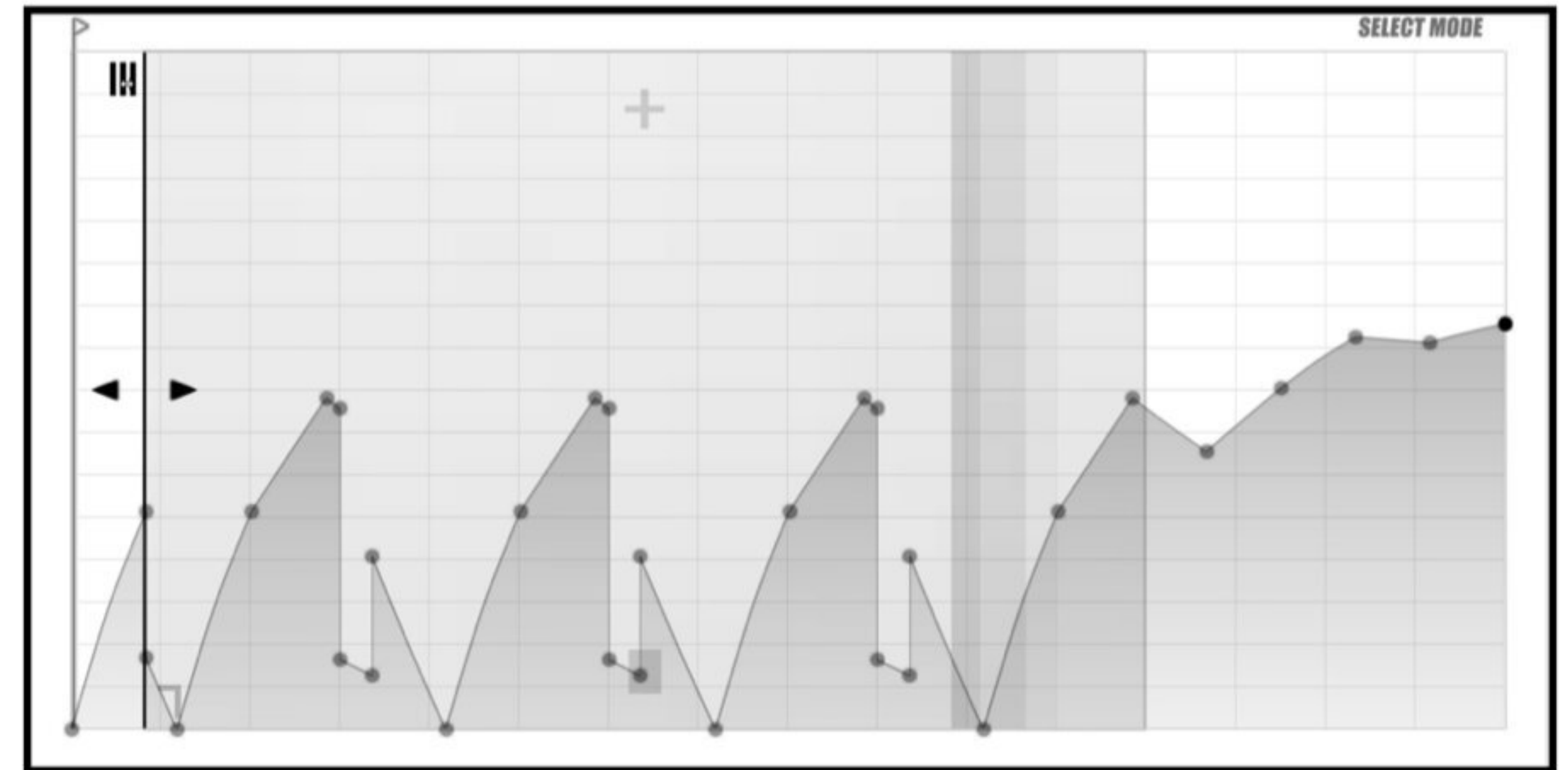
Select
& Rate

REPEAT ON LEFT

Click the mouse button to start repeating the selection to the left. Use SHIFT keyboard key to align to the grid.



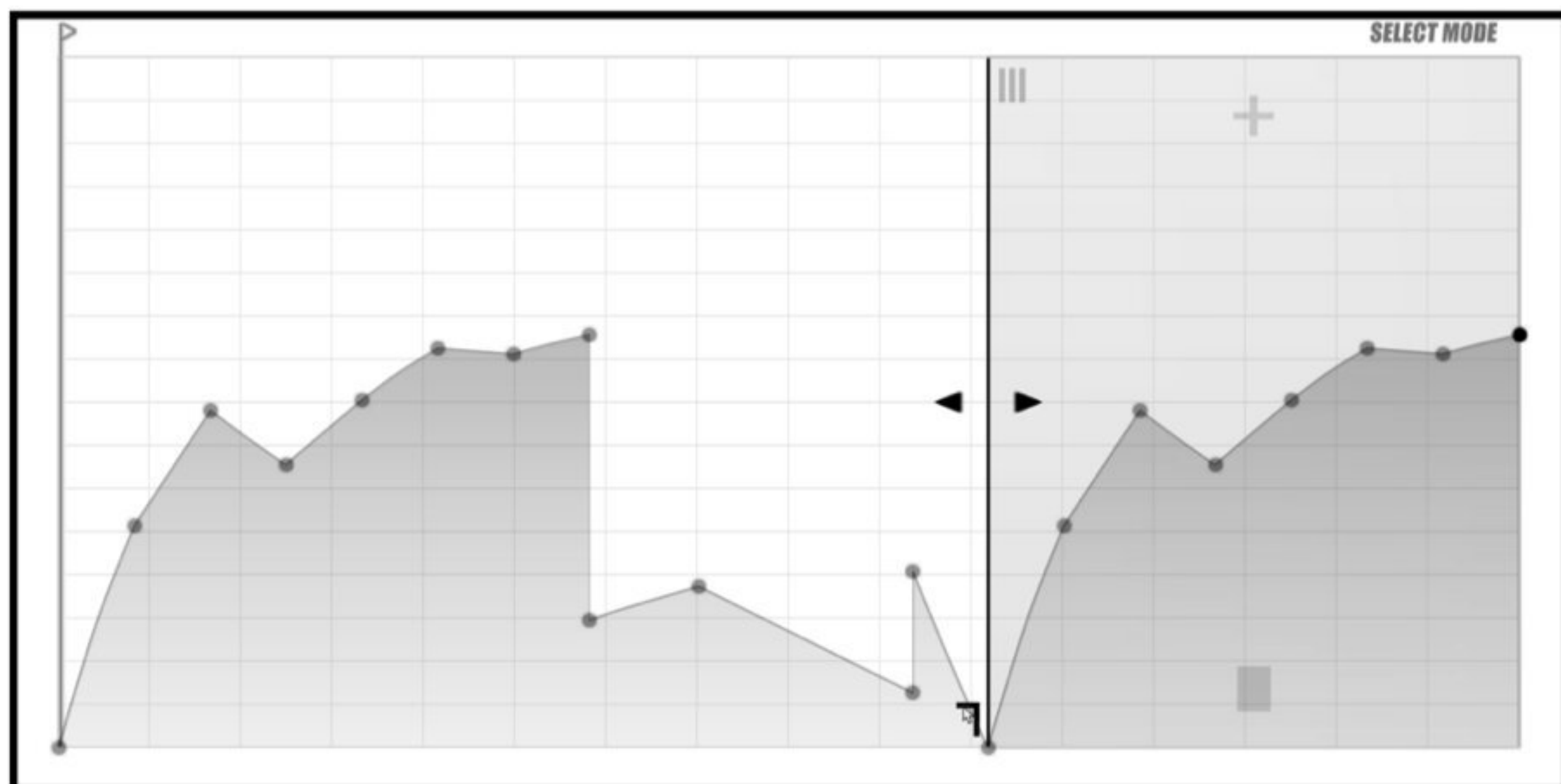
...



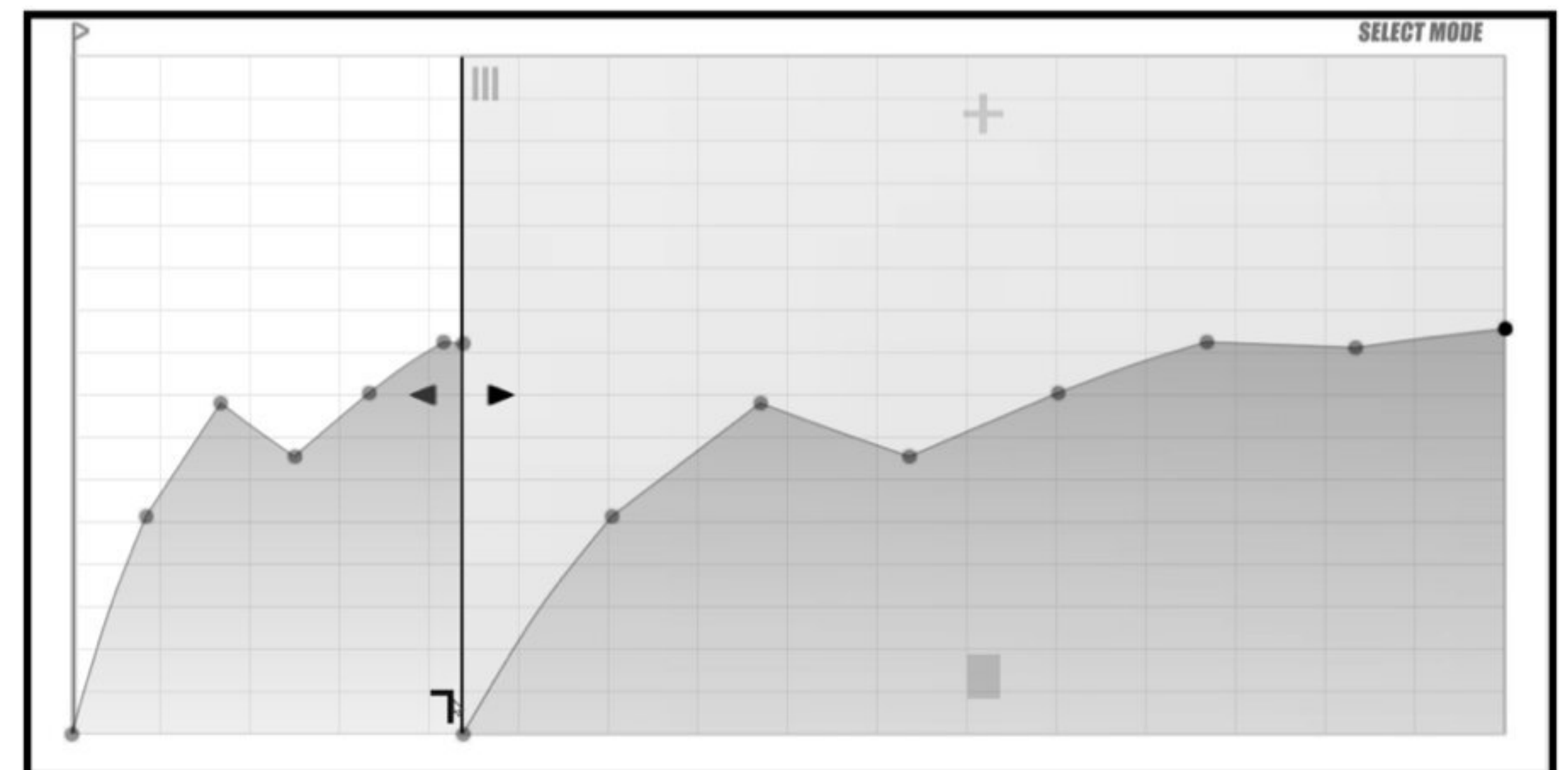
Select
& Rate

EXPAND ON LEFT

Click the mouse button to start stretching the selection to the left. Use SHIFT keyboard key to align to the grid.



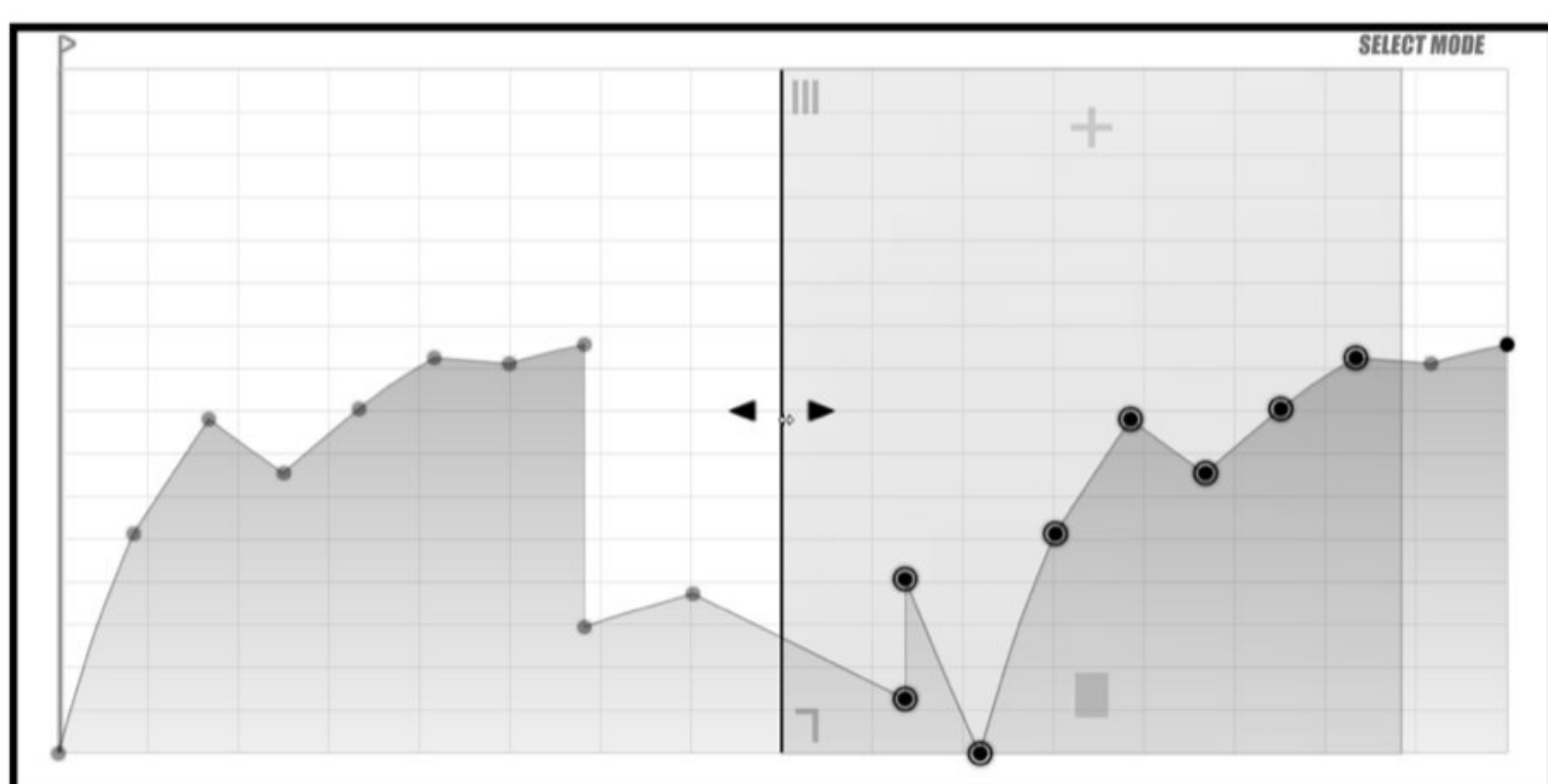
...



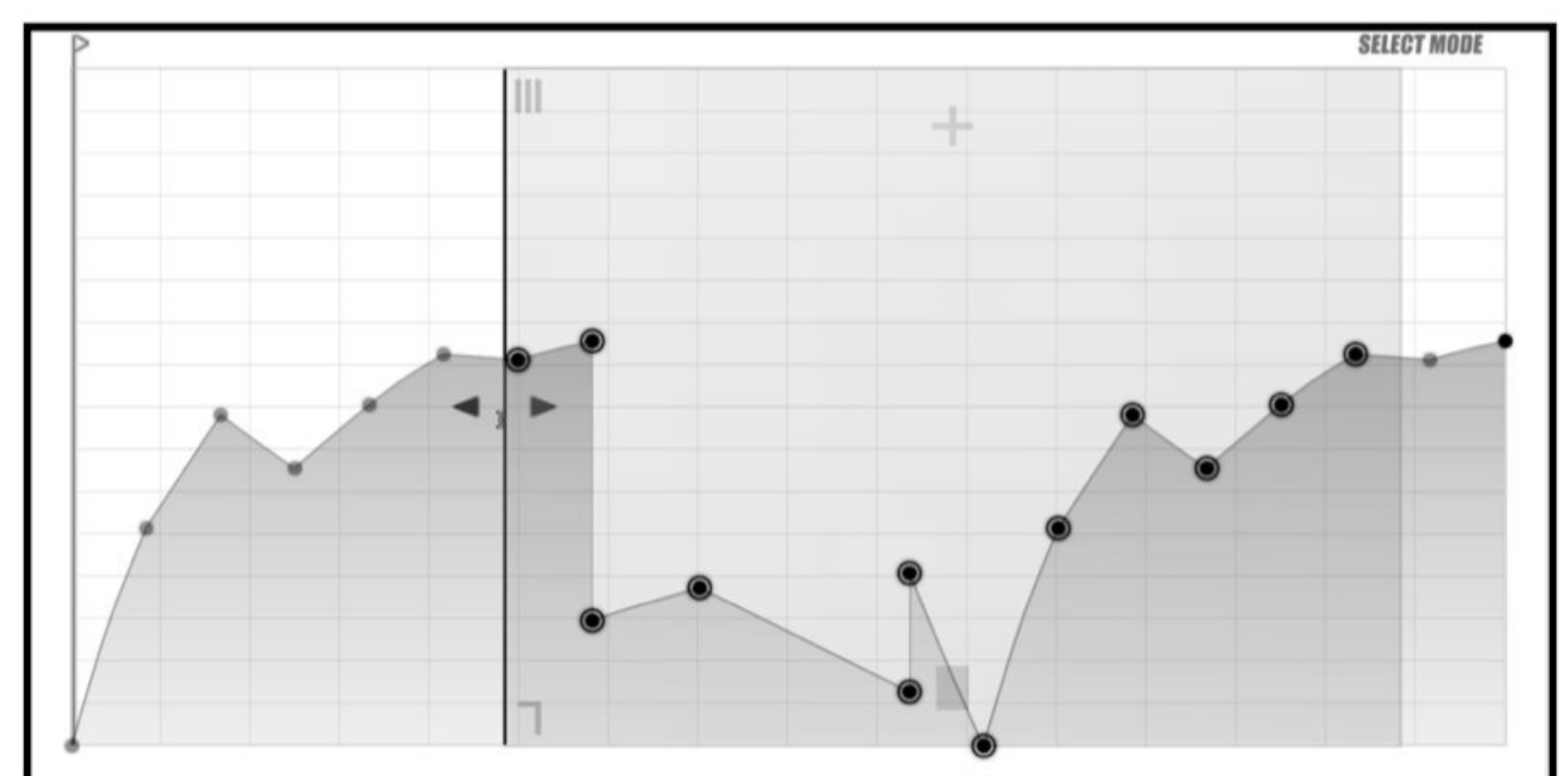
Select
& Rate

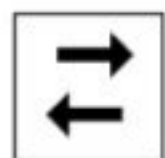
CHANGE RIGHT SELECTION

Click the mouse button to start changing the right selection. Use the SHIFT keyboard key to align to the grid.



...

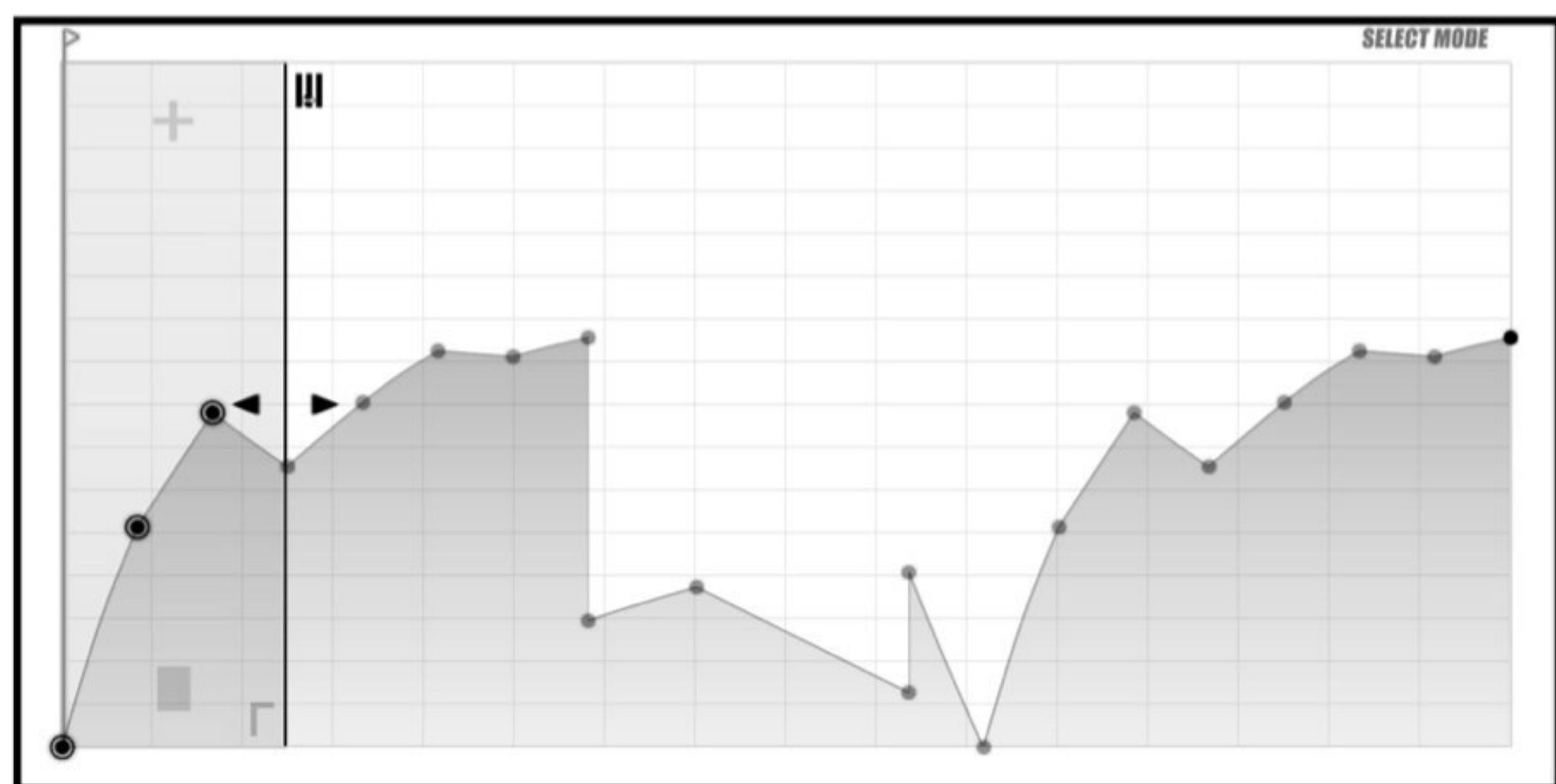




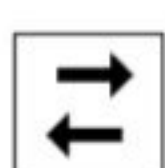
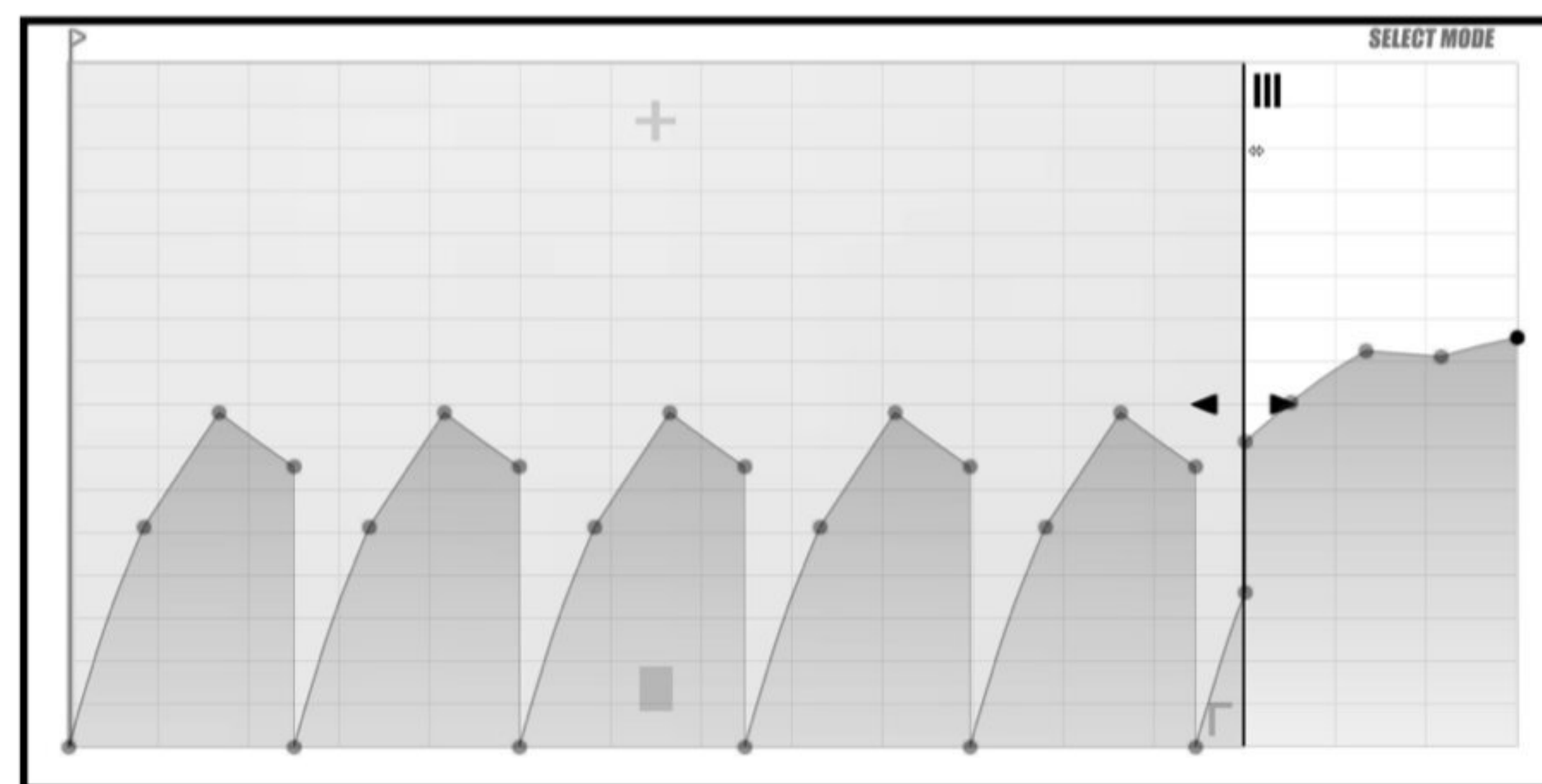
Select
& Rate

REPEAT ON RIGHT

Click the mouse button to start repeating the selection to the right. Use SHIFT keyboard key to align to the grid.



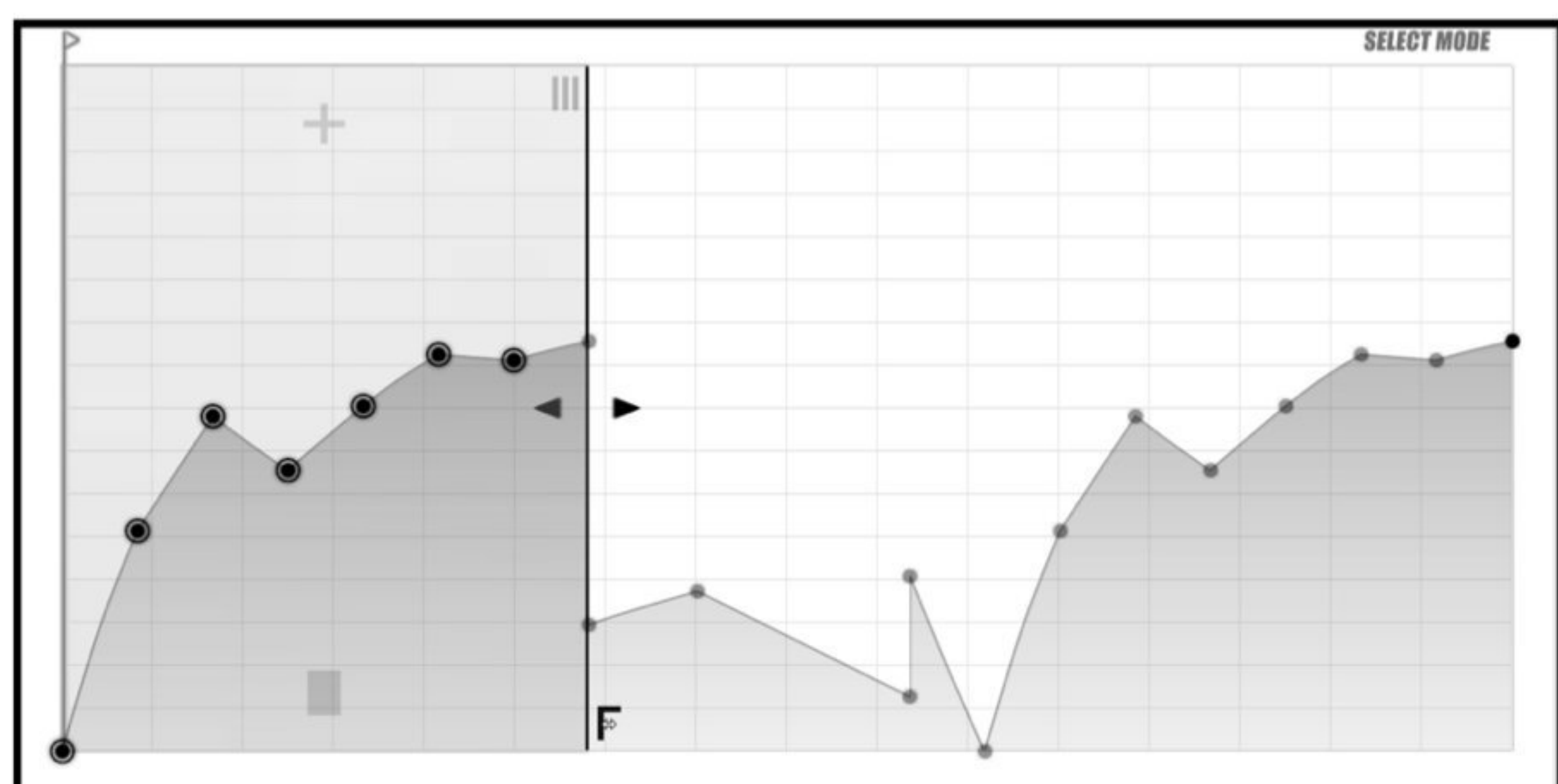
...



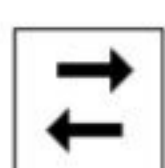
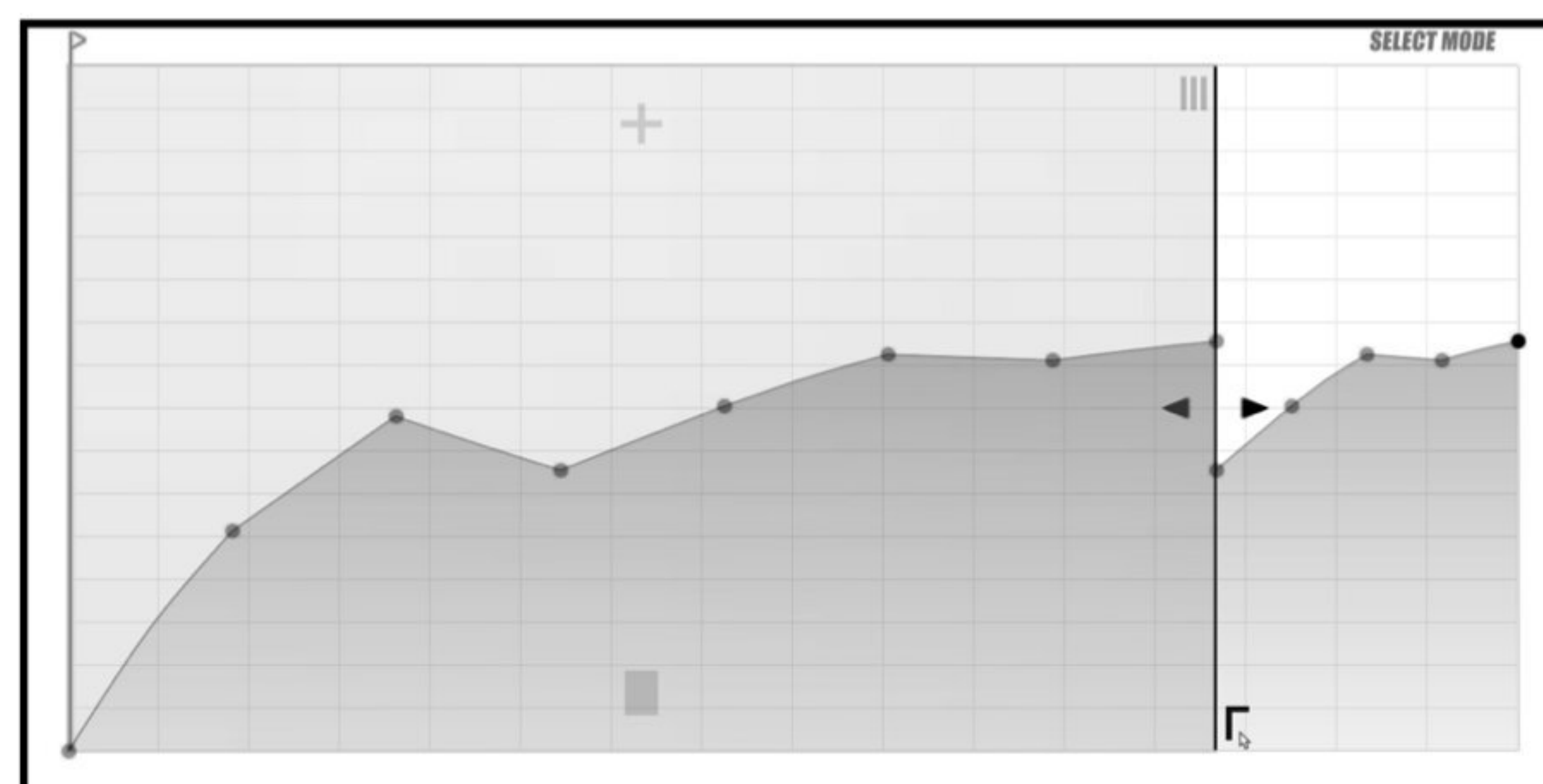
Select
& Rate

EXPAND ON RIGHT

Click the mouse button to start stretching the selection to the right. Use SHIFT keyboard key to align to the grid.



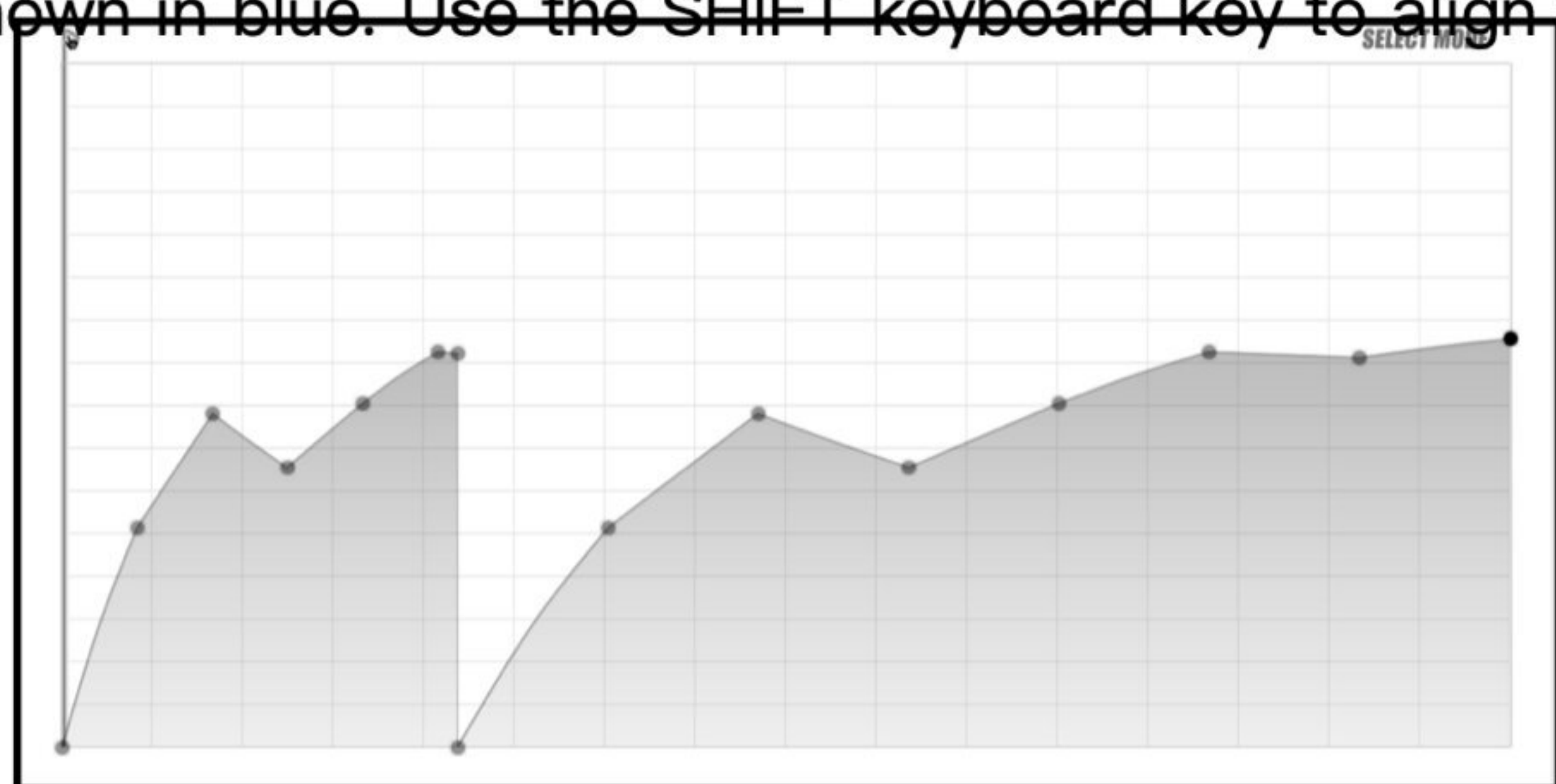
...



Select
& Rate

SET START

Click with the mouse button to shift the starting point of the curve. Note: it may be negative, in which case it will be shown in blue. Use the SHIFT keyboard key to align to the grid.



...

