ERB N DUB
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PRIME HARMONICS

DRUM INSTRUMENT

DRUM MATRIX

Your sounds. Your rhythm. Your drum machine.

USER MANUAL / VERSION 1.0.0



NAVIGATION

FIND YOUR WAY

Start with the quick-start chapter, then use the reference sections as you work. Click a contents entry to jump to it.

What is inside	3
Your first kit	4
Your kit and pads	5
See all 48 pads	7
Edit several pads together	8
Samples and your library	9
Load several samples across pads	11
Shape every hit	12
Chop and rebuild a loop	13
Pads, slices and playback	15
Drag your finished sound	17
Pitch bend from your keyboard	18
Write your groove	19
Fast pattern editing	20
Balance your kit	21
Choose your mixer size	23
Build your effects chain	24
Filter and distortion	25
Shift and equalise	26
Build a noise layer	27
Dispersor and clipper	28
Shape your convolution	29
Space and shared shaping	31
Reverb and delay controls	32
See the rhythm	33
One place to save	35
Build your own collections	36
Your preset folder	37
Keep your beat while browsing	38
Presets and portable kits	39
Backup and transfer	41
Three practical workflows	42
Common questions	43
Troubleshooting your system	44
Undo and redo with confidence	45
Info and Tooltips	46
Install and Open	47
Activate and Move Your Licence	48
Update, Remove and Reinstall	49
About and Support	50

01 / DRUM INSTRUMENT

WHAT IS INSIDE

A HOME FOR YOUR DRUMS

48 main pads across two banks, a separate loop slicer, an internal sequencer and a mixer bring sample editing and rhythm creation into one instrument. You can also bring in your own samples and loops.

INCLUDED ERB N DUB SOUNDS

Factory Drums contains 1,722 single hits: 580 kicks, 677 snares, 400 hi-hats and 65 percussion hits. Factory Sliced Loops contains 387 loops: 224 breakbeats and 163 percussion loops, each with a matching slice preset. Download the two packs separately from the plugin.

See Install and Open for setup.

SHAPE AND PROCESS

Per-pad envelopes, tuning, pan, level and velocity control meet eight reorderable channel and master inserts: Filter, Distortion, Frequency Shifter, NoiseForge, Dispersor, Equalizer, Insert Clipper and Convolution. Shared reverb and delay returns add space.

WRITE AND REUSE

Slice a loop and send it to pads with matching MIDI. Edit notes, velocities and swing in the sequencer or play from a DAW. Save reference presets or collect the needed audio into portable kits. Undo and Redo share 64 edits per instance.

YOUR COMPUTER AND DAW

VST3 is the cross-platform format for macOS and Windows. Audio Unit is for macOS only. This manual uses Command/Ctrl and Option/Alt equivalents where shortcuts differ. Your DAW must pass keyboard focus and file drags to the plugin.

READ THE CONTROLS

Values display their units beside or beneath each control. Drag knobs or faders to adjust; use the editable value boxes for precise numbers where available. Dimmed controls are unavailable in that context. Tooltips are optional and start OFF.

02 / DRUM INSTRUMENT

YOUR FIRST KIT

01 LOAD THE INSTRUMENT

Install the format for your operating system, then open your digital audio workstation (DAW). Load DRUM MATRIX on a MIDI or software-instrument track. VST3 is the format for macOS and Windows; Audio Unit is macOS-only. In Ableton Live or Cubase, choose VST3; in Logic Pro on macOS, choose Audio Unit. Start at a comfortable monitoring level.

02 CHOOSE A STARTING POINT

Use PRESETS / SAVE > INITIALISE PRESET for a fresh kit. This returns to Pad 1 in the normal 24-pad view. Alternatively, load a saved kit. Choose PADS and INCOMING MIDI: PADS.

03 LOAD YOUR DRUMS

Drag a kick onto pad 1, a snare onto another pad and hats onto further pads. Use BROWSER to browse your library, audition a sound and load it into the selected pad.

04 PLAY AND SHAPE

Click pads or play MIDI notes 36-83. Select a sound, adjust its sample boundaries and envelope, then refine Semitone, Fine, Pan and Volume.

05 BUILD A GROOVE

Open SEQUENCER, choose a pattern length and grid, then double-click empty positions to add hits. Use PREVIEW PATTERN to hear it immediately.

06 MIX AND SAVE

Use MIXER / FX to balance the kit and add effects. Choose SAVE PRESET, enter a name and choose a collection. Include Samples starts off: registered Factory Drums sounds are referenced from their shared library. Turn it on to collect external audio and impulses when needed.

CHOOSE A PLAYBACK SOURCE

For a simple first session, use either the internal pattern or a DAW MIDI clip. Playing the same rhythm from both can create overlapping hits.

Installing or activating for the first time? See Install and Open, then Activate and Move Your Licence.

03 / DRUM INSTRUMENT

YOUR KIT AND PADS



The PADS page shows the current bank, selected sample and its controls.

48 PADS / TWO BANKS

DRUM MATRIX has 48 main sample pads. PADS A contains pads 1-24; PADS B contains pads 25-48. Use the bank menu or a vertical wheel/trackpad gesture over the pad area to change bank. SHOW ALL PADS displays both banks together.

LOAD AND REARRANGE

Drop WAV, AIFF or FLAC files onto pads. REPLACE changes the selected sample; CLEAR removes it. Drag one pad onto another to swap their sounds and settings. Right-click a selected pad to clear it. With several pads selected, Clear selected pads removes their sample assignments together; one Undo restores them. Sample files on disk are not deleted.

TUNING AND VELOCITY

Semitone and Fine change playback pitch and speed. Pan and Volume set position and level. Master Tune transposes the kit in whole semitones. VELOCITY ON lets MIDI velocity control hit level; VELOCITY OFF plays hits at full velocity. Double-click Master Tune or its label to reset to 0 semitones.

DAW AUDIO DRAGGING

Drag audio files from Finder on macOS or File Explorer on Windows. Dragging directly from a DAW clip depends on whether the host supplies a usable audio file. When dropping several files, highlighted destinations show the visible pads that will receive them; remaining files continue into the next bank, up to the last pad.

BROWSE SOUNDS FROM A PAD

Use the small previous and next arrows on a loaded pad to step through samples without leaving the kit view.

04 / DRUM INSTRUMENT

SEE ALL 48 PADS



Show All Pads opens both banks in one view.

ONE PAGE / 48 MAIN PADS

Use SHOW ALL PADS in the top row, beside the pad-bank selector, to replace bank paging with a compact 8-by-6 grid. Every pad keeps its name, small waveform and selection/activity indication.

EDIT AND REARRANGE

Click a pad to audition and select it. The waveform envelope, tuning, pan and volume controls remain their normal size. Drag pads to swap sounds; file drops load onto the pad beneath the pointer.

RETURN TO BANKS

Turn SHOW ALL PADS off to return to the two-bank layout. The bank selector is disabled while every pad is visible. This is a display choice; it does not alter the sounds or their MIDI notes.

05 / DRUM INSTRUMENT

EDIT SEVERAL PADS TOGETHER

SELECT LOADED PADS

In Pads, press Command-A on macOS (Ctrl-A on Windows) to select all loaded main pads across both banks, including muted pads. In Slice, the same shortcut selects all loaded slices across every slice bank. Command-click on macOS (Ctrl-click on Windows) toggles an individual loaded pad or slice. A normal click returns to one item. Envelope and effect controls edit the selected group; main pads and slices remain separate.

SHARED EDITS

Envelope, tuning, pan, volume and channel-effect edits apply the displayed absolute value to every selected pad. Each gesture is one undo action. Samples and unrelated settings remain individual.

CHANGE CONTEXT

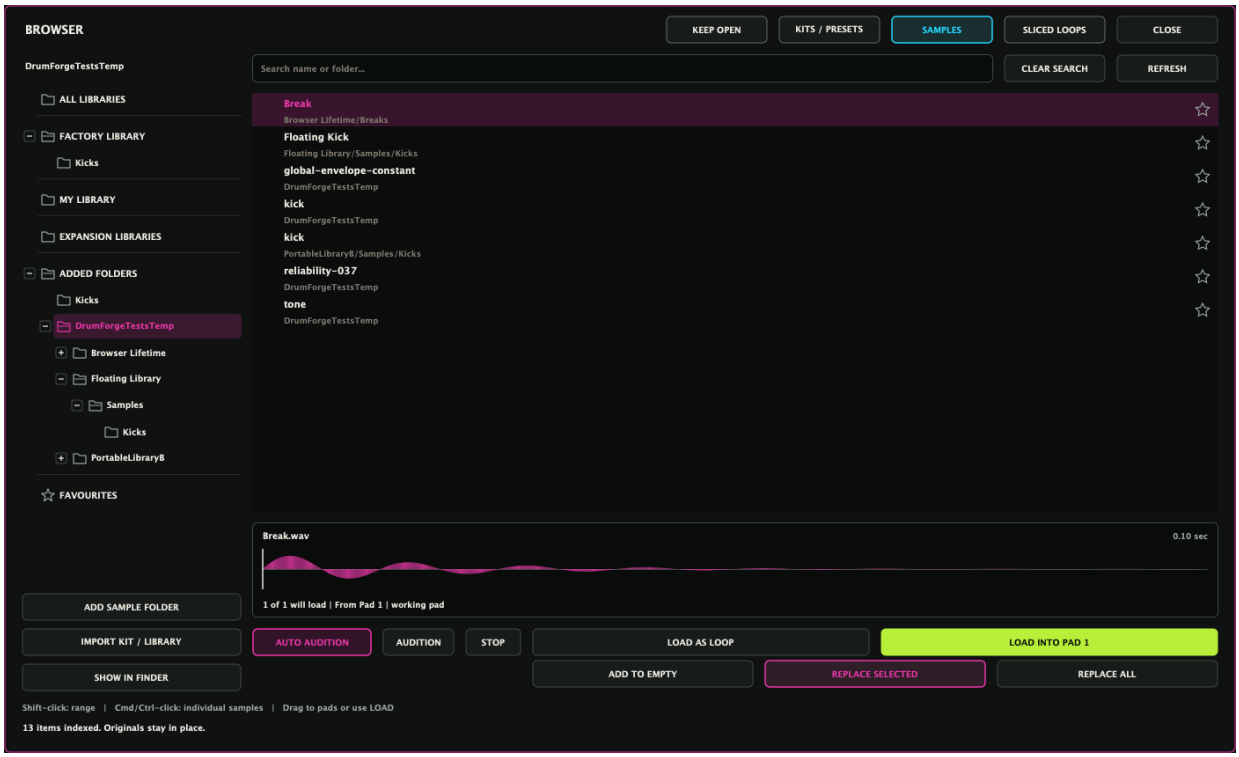
Selection carries into Mixer. Selecting Master, Slice or Sequencer clears the group selection. Replacing or swapping samples returns to individual editing. Right-click a selected pad to clear the selected group across both banks in one undoable operation.

CHECK BEFORE EDITING

Confirm the highlighted pads before a shared change. Undo restores the whole gesture if you change the wrong group.

06 / DRUM INSTRUMENT

SAMPLES AND YOUR LIBRARY



Browse folders, audition the waveform and check the destination before loading.

FOLDERS AND COLLECTIONS

Choose SAMPLES, KITS / PRESETS or SLICED LOOPS at the top. Each tab remembers its own browsing position. ALL LIBRARIES searches across sources; FACTORY LIBRARY contains separately supplied content, MY LIBRARY your saved work, EXPANSION LIBRARIES imported packs, and ADDED FOLDERS folders you have linked. FAVOURITES lists starred items for the active tab. Sample libraries are supplied separately.

NAVIGATE

BROWSER opens a separate movable window. Drag its title bar beside the kit and drag samples onto pads; click either window to bring it forward. It hides when you switch away from the host application. Press BROWSER again or CLOSE to close it. Opening BROWSER from a loaded pad selects its sample and folder without auditioning. An empty pad keeps your browsing position. Explicit preset and library commands open their requested location. Each tab remembers its browsing position. Up/Down selects folders; Right expands or enters a branch, Left collapses it or selects its parent. Return opens the selected folder in the results. Double-click expands or collapses a folder. Search includes child folders; CLEAR SEARCH and REFRESH update your view.

SLICED-LOOP AUDITION

Select a sliced-loop preset to audition its source audio without loading the preset. With the DAW playing, audition starts on the next beat and follows the host tempo using the saved slice timing. With the DAW stopped, it starts immediately. Browser audition stops other internal playback and bypasses channel, send and master effects; the master output and Safe Clip still apply. STOP ends the audition.

LISTEN AND LOAD

In Samples, click to audition; Up/Down browses samples. AUTO AUDITION can be disabled; STOP ends preview. The waveform shows duration and destination; preview covers the first 30 seconds. Double-click, Return or the green Load button loads the chosen audio. LOAD AS LOOP opens one loop with suggested cuts; AUTO SLICE applies them. Successful sample loads close the Browser by default. KEEP OPEN leaves it open after loading samples or presets; this preference is remembered between sessions. Dragging samples from the floating Browser keeps it open so you can continue building a kit. The main status reports skipped files when a batch exceeds capacity. Double-click a preset or use LOAD PRESET; successful loads follow KEEP OPEN, and the Browser stays open if samples are missing.

YOUR FILES

ADD SAMPLE FOLDER references originals without moving them. Star an item to favourite it. SHOW IN FINDER (or the equivalent folder-reveal action on Windows) opens its location. Folders and favourites are remembered on this computer. Clear filters if an item seems missing.

07 / DRUM INSTRUMENT

LOAD SEVERAL SAMPLES ACROSS PADS

SELECT A RANGE

Click the first sample, hold Shift and click the last. To add or remove individual samples, hold Command on Mac or Ctrl on Windows while clicking. Select audio files only; presets and packs load individually.

LOAD OR DRAG

For one sample, Load or double-click replaces the pad you are editing by default. For batches, choose ADD TO EMPTY, REPLACE SELECTED or REPLACE ALL when the kit already contains sounds. Add uses empty pads; Replace Selected uses the pads highlighted on the main page; Replace All fills from Pad 1. An explicit choice takes priority. Unavailable choices are dimmed. Check the destination summary, then press the green Load button; replacing occupied destinations requires confirmation. Pads outside the destination range stay unchanged. One Undo restores the whole batch.

CAPACITY AND UNREADABLE FILES

Up to 48 main pads can receive samples. If more files are selected than will fit, available destinations load and the main status reports the skipped remainder. Successful Load or double-click actions close the Browser; dragging onto pads keeps it open. An unreadable file leaves its destination unchanged. A batch reaching both banks switches on SHOW ALL PADS. One Undo restores the batch.

SLICER

The slicer accepts one source loop at a time. Selecting several audio files disables its Load action; drag that selection onto main pads instead. Loading or auditioning browser audio does not start the sequencer.

DROP ON A PAGE TAB

Drag audio onto PADS to switch to the main kit. Drop one loop onto SLICE to open it with proposed cuts; AUTO SLICE applies them. Hovering switches pages without loading; release to load. Direct drops onto individual pads always load those pads.

08 / DRUM INSTRUMENT

SHAPE EVERY HIT



Drag waveform handles to edit sample boundaries and the envelope.

START / END

With Envelope Sync off, Start removes unwanted leading audio and End shortens the playable region. REVERSE plays that selected region backwards. With Envelope Sync on, choose the total musical length from the dropdown; its right endpoint stays fixed while you shape the envelope.

ATTACK / DECAY / SUSTAIN / RELEASE

Attack controls the fade into the sound. Decay moves from the peak toward Sustain. Sustain sets the held level. Release fades the ending. Drag the waveform handles or use the corresponding controls; scroll over the release section to refine its curve.

ENV SYNC / SNAP

Envelope Sync sets the total envelope length at the DAW tempo, initially 1/8 (an eighth note) for new pads and slices, with ENV SYNC off. Saved choices are retained. Choose 1/8 for an eighth-note snare, for example: the ruler and envelope rescale to that duration. Enabling Sync retains the displayed length rather than resetting it. The right endpoint stays fixed; shape the attack, decay, sustain and release inside it. SNAP aligns handles to subdivisions within that length; Shift-drag gives finer free placement. Selecting loaded pads across banks applies the chosen length to all of them. Retuning or MIDI pitch bend changes the sound without changing the synced duration. Short samples finish naturally and are not stretched or repeated. Changes affect the next hit. Earlier saved grid-only envelopes retain their timing until you select a length or enable Sync again.

GATE

With Gate off, a trigger plays a one-shot with release at the sample end. With Gate on, MIDI note-off starts the release. Note length therefore matters when using a DAW clip or imported MIDI.

MAKE ROOM IN THE GROOVE

Start with the tail. Shortening a kick, snare or hat can create more space without changing its initial attack.

09 / DRUM INSTRUMENT

CHOP AND REBUILD A LOOP



Blue lines preview proposed cuts. Press AUTO SLICE to apply them.

LOAD LOOP / SOURCE TEMPO

Use LOAD LOOP, drop audio onto the SLICE tab or loop display, or choose LOAD AS LOOP in BROWSER. New loops start in GRID with 32 proposed divisions. Review the blue lines, then press AUTO SLICE to chop. Set Source BPM to the original tempo. Loading respects an explicitly disabled Follow DAW choice. REMOVE LOOP appears when a loop is loaded and clears the slicer source and slices; Undo can restore the change.

TRANSIENT OR GRID

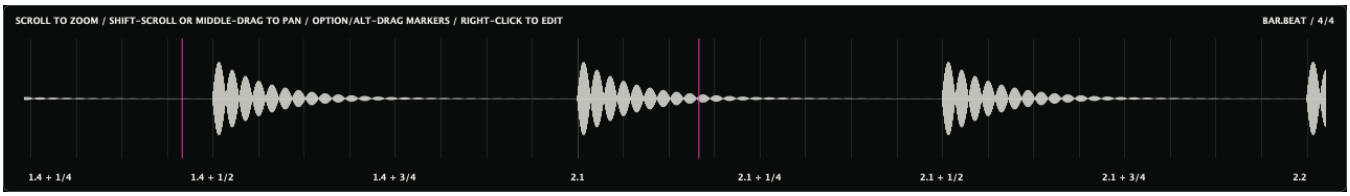
GRID offers 4, 8, 16, 32 or 64 equal divisions. TRANSIENT finds up to 64 slices independently of the grid count. Raising sensitivity adds weaker detections without moving existing detections. Inapplicable controls are dimmed. Blue lines preview cuts; AUTO SLICE applies them as thin pink lines. Neither has numbers. Switching mode replaces the proposal without mixing grid and transient previews.

EDIT THE CUTS

After AUTO SLICE, hold Option (Mac) or Alt (Windows) and drag a marker. You can also click and hold, then press Option/Alt. Hover and drag use the skin highlight colour (lime in Retro), a small top handle and a wider invisible grab area. Preview lines are not draggable. Right-click to add or delete a marker; loop boundaries are protected. Undo/Redo are available. Slice banks A–E show 12 slices each; F shows 61–64. Use these banks rather than the dimmed PADS A/B selector.

ZOOM AND MUSICAL RULER

The waveform, markers and ruler stay aligned when zooming or panning. BAR.BEAT uses Source BPM and a 4/4 ruler: 1.1 is bar 1, beat 1; + 1/4 is a quarter of a beat later. Scroll to zoom; Shift-scroll, sideways scroll or middle-drag to pan. Scroll out for the whole loop. Double-click leaves zoom unchanged.



The bar-and-beat ruler, waveform and slice boundaries stay aligned when zooming and panning.

SEND ALL SLICES TO PADS

Copies up to 48 slices to pads 1 onwards. For longer loops, choose slices 1–48 or the remaining slices 49 onwards; MIDI matches that range. All 64 original slices remain available in Slice, where MIDI and processed-loop audio export cover the full loop. Review replacement of occupied pads. SEND SELECTED SLICE chooses a destination for one slice. Mixer/effect headers show the slice number and original loop name, or its replacement sample name.

DRAG MIDI

Before transfer, exported MIDI addresses original slices; after transfer it addresses the destination pads. Transfer does not start or fill the sequencer. Any MIDI drag turns Follow DAW and internal playback off. During loop playback, yellow region highlights follow the playing slice and clear on stop, separately from your editing selection.

KEEP THE FULL LOOP

For up to 48 slices, SEND ALL SLICES TO PADS transfers the full break. With more slices, retain original slice MIDI for the whole loop or transfer an explicit range. Sending one selected slice transfers only that sound and rhythm.

FOLLOW THE SLICES

Incoming MIDI flashes matching source regions yellow, including slices outside the visible bank and reordered pads copied from slices. Overlapping hits can light several regions. These flashes do not enable Follow DAW or change selection.

10 / DRUM INSTRUMENT

PADS, SLICES AND PLAYBACK

INCOMING MIDI: PADS

Incoming notes 36-83 play the 48 main pads. Choose this for a kit, including a loop that you have transferred to pads. Hosts may label octaves differently; note numbers provide the consistent reference.

INCOMING MIDI: SLICES

Incoming notes 36-99 play slices 1-64 in their order along the waveform, using the same starting key as Pads. Loading a loop selects Incoming MIDI: Slices, so you can play the chopped loop immediately. Sending slices to pads selects Incoming MIDI: Pads. Browsing pages does not change this route. Only the chosen destination receives each note. Adding a marker splits a slice: later slices move up one keyboard key, without changing audio pitch. Deleting a marker moves later assignments down. Finish slicing before exporting MIDI; re-export after marker edits because existing DAW clips cannot update automatically.

A COMPLETE LOOP-TO-PADS WORKFLOW

1. Load and slice a loop.
2. Choose SEND ALL SLICES TO PADS; above 48, choose a range.
3. Drag the matching MIDI into your DAW.
4. Select INCOMING MIDI: PADS.
5. Play the DAW clip and check the transferred range.

PREVIEW LOOP / PREVIEW PATTERN

Preview plays immediately, including when the DAW transport is stopped. Loop preview uses the loaded loop rhythm; pattern preview uses the internal sequencer. Starting one preview stops the other. Starting the DAW switches Preview off. If Follow DAW is armed, playback continues at the host position; otherwise preview stops. Stopping the DAW does not restart preview.

FOLLOW DAW

Initially, entering Slice or Sequencer arms that page and stops the other internal player. Visiting Pads or Mixer / FX keeps the current source playing so you can edit sounds in context. Follow DAW remains visible and can stop it there; a standalone preview shows STOP LOOP or STOP PATTERN. Switching directly between Slice and Sequencer selects the matching internal player. Turning Follow DAW off or dragging MIDI out keeps automatic playback off until you explicitly enable it again. Preview remains a deliberate audition. Closing, minimizing and reopening the editor does not change playback. The last page and off choice are saved with your DAW project.

THE SEQUENCER IS A SEPARATE CHOICE

Use MORE > Load transferred rhythm into sequencer when you deliberately want the transferred rhythm inside DRUM MATRIX. Its separate original-slice/transferred-pad export choices select the rhythm destination.

IF YOU HEAR DOUBLED HITS

Stop Preview and check Follow DAW. If the DAW MIDI clip supplies the rhythm, avoid running an identical internal loop or pattern at the same time.

AFTER A MIDI DRAG

Starting a valid MIDI drag turns Follow DAW off and stops both internal players. Cancelling the drag leaves it off. Browsing pages cannot restart playback: enable Follow DAW explicitly to use an internal player again, or press Preview for a temporary audition. Successful MIDI drops into the sequencer apply the same handover. Failed imports preserve playback. Exported notes and timing are unchanged.

SPACEBAR AND KEYBOARD FOCUS

In Mac VST3 and Audio Unit, Space is passed to the DAW after using plugin controls. While typing a search or name, Space enters text. In library search, Return or Escape ends text entry. Sequencer editing shortcuts stay available. Host keyboard settings can affect forwarding; click back into your DAW if its transport does not respond.

11 / DRUM INSTRUMENT

DRAG YOUR FINISHED SOUND

PADS AND INDIVIDUAL SLICES

Drag a loaded pad outside DRUM MATRIX onto a DAW audio track to export a processed WAV. For MIDI, hold Option on macOS or Alt on Windows either before grabbing the pad or after grabbing it, before the external drag begins. Once the host has received a drag, its file type cannot change. Dragging between main pads still swaps them; hovering Sequencer places a note. Clicking a pad or slice restarts its previous mouse audition with a short fade. Other pads and MIDI notes keep playing; shared effect tails may continue.

COMPLETE SLICED LOOPS

In Slice, open MORE... and choose Drag processed loop audio. Each original slice is rendered at its marker time, using Source BPM and the current host tempo. This exports the original slice arrangement, not transferred-pad edits or the sequencer. Individual slice audio is available from the same menu.

RENDERING AND DRAGGING

Rendering runs separately from live playback. Keep holding the drag while it finishes. If you release early, a ready panel provides a DRAG PROCESSED AUDIO button and SHOW FOLDER. For a menu export, drag that button once rendering is ready. Some hosts require an audio track before accepting WAV files.

WHAT IS INCLUDED

Sample and master tuning, trims, reverse, envelopes, channel effects in their current order, shared sends, master effects, output and clipping are baked in. Exports use velocity 127, centred MIDI pitch bend and the settings captured when rendering starts. Mute and Solo are respected. Existing live effect tails and other pads are excluded. Random or modulated effects start fresh, so they may differ from a running performance.

TAILS, LEVELS AND LOOP LENGTH

Stereo 32-bit float WAV files use the host sample rate, or 48 kHz if the host has not supplied one. Levels are not normalised. Trailing silence below -120 dB is trimmed with a short safety margin; whole loops retain their complete timeline plus audible tails. Export is limited to 10 minutes; excessive tails produce an error instead of a truncated file. A single drum through master clipping can differ from that drum in the full mix.

KEEP THE AUDIO WITH YOUR PROJECT

On macOS, files remain in ~/Library/Application Support/ERB N DUB/DRUM MATRIX/Rendered Audio. On Windows they are under %APPDATA%/ERB N DUB/DRUM MATRIX/Rendered Audio. SHOW FOLDER opens the actual location. Use your DAW's collect/copy-media command when saving or sharing projects. Exporting audio does not stop the internal player: stop Preview or Follow DAW if you are now playing the exported audio.

12 / DRUM INSTRUMENT

PITCH BEND FROM YOUR KEYBOARD

TWO OCTAVES IN EACH DIRECTION

The MIDI pitch wheel bends drum samples and slices up or down by 24 semitones. There is no extra panel control. Centre restores the tuning already set for the pad and master. Existing and newly triggered voices respond on their MIDI channel; internal sequencer and preview hits use channel 1.

SAMPLE PLAYBACK, NOT TIME STRETCH

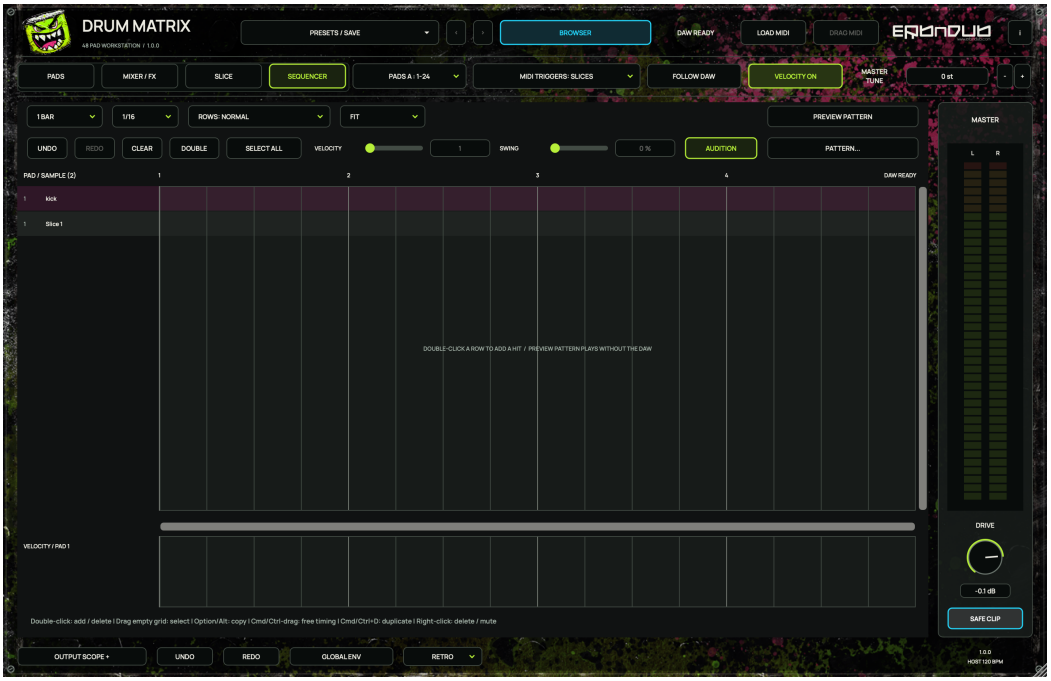
Bend changes sample playback speed: down is slower and longer, up is faster and shorter. The sample envelope follows that playback progress. Sequencer hit timing, synced noise modulation and the global envelope keep their own timing. Effect tails are not repitched. Sample-browser audition is unaffected.

RETURNING TO CENTRE

Send a centred pitch-wheel message, reset MIDI controllers (CC121), or use the host reset to return to neutral. Bend is temporary performance state and is not stored in a preset. Existing DAW clips containing pitch-bend messages now affect playback; remove or centre those messages if you want their previous unbent sound.

13 / DRUM INSTRUMENT

WRITE YOUR GROOVE



The current sequencer toolbar, loaded rows and velocity lane.

PATTERN LENGTH AND GRID

Choose 1, 2, 4 or 8 bars in 4/4. The grid offers straight, triplet (T) and dotted (D) divisions. Shortening a pattern removes notes beyond its new end; Undo restores them. Scroll over the grid to zoom around the pointer, Shift-scroll to pan, or scroll over pad names to move through the rows. ROWS: NORMAL and ROWS: FIT display loaded rows from both banks. FIT reduces row height and retains scrolling as needed.

HITS AND VELOCITY

Double-click empty grid space to add a note; double-click an existing note to remove it. Single-click selects a hit. With AUDITION on and playback stopped, selection and moving a hit onto another row preview its sound. These automatic previews stop while the sequencer runs. Click a row name for a manual preview. Drag empty space to select notes; use Velocity or the velocity lane to adjust upcoming hits during playback.

SWING AND TIMING

Apply Swing to selected notes or Select All for the complete pattern. Selected-note timing can override global swing; FOLLOW GLOBAL SWING returns those notes to the shared setting. Exported MIDI includes the timing offsets.

PATTERNS AND EXPORT

PATTERN provides Save pattern as, Load pattern file, Save MIDI file and shortcuts to the pattern and MIDI folders. Pattern files (.dforgepattern) save rhythm without samples; MIDI files (.mid) work in a DAW. DOUBLE repeats the pattern and extends its length. Use the header DRAG MIDI to export the sequencer rhythm and LOAD MIDI to import it.

14 / DRUM INSTRUMENT

FAST PATTERN EDITING

SELECT A GROUP

Drag empty grid space to draw a selection around several notes. Select All selects the loaded notes. Click the sequencer first so it receives keyboard shortcuts.

MOVE OR COPY

Drag selected notes to move them together. Hold Option on Mac, or Alt on Windows, at any point during the drag to leave originals and preview copies. Release the key to return to moving. Release the mouse to commit.

FREE TIMING: COMMAND / CTRL

Hold Command on Mac or Ctrl on Windows while dragging to place hits between grid lines. Press it before or after grabbing a hit; release it during the drag to restore snapping. Combine it with Option/Alt to copy freely. Groups keep their audible spacing, and the exact positions survive saving and MIDI export. Manual timing takes priority over swing for those hits. Shift remains an alternative to bypass the grid.

ARROW KEYS AND VELOCITY

Arrow keys move selected hits one grid step horizontally or one loaded lane vertically, stopping at bounds or occupied positions. Velocity sliders and stem drags update upcoming hits during playback. Click an empty part of the velocity lane to clear a group, then drag one stem to edit that hit; Shift preserves the group. The drum you select or edit follows you into Pads and Mixer / FX. A finished drag is one pattern edit; Escape cancels a stem drag.

DRAW A VELOCITY RAMP

Select the hits first, then hold Option on Mac or Alt on Windows and drag through their velocity stems to draw a ramp.

DUPLICATE: COMMAND-D / CTRL-D

Duplicates the selected notes after their occupied grid span, searching forward for an available position. The copies become the new selection, so you can repeat the command. Duplication stays inside the current pattern; extend the length if there is no room.

DELETE OR MUTE

Double-click a triangle to delete that hit. Right-click keeps Delete selected and the selected-note mute action available. CLEAR removes all pattern notes.

UNDO / REDO

The sequencer and main Undo/Redo buttons share the same 64-step history. Group moves, copies, duplication and a continuous velocity or swing drag are single edits. Escape cancels a note drag before it is committed.

COPYING INTO A CROWDED PATTERN

Copies that would overlap an existing hit at the same time and pad are rejected. Choose another position or make more room instead of stacking an accidental duplicate.

15 / DRUM INSTRUMENT

BALANCE YOUR KIT



Channel faders, pan, mute, solo and reverb/delay sends.

LEVEL / PAN / MUTE / SOLO

Balance individual pads and slices with the faders and pan controls. Mute removes a channel from the mix; Solo lets you hear selected channels. The small M and S buttons on each pad control the same mixer mute and solo settings without triggering a sound. An active M button is cyan; an active S button is red. Watch the master meter as you build the complete kit. Centred pan has no coloured arc. Turning left or right draws the arc from the centre towards that side.

CHANNEL AUDITION

Click a channel's name/sample area to select it. Click that selected channel again to audition; further clicks retrigger its sample.

SEND A / SEND B

Send A feeds shared reverb; Send B feeds shared delay. The return controls set the shared effects. MASTER selects processing for the summed kit, independently of channel settings.

OUTPUT AND SAFE CLIP

The master gain is labelled DRIVE while SAFE CLIP is enabled and OUTPUT when it is bypassed. Its value is always shown in dB below the dial. A fresh or initialised kit starts at -0.1 dB; saved presets and projects retain their stored gain. SAFE CLIP follows this gain and limits sample peaks to -0.01 dBFS, leaving a small amount of headroom. Orange indicates enabled, red indicates clipping and grey indicates bypassed. Playing a sample does not switch the control on; a red flash reports clipping while it is enabled. It is not a true-peak limiter. Check the outgoing level in your DAW too.

OUTPUT ROUTING

DRUM MATRIX mixes the instrument to its main output. Use a stereo instrument track to retain panning and stereo effects. A mono host output sums the result. It does not expose separate pad outputs.

16 / DRUM INSTRUMENT

CHOOSE YOUR MIXER SIZE



Compact view: slim channel strips and labelled Normal / Compact controls.

NORMAL / COMPACT

Use MIXER VIEW in the footer. COMPACT shows a single row of slim channels, with about 24 visible at once. Each strip has a pad number (S for a slice), volume fader, level meter, volume readout, mute and solo. The selected strip has a pink outline. NORMAL restores the full strips. The active view is highlighted and is recalled with the project.

SELECTED CHANNEL CONTROLS

Select a compact strip to edit its effects; click its number again to audition. Compact view hides pan and reverb/delay send controls, including the row beneath the strips. Switch to NORMAL to edit pan and sends. Their saved values and processing remain unchanged when switching views.

LOADED CHANNELS

The mixer shows loaded main pads and loaded original slices. These are separate sound destinations: 48 main pads and up to 64 slices. Scroll sideways with the mouse wheel, trackpad or horizontal scrollbar to reach the remaining channels.

17 / DRUM INSTRUMENT

BUILD YOUR EFFECTS CHAIN

EIGHT EFFECTS, YOUR ORDER

Filter, Distortion, Frequency Shifter, NoiseForge, Dispersor, Equalizer, Insert Clipper and Convolution are available on individual channels and master. Drag the dotted handle beside an effect to change its position.

CHANNEL OR MASTER

Channel settings shape that selected sound; master settings affect the combined kit. Their settings and order are stored independently. Confirm the target and sample name at the top of an effect editor.

OPEN, EDIT AND COMPARE

Click a module to open it; opening activates the effect. Use its Active switch to compare. BACK closes the view while processing remains enabled. Selecting another pad or Master closes the effect and selects that channel.

ORDER CHANGES THE RESULT

Filtering before distortion changes what drives the distortion. Filtering afterward removes frequencies from the distorted result. A clipper after convolution also shapes the reverb peaks. Listen and adjust level when you change order.

SENDS REMAIN SHARED

Reverb and delay sends are separate from the eight reorderable inserts. Changing insert order does not turn them into individual channel reverb engines.

OVERVIEW FADERS

Touching an overview effect fader activates that insert on the selected channel or master. Loading presets and refreshing values do not automatically enable inserts.

18 / DRUM INSTRUMENT

FILTER AND DISTORTION



Filter response and controls: an example low-pass setting.

FILTER

Choose Low Pass, High Pass or Band Pass and its available slope. Cutoff positions the transition; Resonance adds emphasis around it. Drive changes the level entering the filter shaping. Mix blends the processed result, and Output trims its level. The graph illustrates the response.



The transfer curve shows the selected distortion character.

DISTORTION

Choose a mode and raise Drive gradually. Tone controls brightness; Bias changes waveform asymmetry. Bits applies coarse amplitude quantisation where relevant to the mode. Mix blends the result and Output sets its level. Compare settings at similar perceived loudness.

19 / DRUM INSTRUMENT

SHIFT AND EQUALISE



Frequency Shifter: coarse offset, fine adjustment and output.

FREQUENCY SHIFTER

Shifts frequency components by an offset, creating metallic or inharmonic textures. Choose Hz or the semitone-labelled interval control and refine with Fine, which spans up to +/-100 Hz. The semitone option sets a frequency-shift amount; it does not transpose every component like pad tuning.



Equalizer response graph, low/mid/high controls and output fader.

EQUALIZER

Drag graph nodes for frequency and gain. Scroll over a node for mid Q or shelf shape; Shift gives finer control. Low and High are shelves; Mid is a bell. Output trims the level. The live analyser behind the response curve shows the selected EQ output while audio plays.

20 / DRUM INSTRUMENT

BUILD A NOISE LAYER



Equal filter and amplitude displays with the main sound controls between them.

CHOOSE YOUR NOISE

White, Pink, Brown, Static, Blue, Violet, Grey, Radio, Geiger, Impulse, Crackle, Digital, Metallic, Chaotic, Dust and Granular provide different colours and textures. This insert uses generated noise; it does not import a separate noise sample. Texture, Drive, Width and Noise Level let you shape the layer and blend it into the drum.

HP / LP GRAPH

Drag the HP and LP handles to choose the frequency region. A narrow range can place noise around the snare body; a higher range can add air to hats or percussion. Read the cutoff values beneath the graph.

DRAW THE AMPLITUDE

Enable MOD to use the drawable amplitude shape and choose its length. Double-click empty space to add points; right-click an inner point to remove it. Drag a slope or scroll vertically to bend it. Shift bypasses grid snap. The display follows the source and shaped noise during each hit, then holds. A channel follows its latest triggered voice; the Master insert shows the sum at that insert.

RANDOM / REPEAT

Random varies the noise source between hits; Repeat uses the repeatable source setting for a more consistent layer. These buttons concern the noise character, not sequencer repetition.

UNDO / RESET

Use the module's Undo and Redo while shaping. RESET SHAPE returns the drawable envelope to its starting shape. With MOD off, the saved triggered ADSR still applies.

21 / DRUM INSTRUMENT

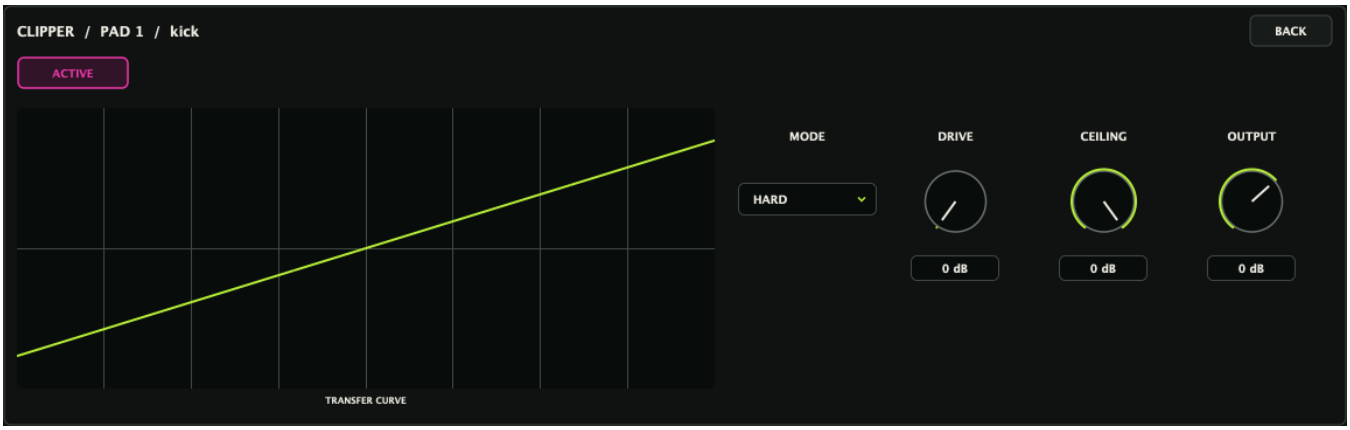
DISPERSOR AND CLIPPER



Dispersor frequency, amount, focus and output controls.

DISPERSOR

Uses a chain of all-pass filters to change phase across frequencies and reshape transient character. Frequency places the focus region; Amount changes the strength of dispersion; Focus changes its concentration. Output sets level. The processing resets at each triggered hit for a repeatable starting point.



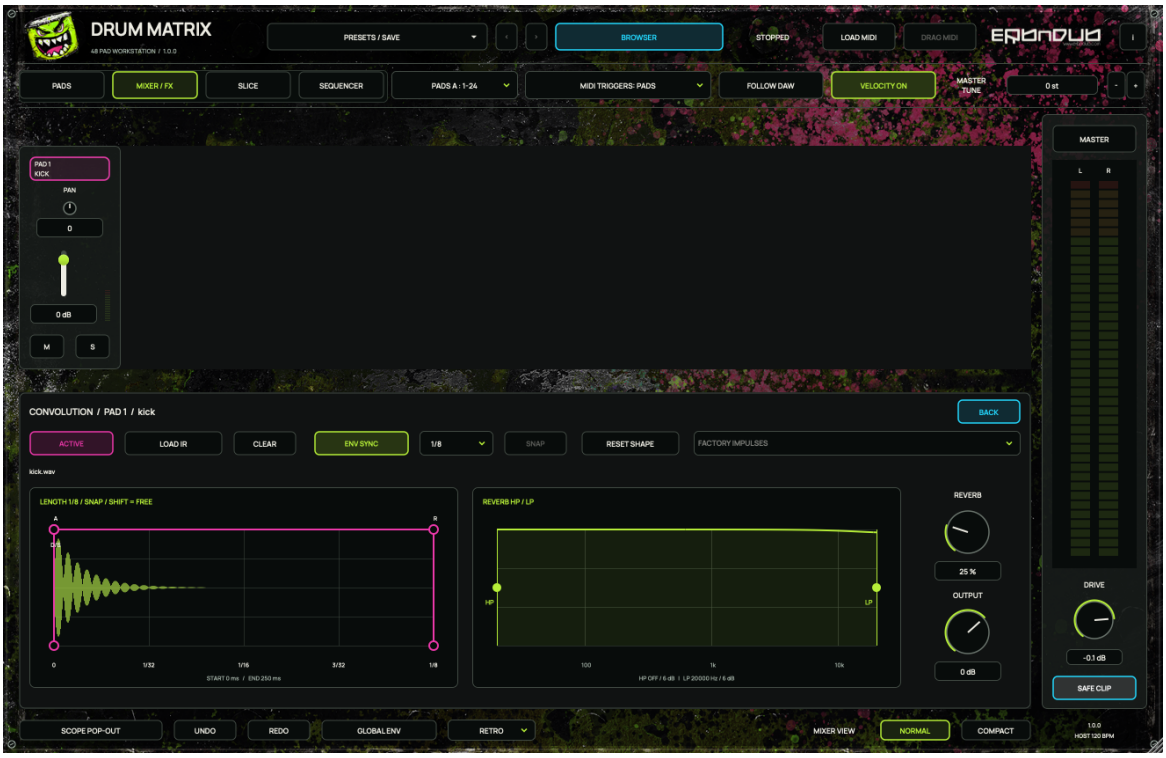
Insert Clipper: mode, drive, ceiling, output and transfer curve.

INSERT CLIPPER

Choose HARD, SOFT or ROUNDED. Drive pushes the sound into clipping; Ceiling sets the clipping reference; Output adjusts the result. This is separate from the final SAFE CLIP stage. Compare attack, body and texture at a similar listening level.

22 / DRUM INSTRUMENT

SHAPE YOUR CONVOLUTION



The envelope and wet-filter displays share the same size; Mix and Output sit on the right.

15 FACTORY IMPULSES

Choose from 15 built-in responses, including Tight Room, Live Room, Dark Plate and Reverse Swell. Select a response as a starting point. The built-in responses require no external audio file.

LOAD YOUR OWN SOUND

Load or drop a WAV, AIFF or FLAC impulse response or sample, up to 10 seconds. An impulse can describe a space or become a creative resonant texture. CLEAR removes it; RESET SHAPE restores the untouched impulse shape.

ENVELOPE AND START

Start controls pre-delay. A controls attack, D/S controls decay and sustain, and R controls release. End shortens the impulse. Scroll over release to bend the curve. Shape edits apply when released; the source audio file is preserved.

ENV SYNC / SNAP

The selected note sets the complete envelope length at host tempo. New convolution envelopes select 1/8 with Sync off. Enabling Sync keeps your chosen note; changing the note or tempo scales the timing. The musical grid ends at that length. Snap divides it into sixteen positions; Shift-drag temporarily moves freely. Sync shapes the impulse without stretching or repeating it. Older saved envelopes retain their original timing until you enable Sync or change their synced length.

FILTER / MIX / OUTPUT

Drag HP and LP to filter only the wet signal. Mix at zero is dry; at 100% it is wet. Output sets the effect level. Channel and master impulses, shapes and filters remain independent. Overlapping hits each contribute their own shaped response. Shape and synced-tempo edits rebuild that response; listen for transitions during playback. Scroll vertically near HP or LP to select 6, 12, 24, 36 or 48 dB/octave. The initial 6 dB response preserves older presets; the graph follows the actual filter response.

23 / DRUM INSTRUMENT

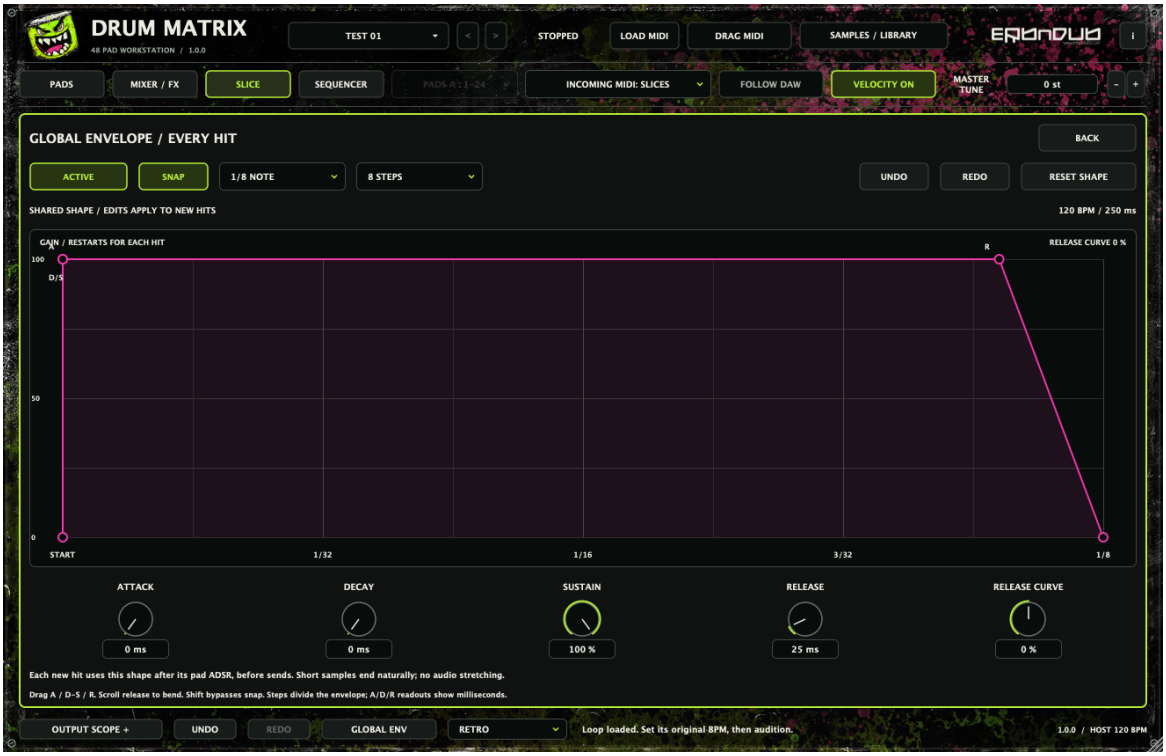
SPACE AND SHARED SHAPING

SHARED REVERB AND DELAY

Channel Send A feeds reverb; Send B feeds delay. Open SEND RETURNS to edit them. Start with low sends and raise them while listening to the complete groove.

MASTER SPACE

Master reverb and delay process the combined mix. Channel sends feed shared returns. Delay offers free time or a tempo-synchronised division.



Global Envelope uses a common shape independently for every new hit.

GLOBAL ENV

Opening Global Envelope activates it. GLOBAL ENV or BACK closes the editor without bypassing it. New instances start at 1/8 NOTE with 8 editing steps. The note-length selector sets total duration at the current tempo; the separate steps selector sets snap spacing within that duration. Drag A, D/S and R; adjust the release curve. Hold Shift for free movement. Existing saved lengths and step choices are retained. Global Envelope follows each pad ADSR and precedes sends; both envelopes shape every hit.

24 / DRUM INSTRUMENT

REVERB AND DELAY CONTROLS

REVERB

Size changes the sense of space; Decay shapes the tail. Pre-delay separates the reflections from the hit. Damping softens the high-frequency tail. HP and LP restrict the wet frequency range; Width sets stereo spread. Texture colours the wet signal; Drive adds saturation.

DELAY

Time sets the delay in free mode; select a musical division for tempo sync. Feedback controls repeats. HP and LP shape their frequency range. Ping Pong alternates the echoes between left and right.

SENDS AND MASTER

Shared send returns are wet-only: each channel's send level controls its contribution. Master reverb and delay have their own Mix and Output controls. Active switches allow comparison. Changing these settings does not change channel insert order.

LEVEL AND FEEDBACK

Raise send or mix levels gradually. Long decays and high feedback can overlap many hits. Reduce the wet level or tail length if the groove loses definition; compare with the effect bypassed.

25 / DRUM INSTRUMENT

SEE THE RHYTHM



The floating output scope, shown holding a test signal. Mixer / FX opens the scope directly in its own window.

READ THE COLOUR

Red represents low-frequency energy, green midrange and blue higher frequencies. The waveform shows level and timing; it does not detect musical key.

CHANNELS AND LEVEL GUIDES

Choose STEREO, LEFT, RIGHT or MID / SIDE. Mid is (Left + Right) / 2; Side is (Left - Right) / 2. Each lane has a zero centreline and upper/lower full-scale guides. These describe the displayed signal level; frequency colour is not a clipping indicator. Switching channel views preserves the capture and zoom.

CHOOSE THE WINDOW

Choose LOOP / PATTERN, 1/64 through 1/2 note, or 1, 2 or 4 bars. A quarter note is one beat; bars follow the DAW time signature. This changes the visible duration only.

ZOOM AND NAVIGATE

Scroll vertically or pinch to zoom. Scroll sideways, Shift-scroll or middle-drag to pan; drag a region to inspect it. HOLD freezes the view. Double-click resets zoom while retaining HOLD. RESUME restores the full current capture without changing acquisition mode. Bar numbers are relative to the window.

LIVE, TRIGGER OR DAW SYNC

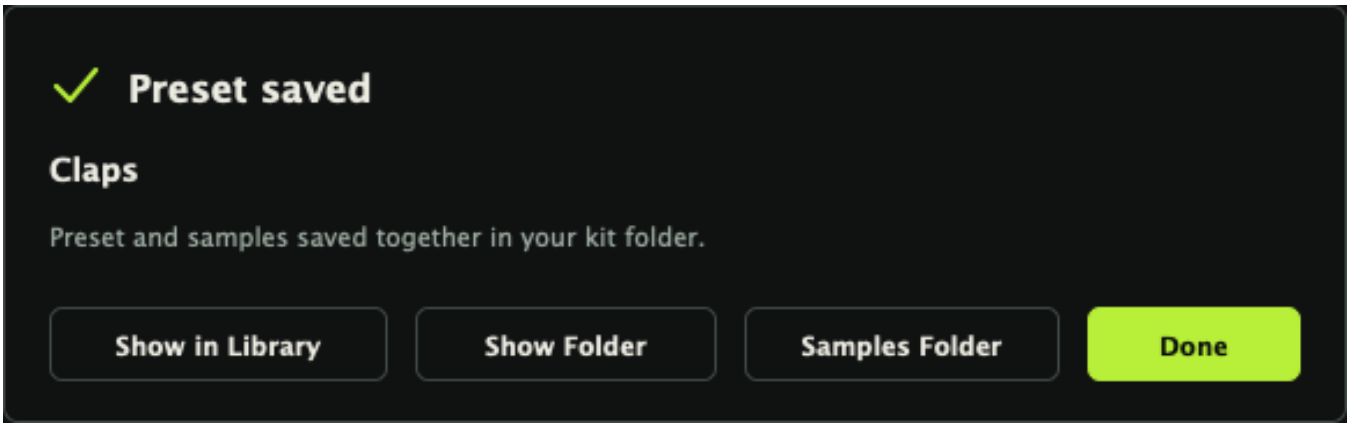
DAW SYNC is the default without a saved preference. It follows host beat position and holds the waveform when transport stops. LIVE scrolls as audio arrives. TRIGGER starts from each drum hit and holds the completed capture. Acquisition and window length are independent; saved choices survive editor and project reopening.

POP OUT AND DOCK

POP OUT moves the scope into a resizable window beside DRUM MATRIX or on another display. In Mixer / FX, SCOPE POP-OUT opens this window without changing the mixer or effects layout. DOCK returns it to the plugin on other pages. Capture, zoom and HOLD stay intact. KEEP OPEN keeps the floating scope above the plugin while the DAW is active; its setting is remembered. The window still hides when the editor closes or you switch to another application. CLOSE SCOPE or the window close button closes it.

26 / DRUM INSTRUMENT

ONE PLACE TO SAVE



A compact confirmation keeps your saved preset and its next actions clear.

NAME YOUR PRESET

The top menu starts as PRESETS / SAVE, then shows the loaded or saved preset name. Choose SAVE PRESET; the name is selected for typing. Choose the preset type and Library / Collection, or create a collection. The exact current or last saved user collection is remembered. Check the destination beneath the selector. Press SAVE or Return; replacing an existing name requires confirmation. Previous/next arrows browse the current collection.

INCLUDE SAMPLES OFF

Off by default. Stores settings and audio references. Registered Factory Drums samples use a stable library identity and relative path, so one installed library serves many presets. Keep the library installed. External samples and custom convolution impulses must also remain available unless collected.

INCLUDE SAMPLES ON

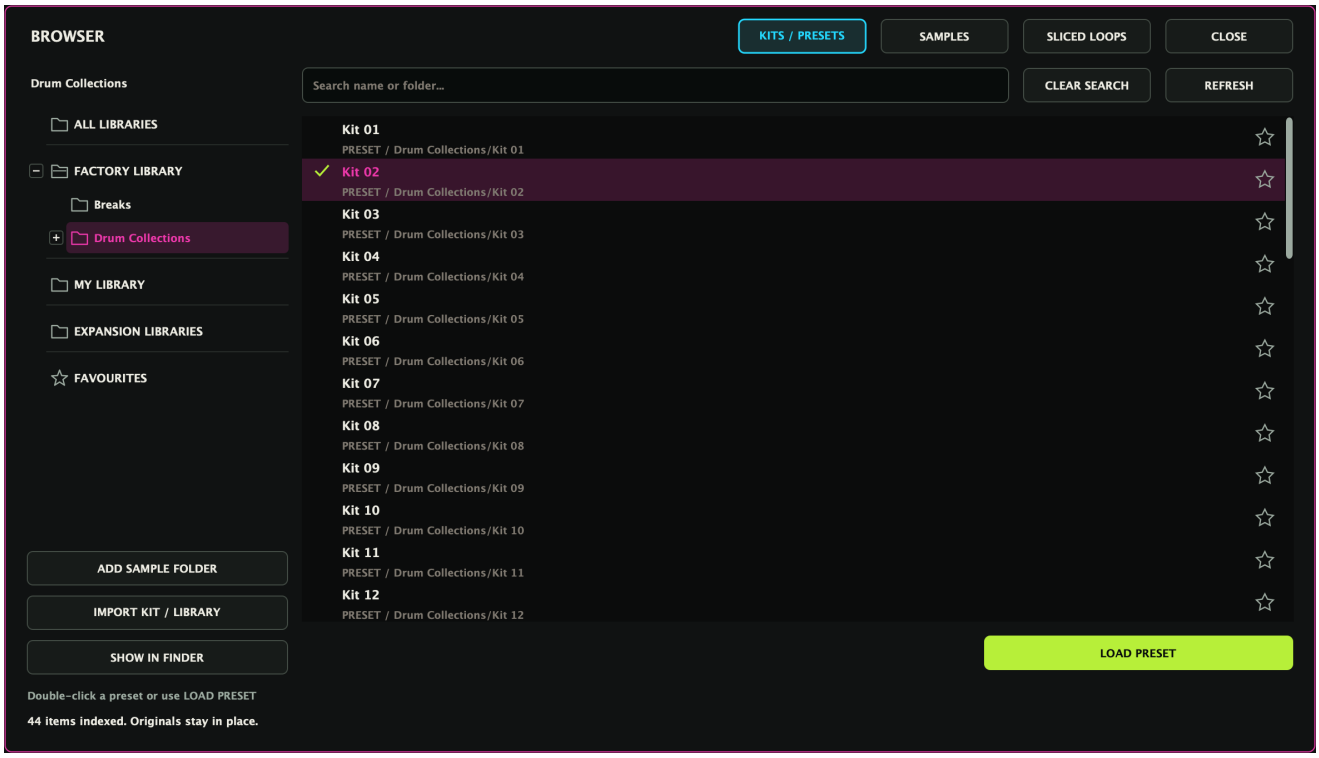
Turn on to collect required samples and convolution impulses. A named kit folder inside the selected user collection contains the .dforge preset and Samples folder. Keep both together; export a portable pack separately when sharing.

RELOAD FROM USER

Choose PRESETS / SAVE > MY PRESETS to open the browser at your saved kits. MY LIBRARY lists your own presets and collections in the KITS / PRESETS or SLICED LOOPS tab. LOAD PRESET FILE opens a .dforge from another folder. Use IMPORT KIT / LIBRARY for a portable kit or expansion, then browse EXPANSION LIBRARIES.

27 / DRUM INSTRUMENT

BUILD YOUR OWN COLLECTIONS



Choose a collection in the tree. Search the list; the checkmark identifies the loaded preset.

SAVE INTO A COLLECTION

Choose SAVE PRESET and a preset type. A programmed kit defaults to Full Preset so its sequencer pattern returns when loaded. Saving from Slice still defaults to Sliced Loop. You can choose Drum Kit explicitly when you want to browse sounds while keeping your current beat. New Drum Kit collections are created inside Drum Kits; Sliced Loop uses Sliced Loops, and Full Preset uses Full Presets. Existing nested folders are listed and remembered exactly. For example, create Toms for a Drum Kit to save in Drum Kits/Toms. Existing loose presets and older collections remain available. Include Samples starts off.

BROWSE AND EXPORT

Open MY PRESETS from the top menu, then choose a collection under MY LIBRARY. Load from the searchable list. Collection actions are in the main preset menu under LIBRARIES > COLLECTION: [selected folder]. User collections offer SAVE PRESET HERE, EXPORT LIBRARY and SHOW FOLDER. Export includes saved presets and required audio; save current edits first.

28 / DRUM INSTRUMENT

YOUR PRESET FOLDER

ONE LOCATION

SAVE PRESET and MY LIBRARY use the same per-user preset folder, independently of the sample library. PRESETS / SAVE > MANAGE LIBRARIES > Show User Presets Folder opens it in Finder or File Explorer. MIDI, pattern and audio dialogs have separate locations; they do not share the preset destination.

MACOS

~/Library/Audio/Presets/ERB N DUB/DRUM MATRIX/
The ~ represents your home folder. The plugin creates the folder for your account, not for the installer administrator.

WINDOWS

<your Documents folder>\ERB N DUB\Presets\DRUM MATRIX\
DRUM MATRIX asks Windows for your Documents location, including redirected, non-English and OneDrive-managed folders. It does not assume a drive letter or username.

NAMES AND SAVING

Use a descriptive name. Spaces, punctuation such as apostrophes, and non-ASCII letters are supported. Path separators, reserved filename characters and Windows device names are rejected. Confirm replacement only when you intend to overwrite that preset. A failed write preserves the previous file.

EARLIER USER PRESETS

On first use, DRUM MATRIX copies genuine presets from Presets/User in the selected older sample library. Originals remain untouched. Different files with the same name receive a deterministic migrated suffix. Reopening the browser does not create repeated copies. Factory presets and imported packs remain separate.

REFRESH, RENAME AND REMOVE

Use REFRESH in BROWSER or reopen PRESETS / SAVE after changing files. SHOW FOLDER opens the selected item in Finder or File Explorer. Rename user .dforge files there, retaining the extension and keeping a backup. Deleting a preset does not delete its audio or change the loaded kit.

MIDI / PATTERNS / EXPORTS

Inside your chosen sample-library root, MIDI contains saved MIDI files, Patterns/User contains saved .dforgepattern files, Exported Kits and Exported Libraries contain portable exports, and Rendered Audio contains processed audio drags. These are separate from your user presets. Use the Pattern menu to reveal MIDI or pattern folders. Choosing a different location in a file dialog is allowed; keep that location with your backups.

29 / DRUM INSTRUMENT

KEEP YOUR BEAT WHILE BROWSING

KEEP PATTERN

KEEP PATTERN starts on and is available in the main preset menu. It preserves the current sequencer notes, length, swing, velocities and timing while loading Drum Kits, including with previous/next arrows. Turn it off to load a kit's saved beat. The choice is recalled with the DAW project.

WHAT A PRESET SAVES

Drum Kit saves the sounds, effects and sequencer pattern; KEEP PATTERN controls whether that pattern replaces your current beat on load. Full Preset always loads its saved pattern, even with KEEP PATTERN on. Sliced Loop restores its loop, markers, slice mixer and effects, master effects and shared reverb/delay settings. It leaves the main pads and pad sequencer unchanged. Older sliced-loop presets without shared-effect settings load the defaults for those settings. Importing an ordinary audio file is not a preset load and does not replace the current effects. DAW project recall restores the saved project pattern regardless of the browsing option.

SIMPLE FOLDER BROWSING

Organise samples in folders such as Kicks, Snares, Hi-Hats and Percussion, with pack-name subfolders if useful. Browse those folders directly and search names or folders. There is no category-editing step required in this browser. Kits and sliced-loop presets have their own tabs; sample folders do not load an entire preset.

30 / DRUM INSTRUMENT

PRESETS AND PORTABLE KITS

SEPARATE SAMPLE LIBRARIES

Import the Factory Drums and Factory Sliced Loops .dforgepack files separately using IMPORT / EXPORT > IMPORT KIT / LIBRARY. Choose a parent folder for each. The importer verifies and registers the packs. Find the drums under Samples > Factory Library and the loops under Sliced Loops > Factory Library. Keep each library's folder structure intact so presets can find their audio.

SAVE PRESET...

Enter a name and choose the preset type and collection. Create a new collection within that type's folder, or choose an existing one. INCLUDE SAMPLES starts off. Registered library references do not depend on the author's username or drive; unregistered external audio must remain accessible or be collected.

INCLUDE SAMPLES

Turn this on to save a named kit folder containing your .dforge preset and a Samples subfolder. Original audio filenames are kept. Different files with the same name receive a short suffix; identical audio is stored once. Characters unsupported on Mac or Windows are made safe. Earlier sample copies remain available for saved projects. No portable archive is created automatically. Use EXPORT LIBRARY to share saved presets and audio. Keep the complete kit folder together when copying it.

IMPORT KIT / LIBRARY

Import a .dforgekit or .dforgepack from macOS or Windows. Import leaves the current kit unchanged and stores collected audio in the chosen sample library. Choose it under PRESETS / SAVE > IMPORTED LIBRARIES. Known collected copies of your own saved presets are hidden from this menu. Older files stay in place for existing projects.

EXPORT LIBRARY

Select a collection in BROWSER, then use the main preset menu: LIBRARIES > COLLECTION: [folder] > EXPORT LIBRARY. This collects its saved presets and referenced samples and impulses into a .dforgepack, up to 512 presets. The general EXPORT LIBRARY command lets you choose preset files. Unsaved edits and unused audio are excluded. Locate missing audio before exporting. Import the pack using IMPORT / EXPORT > IMPORT KIT / LIBRARY. Include only audio you may redistribute.

DAW PROJECT RECALL

Your DAW saves DRUM MATRIX's state with the project. Referenced audio must still be available. Save independent presets or portable kits as well when you want to reuse the instrument elsewhere. Existing .dforge, .dforgekit and .dforgepack formats remain supported after the name change.

LOCATE LIBRARY

Use this when a library has moved or samples are missing. Library-relative references help relocation; missing-sample reporting lets you identify unresolved content. Keep original samples organised and avoid relying on duplicate filenames.

APPEARANCE

Choose Retro, Black or Orange from the footer menu. Retro is the initial skin; Orange is the former Classic. Projects recall the instance skin; loading a preset preserves your current skin. SHOW ALL PADS and MIXER VIEW: NORMAL / COMPACT change the view without changing sound.

CHECK A PORTABLE KIT

Import it into a separate library and load it. Verify samples, impulses, envelopes, effect order, MIDI routing and the complete rhythm before sharing it.

31 / DRUM INSTRUMENT

BACKUP AND TRANSFER

BACK UP SETTINGS AND AUDIO

Back up the user preset folder, your chosen sample library and portable kits. Copying only a .dforge reference preset does not collect its audio. The large sample library stays outside the preset folder.

COLLECTED AUDIO

INCLUDE SAMPLES saves a named kit folder with the .dforge preset and a Samples subfolder containing the required audio and convolution impulses. Preserve the complete folder. To share a collection, use EXPORT LIBRARY to make a portable .dforgepack, then import that pack on the other computer.

MACOS TO WINDOWS, OR BACK

Transfer .dforgekit or .dforgepack files and import them into the destination computer's chosen library. The formats preserve relative resource paths and collect only audio used by the selected kits. Reopen the kit and check the complete loop and effects before continuing.

EXTERNAL REFERENCES

Install the same Factory Drums library on the destination computer to resolve its stable references. To relocate it, move the entire installed folder, including its manifest, and select it with LOCATE DRUM MATRIX LIBRARY. Preserve internal paths. Unregistered external audio must be transferred separately or collected with Include Samples / Export Library.

DAW PROJECTS

The DAW stores instrument settings and rhythm, but referenced audio must remain available. Keep a copy of the original project before moving files. Reopen the project and check missing-sample warnings, routing, automation and sound. Undo history is not stored with the project.

FACTORY CONTENT

Factory content is supplied separately. MY LIBRARY contains your saved work; EXPANSION LIBRARIES contains imported packs. Available folders depend on the content installed. No genre structure or fixed library count is required.

32 / DRUM INSTRUMENT

THREE PRACTICAL WORKFLOWS

A TIGHT, DRIVEN SNARE

1. Load a snare and shorten unwanted tail with End and Release.
2. Add a restrained NoiseForge layer in the useful frequency range.
3. Place EQ before distortion to shape what drives it, or afterward to balance the result.
4. Add a small amount of clipping and compare at a similar level.
5. Check the groove before saving the kit.

A BREAK YOU CAN REPROGRAM

1. Load the break and set its source BPM.
2. Auto-slice using transients; correct the markers by ear.
3. Send slices to pads; above 48, choose a range, or keep original Slice playback for the whole loop.
4. Drag MIDI into the DAW and choose Incoming MIDI: Pads.
5. Rearrange notes and tune or shape individual slices.
6. Stop internal preview if the DAW MIDI supplies the rhythm.

A CUSTOM DRUM SPACE

1. Load an impulse into Convolution on a drum channel.
2. Shape its attack and tail with the envelope.
3. Remove unnecessary lows with HP and soften brightness with LP.
4. Raise Mix gradually and set Output.
5. Save Preset with Include Samples enabled to collect the impulse with the kit.

BUILD IN CONTEXT

Each recipe is a starting point. The right envelope, tuning, processing order and level depend on the sample and the surrounding music.

33 / DRUM INSTRUMENT

COMMON QUESTIONS

WHY DOES MY MIDI PLAY THE WRONG SOUNDS?

Check Incoming MIDI: Pads or Slices. Pads use notes 36-83; slices use notes 36-99. Loading a loop selects Slices; sending slices to pads selects Pads. Export fresh MIDI after editing slice markers. If an older clip uses notes 60-107, re-export it to use the current mapping.

WHY DO I HEAR DOUBLED OR LOUDER HITS?

Check whether Preview or Follow DAW is playing the same rhythm as a DAW clip. Stop internal playback when you want only incoming MIDI. If the issue remains with one source, note the pattern length and DAW loop boundaries for support.

WHY IS A PAD SILENT?

Check its sample, start/end range, Volume, mute/solo, velocity and Gate settings. Check the Global Envelope and active effects too. A zero sustain or very short shape can remove most of the sound.

WHY DID MY PRESET LOSE ITS SAMPLES?

A reference preset expects its audio to remain available. Use Locate Library after moving content. Use Save Preset with Include Samples enabled when you need a collected, portable kit.

WHY CAN I NOT DUPLICATE THESE NOTES?

The pattern may have no free destination before its end, or a copy would collide with an existing hit. Increase the pattern length or choose a different destination. Click the sequencer first if Command-D on macOS (Ctrl-D on Windows) is not reaching it.

WHY DOES CONVOLUTION CHANGE WHILE I EDIT?

Envelope, trim and tempo-synced shape changes rebuild the impulse response. Listen for transitions and choose stable settings before recording a final pass.

HOW DO I REPORT A PROBLEM?

Open Info > SUPPORT. Include your operating system, DAW and plugin versions, format and the steps that reproduce the problem. State whether it happens with Preview, Follow DAW, incoming MIDI, playback or an audio export. See About and support for the complete checklist.

34 / DRUM INSTRUMENT

TROUBLESHOOTING YOUR SYSTEM

PLUGIN NOT APPEARING

Confirm your installed version and format, then restart or rescan the DAW. Use 64-bit VST3 on Windows or macOS; Audio Unit is macOS-only. Check that the installed architecture matches your computer and the DAW. Avoid duplicate copies in user and system plugin folders.

PRESETS NOT APPEARING

Choose Show User Presets Folder… to create and open the active folder. Show Samples Folder opens collected audio for the loaded saved preset; the browser right-click menu offers the same action. Older collected kits still resolve their existing Packs location. Reopen the preset menu after adding .dforge files. A .dforgekit or .dforgepack must be imported before its entries appear. If access is denied, check folder permissions and available disk space without changing DAW or OS security settings.

MISSING AUDIO OR PRESET LOAD FAILURE

Reconnect an unavailable external disk and choose LOCATE DRUM MATRIX LIBRARY. Preserve its folder structure. A malformed or unsupported preset will not load; use an intact backup. Keep the original files while investigating. Use a portable kit when moving between computers.

DROPOUTS OR HIGH CPU

Increase the DAW audio buffer and compare in an empty project. Reduce simultaneous voices, long convolution responses or active master effects to identify the load. Check sample rate and other processing in the project. Lower monitoring level before comparing.

RECALL OR ROUTING

Reopen a copy of the project and confirm Incoming MIDI, Follow DAW, mute/solo and samples. Stereo tracks preserve stereo effects; mono output sums them. If only one DAW or format is affected, include that distinction in your support report.

REINSTALLING

Close DAWs and reinstall the intended format from its product download. Reinstalling the plugin does not require deleting presets, samples or settings. Keep a copy of the previous plugin and project until you have checked the update.

35 / DRUM INSTRUMENT

UNDO AND REDO WITH CONFIDENCE

ONE HISTORY FOR THE INSTANCE

UNDO and REDO move through the most recent 64 meaningful edits across the instrument. The main, sequencer and envelope buttons use this same history. Dimmed buttons mean there is no further step in that direction. Command-Z on macOS (Ctrl-Z on Windows) undoes; Shift-Command-Z on macOS (Ctrl-Shift-Z on Windows) redoes when the plugin owns keyboard focus; text fields keep their own text-editing shortcuts. After importing a sample or loop through the plugin, keyboard focus returns to the editor so this shortcut can undo that import. If focus is in the DAW instead, the DAW handles its own Undo.

WHAT IS INCLUDED

Sound parameters, pad and mixer settings, effect settings and order, linked-pad changes, sample loading and clearing, loop slicing and transfers, sequencer patterns, envelopes, noise curves, preset loading and Initialise Kit are included. Scope window length, display gain and play-line settings are also included.

ONE GESTURE, ONE STEP

A continuous knob drag, wheel adjustment, curve gesture or multiselection edit is one step. A preset load or slice transfer is one complete operation. A new edit after Undo clears the Redo branch. RANDOM and REPEAT in the noise module choose noise-carrier behaviour and are undoable; there is no separate whole-kit Randomise command.

CLOSING AND REOPENING

History stays with the current plugin instance when you close and reopen its window. It is not saved in presets or DAW projects. Restoring a project starts fresh history. DAW automation and internal modulation do not continually fill it.

WHAT STAYS OUTSIDE HISTORY

Page and bank navigation, pad selection, temporary waveform zoom, pan, highlighting and hold, editor size, skin, library location and Show tooltips stay outside the sound-edit history. Exported files and installed content packs are not removed by Undo.

AUDIO RETAINED FOR RECOVERY

Undo retains the sample and impulse audio needed by its 64 stored edits. Shared audio is referenced rather than copied for every gesture. Memory use depends on the audio retained, so replacing many large kits uses more RAM. There is no fixed megabyte allowance. Removing the plugin instance releases its history.

36 / DRUM INSTRUMENT

INFO AND TOOLTIPS



The DRUM MATRIX Info panel before activation.

INFO AND LOCAL MANUAL

Open Info (i) for the product name, version and running format. Choose User Manual to open the included PDF offline.

SHOW TOOLTIPS

Descriptive tooltips start off when no preference is saved. Open Info and use the tooltips control to switch hints on or off. The plugin remembers your choice. Numerical control-value readouts remain available with tooltips off.

37 / DRUM INSTRUMENT

INSTALL AND OPEN

SYSTEM REQUIREMENTS

Use a compatible 64-bit DAW and check the product download page for supported operating-system versions. VST3 is available for macOS and Windows where supplied. Audio Unit is macOS only.

MACOS

Save your work and close your DAW. Open the downloaded .pkg installer and choose VST3, Audio Unit (AU) or both, depending on what your DAW supports. Both formats contain Intel and Apple Silicon code. Keep one active copy per format.

WINDOWS

Save your work and close your DAW. Extract the downloaded ZIP. Copy the entire DRUM MATRIX.vst3 bundle into C:\Program Files\Common Files\VST3. Keep all files inside the bundle together. Windows may ask for administrator permission to copy it.

OPEN IN YOUR DAW

Reopen your DAW and find DRUM MATRIX in its plugin browser. Rescan if needed. Load it on a MIDI or software-instrument track.

INSTALL THE FACTORY SOUND PACKS

Download the Factory Drums and Factory Sliced Loops packs separately from the plugin. For each .dforgepack, choose IMPORT / EXPORT > IMPORT KIT / LIBRARY in the preset menu. Use MANAGE LIBRARIES > LOCATE DRUM MATRIX LIBRARY to reconnect an existing library.

38 / DRUM INSTRUMENT

ACTIVATE AND MOVE YOUR LICENCE

YOUR LICENCE

Your DRUM MATRIX perpetual licence lets you activate up to two computers. Once activated, you can use the plugin offline.

FIND YOUR LICENCE CODE

Sign in to My Account at https://erbndub.com/my-account/ using the account you used to get the plugin. Open the licence area and select the product to view or recover your code. If you receive a licence email, you can also use the code it contains.

ONLINE ACTIVATION

With an internet connection, open Info (i), enter your licence code in the Licence section, then select Activate. If your edition opens a separate Activate licence form, enter the code there and select Activate this computer.

48-HOUR DEMO

If offered, select Start 48-hour demo in Info > Licence and confirm when you are ready. The 48 hours run continuously from the time you start, including while your DAW is closed.

OFFLINE ACTIVATION

On the computer you want to authorise, open Info and choose Offline Activation, then Save Computer Request. Transfer the request to a computer with internet access and follow Offline Activation Help to obtain a signed licence file. Transfer the file back and choose Import Licence File in the Offline Activation panel.

MOVE OR RECOVER YOUR LICENCE

On your old computer, choose Info > Manage Licence > Deactivate This Computer and follow the prompts to free a slot. Install and activate on the new computer with the same code. If you lost your code or cannot access the old computer, use My Account / Recovery or contact ERB N DUB support.

39 / DRUM INSTRUMENT

UPDATE, REMOVE AND REINSTALL

UPDATE OR REINSTALL

Back up your projects, presets and any content folders before updating. Close the DAW and follow the installation instructions for your platform. After updating, confirm the version in Info and open a copy of an existing project before saving over it.

REMOVE ON MACOS

Close the DAW and remove only DRUM MATRIX.vst3 and/or DRUM MATRIX.component from /Library/Audio/Plug-Ins/VST3 and /Library/Audio/Plug-Ins/Components respectively. If you installed a user-only copy, check the equivalent folders inside your home Library.

REMOVE ON WINDOWS

Close the DAW and remove only the DRUM MATRIX.vst3 bundle from the folder where you installed it. Keep your projects, presets and any separate sample libraries.

ACTIVATION AND REMOVAL

Removing plugin files does not free an activation slot. Use the deactivation steps in this guide before moving your licence.

40 / DRUM INSTRUMENT

ABOUT AND SUPPORT

SUPPORT

Visit https://erbndub.com/contact/ and include the plugin version, operating system, DAW, plugin format and steps to reproduce the problem. Keep your licence code private.

ERB N DUB CONTACT

studio@erbndub.com | https://www.erbndub.com

PRIME HARMONICS CONTACT

info@primeharmonics.audio | https://www.primeharmonics.audio/

THIRD-PARTY NOTICES

See the notices supplied with your download.

DESIGNED AND DEVELOPED BY ERB N DUB (PETER CHAPMAN)

Drawing on over 20 years of experience as an artist, producer, DJ, and drummer, Erb N Dub brings his expertise in sound design, synthesis, and audio processing to the development of innovative audio software.

Combining his creative vision with augmented technology, Peter translates his tried-and-tested production techniques into intuitive tools that help producers create music with greater sonic weight, clarity, and impact.