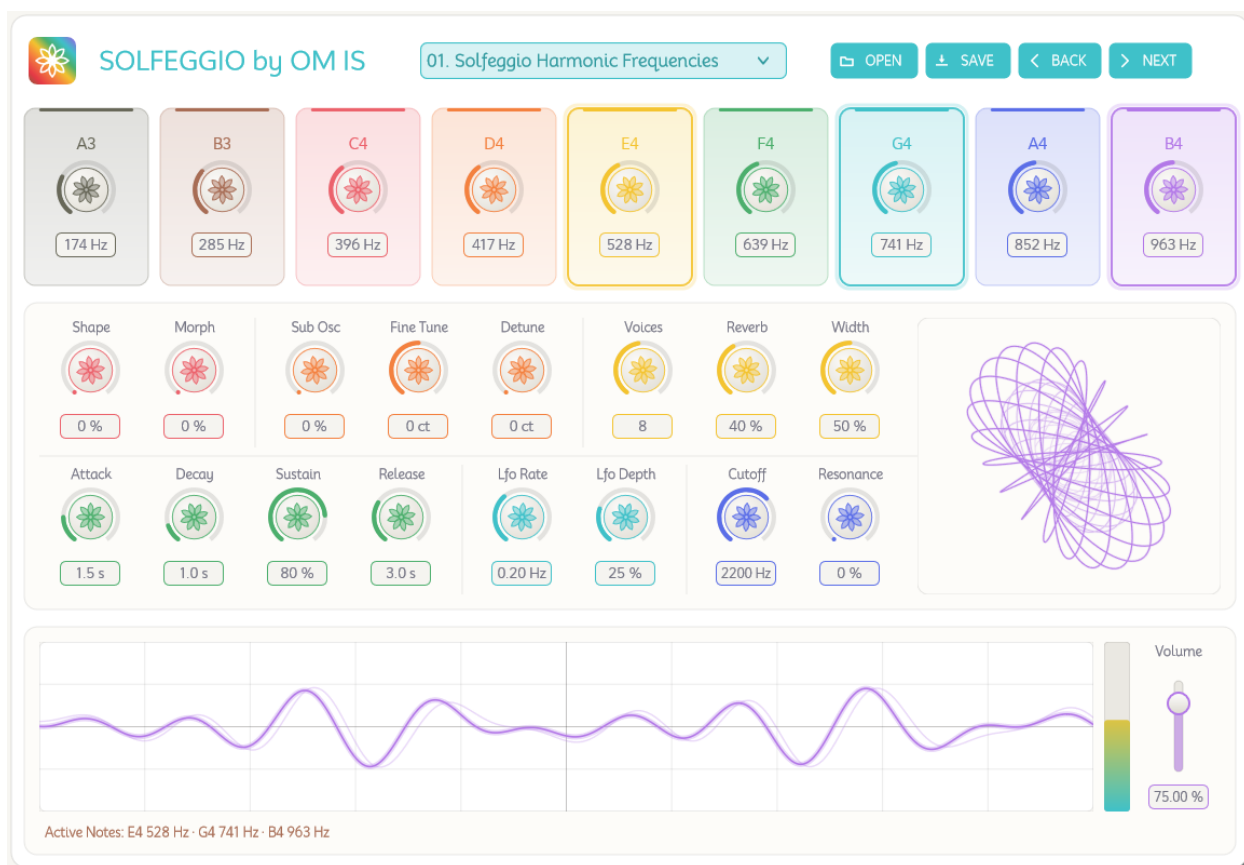


Solfeggio by OM IS — User Manual



A nine-voice pad synthesizer built around the Solfeggio frequencies. Each of the nine note cards is a fixed voice tuned to one special frequency, playable from a MIDI keyboard, from the computer keyboard, or by clicking the card directly.

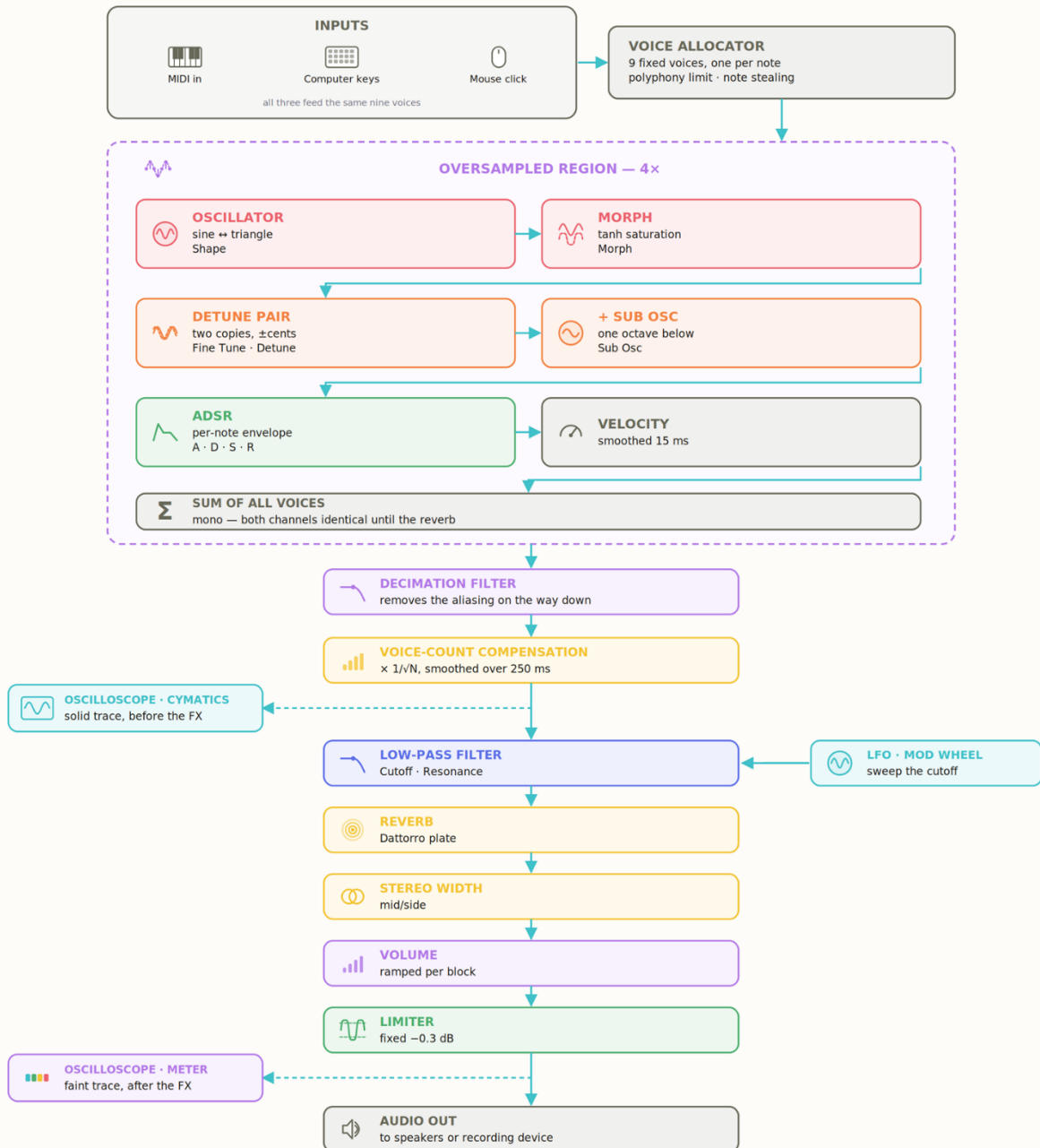
All frequency cards are fully customizable.

Formats: **VST3 / EXE Windows & Universal AU / VST3 macOS.**

***Every control explains itself.** Hover over anything in the interface and a one-line description appears in the caption below the oscilloscope. This manual goes further, but you rarely need it open while working. 😊*

01. Signal Flow

Everything below happens for every block of audio, in this order.



02. The Nine Notes

Each card is one voice, permanently assigned to one MIDI note. The frequency knob sets what that voice actually plays — it is not tied to standard equal temperament, which is the point: the note name tells you which key triggers it, the frequency knob tells you what you hear.

Key	MIDI Note	Default Frequency	Traditional Name
A3	57	174 Hz	Foundation
B3	59	285 Hz	Recognition
C4	60	396 Hz	UT — Liberation
D4	62	417 Hz	RE — Change
E4	64	528 Hz	MI — Transformation
F4	65	639 Hz	FA — Connection
G4	67	741 Hz	SOL — Expression
A4	69	852 Hz	LA — Intuition
B4	71	963 Hz	SI — Awakening

Each frequency knob ranges from **20 Hz to 10.000 Hz**, with a skewed response so the low end — where the Solfeggio values sit — gets most of the knob's travel.

Three ways to play

The frequencies can be triggered from a MIDI keyboard, from the computer keyboard, or directly with the mouse. All three feed the same voices, so they behave identically and can be mixed freely.

With MIDI keys. Play the note listed in the table above and its card sounds — A3 through B4, using the convention where middle C (C4) is note 60. Keys outside that range are ignored, since only these nine notes exist. MIDI velocity is respected: how hard you play sets the level of the note.

With the mouse on the note card. Click and hold anywhere on a card to sound that note; release to let it go. The pointer turns into a hand over the area that responds, so you can see what is clickable. The knob and its value box are excluded — clicking those adjusts the frequency instead of playing, which is what lets you tune a note without triggering it. Clicking the note name plays the note.

With the computer keyboard. Two rows are mapped to the same nine notes, so whichever hand position suits you works:

	A3	B3	C4	D4	E4	F4	G4	A4	B4
Number row	1	2	3	4	5	6	7	8	9
Home row	A	S	D	F	G	H	J	K	L

Unlike the mouse this is **polyphonic** — hold several keys and you get a chord, subject to the Voices limit.

The plugin window has to have focus for its keys to reach it. Two consequences: notes never trigger while you are working in another window, and typing a frequency into a value box types normally instead of playing.

While the plugin window holds focus it also takes key presses the host would otherwise use — spacebar for transport, for instance. Click elsewhere in the host to give those back.

Every held note lights up. Play a chord and all of its cards are highlighted at once, whichever way you played them. The highlight follows the keys, not the sound: it clears the moment you let go, even though a long release keeps the note ringing for seconds afterwards.

Two differences worth knowing:

- The mouse plays **one note at a time**, since there is only one pointer. For chords use MIDI or the computer keyboard.
- Mouse and computer-keyboard notes use a fixed medium velocity, so they always sound at the same level. Only MIDI carries real velocity.

Pitch and modulation wheels

Both wheels on a MIDI keyboard are live, and neither has any effect at its resting position — a centred pitch wheel and a mod wheel rolled down leave the sound exactly as the knobs set it.

Pitch wheel — ± 2 semitones. Bends every sounding note, including the sub-oscillator and the detuned pair, so the whole voice moves as one. Two semitones is the near-universal default that hosts assume.

Note that bending takes the notes away from their exact Solfeggio values, which may or may not be what you want. Leave the wheel centred whenever the precise frequencies matter.

Mod wheel (CC 1) — opens the filter. Multiplies the Cutoff setting by up to 4× as you push it up, on top of whatever the LFO is doing. With the Cutoff knob at its default 2200 Hz the wheel sweeps up to 8800 Hz. The curve is exponential rather than linear, because brightness is perceived logarithmically — a linear sweep would seem to do nothing across the first half of the wheel and everything across the last.

This is the quickest way to make a pad breathe without touching the interface: hold a chord and ride the wheel.

Both wheels are smoothed over about 20 ms, so the discrete steps a wheel actually sends never come through as stair-stepping or crackle. A host's *reset all controllers* message returns both to their resting positions.

03. Oscillator Section

Osc Group:

Shape (0–100 %) — Blends the waveform continuously from a pure sine at 0 % to a triangle at 100 %. A sine has only the fundamental; a triangle adds odd harmonics that fall away quickly, so the sound gains a little edge without becoming harsh.

Morph (0–100 %) — Soft saturation. The waveform is pushed through a tanh curve, which progressively flattens the peaks toward a square-ish shape. At 0 % the signal passes untouched. Turning it up adds harmonics and loudness density rather than raw level.

Why the oscillators run oversampled: triangle and saturation both create harmonics above the audible range. At the normal sample rate those fold back down as inharmonic tones — audible as a metallic ring on high notes. The oscillator section therefore runs at 4× the sample rate, and the filter applied on the way back down removes them.

Pitch Group:

Sub Osc (0–100 %, default 20 %) — Adds a sine one octave below the note. Gives weight and grounding. Its phase is reset together with the main oscillator on each fresh note so it can never partially cancel the fundamental.

Fine Tune (–50 to +50 cents) — Shifts every voice by the same amount. 100 cents is one semitone. Use it to match another instrument or a reference pitch. **Set it to 0 if you want the exact Solfeggio values.**

Detune (0–50 cents, default 8) — Each voice plays two copies, one tuned down and one up by this amount. Their slow beating produces the chorus-like movement typical of pads. At 0 the two copies coincide and the tone is perfectly clean.

Voice Group:

Voices (1, 2, 4, 8, 16 — default 4) — How many notes may sound at once. Only *held* notes count toward the limit; release tails do not, so long releases never cause the note you are still holding to be cut off. When the limit is reached the oldest held note is faded out over 8 ms.

Reverb (0–100 %, default 40 %) — A single control driving decay, damping and the wet/dry balance together. Decay and wet level rise with the knob while the dry level eases back, so the sound moves into the space rather than just having reverb piled on top.

The reverb is a Dattorro plate: its tail is built from all-pass filters, two of them slowly modulated, rather than from a bank of comb filters. That matters here because this synth holds long, nearly pure tones.

Width (0–100 %, default 50 %) — Mid/side stereo width. **50 % is unity** — the untouched signal. Below 50 % the sides are reduced toward mono; above 50 % they are amplified for a wider image. Since the voices are generated in mono, width mainly acts on the stereo content the reverb creates.

Envelope group (ADSR)

Shapes the level of each note over time.

Attack (0–8 s, default 1.5 s) — Time to rise from silence to full level. Long values are what make this a pad rather than a struck instrument.

Decay (0–8 s, default 1.0 s) — Time to fall from full level down to the sustain level, after the attack completes.

Sustain (0–100 %, default 80 %) — The level held for as long as the note is held down.

Release (0–10 s, default 3.0 s) — Time to fade to silence after the note is let go.

Envelope changes apply to notes that are **already held**, so you can shape a chord while it is sounding. Notes already in their release tail keep the setting they were released with.

LFO group

A slow sine that modulates the filter cutoff — it does not affect pitch.

Lfo Rate (0.05–2 Hz, default 0.20 Hz) — Speed of the sweep. At 0.20 Hz one full cycle takes five seconds.

Lfo Depth (0–100 %, default 25 %) — How far the cutoff is swept. At 0 % the filter stays fixed.

Tone Group

Cutoff (200–8000 Hz, default 2200 Hz) — Low-pass filter. Frequencies above the cutoff are attenuated, so lowering it darkens the tone. Note that this is also what makes Shape and Morph harder to hear: both work by adding upper harmonics, and a low cutoff removes exactly those.

Resonance (0–100 %, default 0 %) — Emphasises frequencies right at the cutoff. At 0 % the response is flat. Raising it makes the LFO sweep far more audible, since there is now a peak travelling through the sound.

04. Output Section

Volume (0–100 %, default 80 %) — Output level, ramped smoothly within each block so moving or automating it produces no stepping or zipper noise.

Level meter — Post-limiter output level. The gradient runs from G4's blue at the bottom, through E4's yellow, to C4's red at the crest.

Limiter — Always active, fixed at a **−0.3 dB** ceiling. It is a safety net against clipping, not a sound-design tool, which is why it has no controls.

Voice-count compensation

Voices add together, so two notes in phase are genuinely 6 dB louder than one. To keep chords from jumping in level, the summed output is scaled by $1/\sqrt{N}$, where N is the number of sounding voices:

Voices	Adjustment
1	0 dB
2	−3 dB
4	−6 dB
9	−9.5 dB

$1/\sqrt{N}$ rather than a full $1/N$ is deliberate: full normalization would make a chord quieter per note than a single note, which sounds unnatural. The change is ramped over 250 ms so fast playing produces a gentle swell rather than pumping.

05. Displays

Oscilloscope — Two traces on the same axes:

- **Solid, glowing trace** — the oscillators, before the filter and reverb. This is where Shape and Morph are clearly visible.
- **Faint trace behind** — the final output, after filter, reverb and limiter. The difference between the two *is* the effect of the FX chain.

Both are drawn only while a note is sounding.

The Information Line:

The line below the oscilloscope doubles as a help bar. It shows whichever of the following applies, in this order.

Hovering a control describes it. Point at anything — a knob, a note card, a button, the preset list, the meter, either display — and its description appears:

Detune - each voice plays two copies this far apart. Their beating is the chorus movement.

All 34 controls are covered, the nine note cards included. Pointing at something is a deliberate question, so this takes priority over everything else on the line.

While notes are playing it lists every active note with its current frequency:

Active Notes: C4 396 Hz · E4 528 Hz · G4 741 Hz

Otherwise it shows the full path of the preset currently loaded:

Loaded Preset: C:\Users\you\Documents\Solfeggio by OM IS\Presets\01. Solfeggio Harmonic Frequencies.xml

This is the resting state of the line, so it is always there to answer which file you are actually hearing — and where your presets folder is. Pressing Back or Next also brings it up for a few seconds, over the button's own description: the press was a request to see which preset is now loaded.

Cymatics plate — A standing-wave figure derived from the frequency of the note being played. Twelve families of figure are used (Lissajous, rose, polar ripple, hypotrochoid, epitrochoid, Maurer rose, super formula, sharp petals, harmonograph, star polygon, double circle, spiral ripple); one is chosen at random on each new note, never repeating the previous one. The geometry always comes from the frequency: low notes give few broad lobes, high notes give dense intricate stars. Changing a note's frequency knob reshapes the figure live. Transitions between figures cross-fade over about a second.

06. Factory Presets

Six presets ship with the plugin. They are written into the Presets folder the first time it loads, and an existing file is **never overwritten** — if you edit one and save over it, your version is kept.

The plugin opens on **01. Solfeggio Harmonic Frequencies**. When a host restores a saved session, that session's own settings take over instead, which is what you want: a saved project must sound the way you left it.

Presets	Frequencies A3 → B4 (Hz)	What it is
01. Solfeggio Harmonic Frequencies	174 · 285 · 396 · 417 · 528 · 639 · 741 · 852 · 963	The canonical Solfeggio set. The reference point.
02. OM Nāda-kampana 108-972Hz	108 · 216 · 324 · 432 · 540 · 648 · 756 · 864 · 972	Whole multiples of 108, the sacred number of the mala. Lands on 432 Hz.
03. Tesla 369 Infinite Resonance	369 · 414 · 438 · 492 · 552 · 585 · 657 · 738 · 828	Built on 369, the last of Tesla's 3-6-9. Its octave, 738, sits eighth.
04. Aum Universal Frequency Octave	32 · 68 · 136 · 272 · 544 · 1089 · 2178 · 4355 · 8710	Successive octaves of the OM tone (136.1 Hz), the earth-year pitch. Spans nine octaves.
05. Promethean Alternative Scale 432Hz	216 · 242 · 257 · 288 · 324 · 363 · 385 · 432 · 484	A scale rising to 432 Hz at the eighth step, its octave above 216.
06. Harmonic Resonance 396-528Hz	396 · 446 · 495 · 528 · 594 · 660 · 693 · 742 · 792	Just-intonation ratios on 396, closing on its octave at 792.

Because the frequency knobs are free, these are starting points rather than fixed tunings — move any note and the preset becomes yours.

Presets are XML files stored in: Documents / Solfeggio by OM IS / Presets /

The folder is created automatically the first time the plugin loads.

- **PRESET LIST** — Click to open; the folder is rescanned every time, so presets renamed, added or deleted in your file explorer appear immediately.
- **OPEN** — Load a preset from anywhere on disk.
- **SAVE** — Opens a save dialog. If a preset is selected, it offers that exact file so saving overwrites it; otherwise it suggests a name based on the current one.
- **BACK / NEXT** — Step through the list, wrapping around at either end.

A preset stores every parameter, including all nine note frequencies.

From the host's preset browser

The presets are also exposed to the DAW as *programs*, so they appear in the host's own preset selector — the strip the DAW draws around the plugin window — not only in the plugin's list.

That means you can switch preset without opening the plugin, automate preset changes on the timeline, and drive them from a controller that sends MIDI Program Change.

Both lists are the same data in the same order, and they stay in step: pick a preset in the host and the plugin's list follows, and vice versa. Saving a new preset makes it appear in both.

07. Practical Notes

For the most accurate Solfeggio frequencies, set Fine Tune to 0 and Detune to 0. Any other value shifts the pitch away from the exact numbers.

If a note sounds quieter than others, check Sub Osc and Detune. Both add components close in frequency to the fundamental, which can interact with it.

If Shape and Morph seem to do nothing audibly, raise Cutoff. Both work by adding upper harmonics, and a low cutoff removes them. They remain clearly visible on the oscilloscope's solid trace regardless.

The window is resizable by dragging its bottom-right corner. The whole interface scales as one piece, so proportions and text sizes stay exactly as designed at any size.

08. Installation

The plugin comes as a **VST3** for use inside a DAW and as a **standalone application** that runs on its own. On macOS an **AU** version is included as well, because Logic Pro and GarageBand load only AU.

Windows

Copy Solfeggio by OM IS.vst3 into the folder every host scans:

`C:\Program Files\Common Files\VST3\`

It is a folder, not a single file, so copy the whole thing.

The standalone is Solfeggio by OM IS.exe; run it from wherever you like.

macOS

Copy each format into its own folder:

```
~/Library/Audio/Plug-Ins/VST3/Solfeggio by OM IS.vst3
```

~ is your home folder. In Finder, use *Go* → *Go to Folder* and paste the path. Installing into /Library/... instead of ~/Library/... makes the plugin available to every user on the machine.

The first time you open it, macOS may refuse because the plugin isn't signed by an identified developer. Right-click it and choose Open, then confirm — you only need to do this once. If a host still won't load it, allow it under System Settings → Privacy & Security.

Making your DAW find it

Hosts cache their plugin list, so a newly installed plugin usually doesn't appear until you ask for a rescan. It is normally under the host's plugin or preferences settings; in Logic it is *Settings* → *Plug-in Manager* → *Reset & Rescan Selection*. Restarting the host also works.

The presets folder

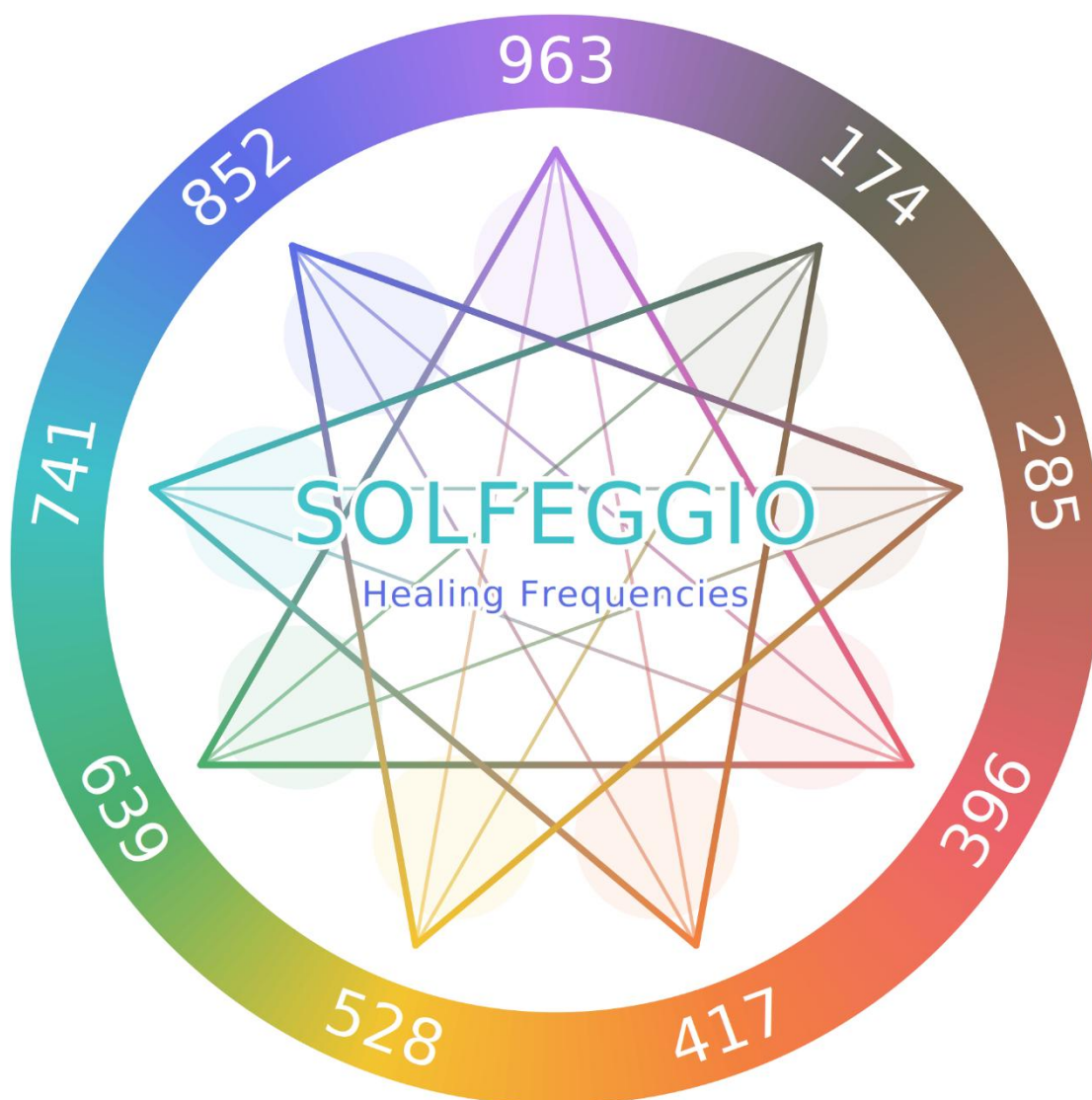
Created automatically the first time either version runs:

System	Path
Windows	C:\Users\<you>\Documents\Solfeggio by OM IS\Presets\
macOS	~/Documents/Solfeggio by OM IS/Presets/

The six factory presets are written there on first load, and your own saved presets join them. You can also copy .xml presets straight into the folder — the list rescans every time you open it, so they appear immediately. The plugin and the standalone share this folder, and the files are portable between Mac and PC.

On Windows, if you don't find the folder, check under OneDrive. Windows often redirects Documents there, in which case the path starts C:\Users\<you>\OneDrive\Documents\.

BONUS Presets: A folder with 16 selected .xml files to load into SOLFEGGIO by OM IS.



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