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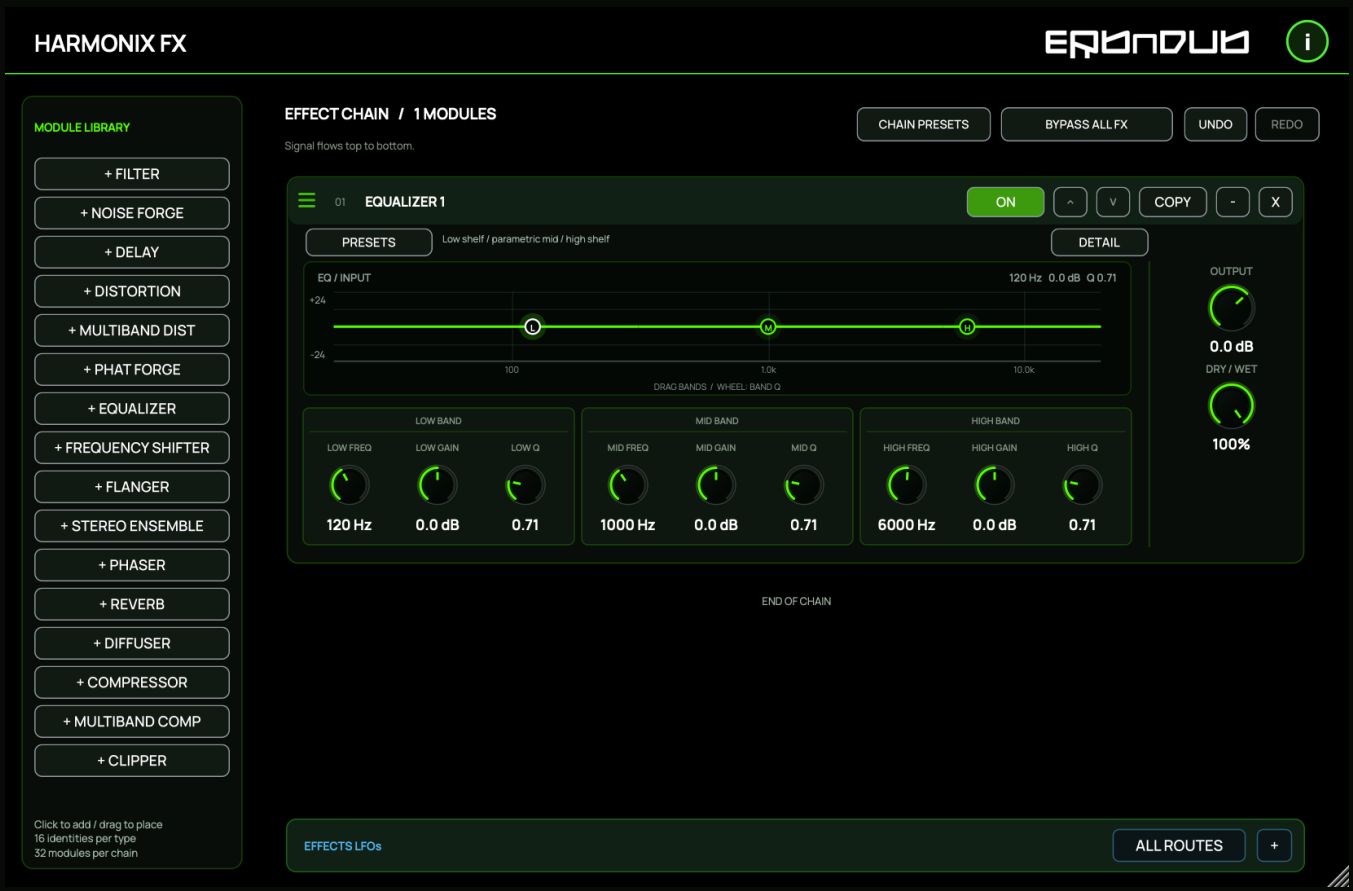
PRIME HARMONICS

EFFECTS RACK

HARMONIX FX

Shape, colour and move your sound.

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.

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01 / EFFECTS RACK

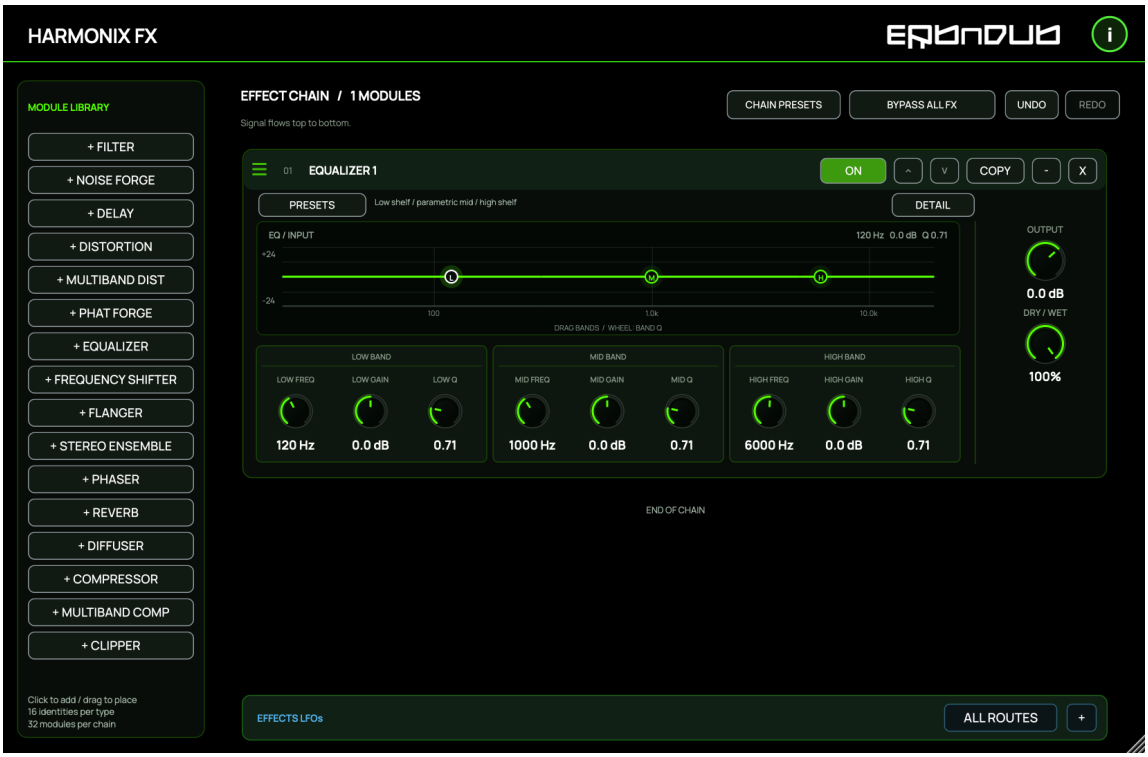
WELCOME TO HARMONIX FX

HARMONIX FX brings the HARMONIX effects rack to a separate audio effect. Place it after an instrument or on an audio track to combine processing and four drawable effects LFOs.

It processes the audio entering it; it is not an instrument and does not generate the HARMONIX oscillator. Movement is an oscillator control in the HARMONIX instrument and is not available in HARMONIX FX.

02 / EFFECTS RACK

GETTING STARTED



HARMONIX FX with the module library and a loaded effect.

1. Insert HARMONIX FX as an audio effect on a track with a sound source. 2. Add an effect from the module library. 3. Adjust its controls while listening. 4. Add and reorder further effects to build a chain.

Signal flows through the effects from top to bottom. Use each module's ON control to bypass it, and BYPASS ALL FX to compare the full chain with the incoming signal. Use output controls to match levels when comparing.

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

03 / EFFECTS RACK

THE EFFECTS CHAIN

The module library includes Filter, Noise Forge, Delay, Distortion, Multiband Distortion, Phat Forge, Equalizer, Frequency Shifter, Flanger, Stereo Ensemble, Phaser, Reverb, Diffuser, Compressor, Multiband Compressor and Clipper.

Drag a module's header to reorder it. Use the header controls to enable, move, copy, collapse or remove it. DETAIL opens additional controls where provided. The PRESETS button handles the individual module; CHAIN PRESETS manages the whole rack. Undo and Redo reverse supported edits.

Reverb, Delay and Stereo Ensemble offer Send and Dry/Wet modes. Send retains the dry signal and adds the wet effect; Send Level controls the effect amount and Wet Output adjusts its output. Dry/Wet blends the two signals. Other modules provide their own mix and output controls.

04 / EFFECTS RACK

FILTER

FILTER



Filter in Detail view, including the new controls.

Offers 31 modes, including low-pass, high-pass, band-pass, notch, all-pass, comb and vowel-style filters. TYPE selects the response. CUTOFF sets its working frequency; RESONANCE emphasises the response around that region. Comb modes use resonance as a feedback-style amount. DRIVE changes the level entering the filter. Use DRY / WET and OUTPUT to blend and balance the result. Scroll the mouse wheel over the graph to adjust resonance; hold Shift for finer changes.

KEY TRACK (DETAIL)

0% keeps cutoff fixed. 100% moves it one octave for each octave played. The cutoff dial is the reference at MIDI note 60 (middle C; DAWs may use different octave labels). Tracking follows the last held or sustained MIDI note across all channels, and holds that pitch after the final note-off. It is shared across the rack, not per voice. Pitch bend, glide and the synth Octave setting do not change this MIDI-note reference. Frequency limits still apply.

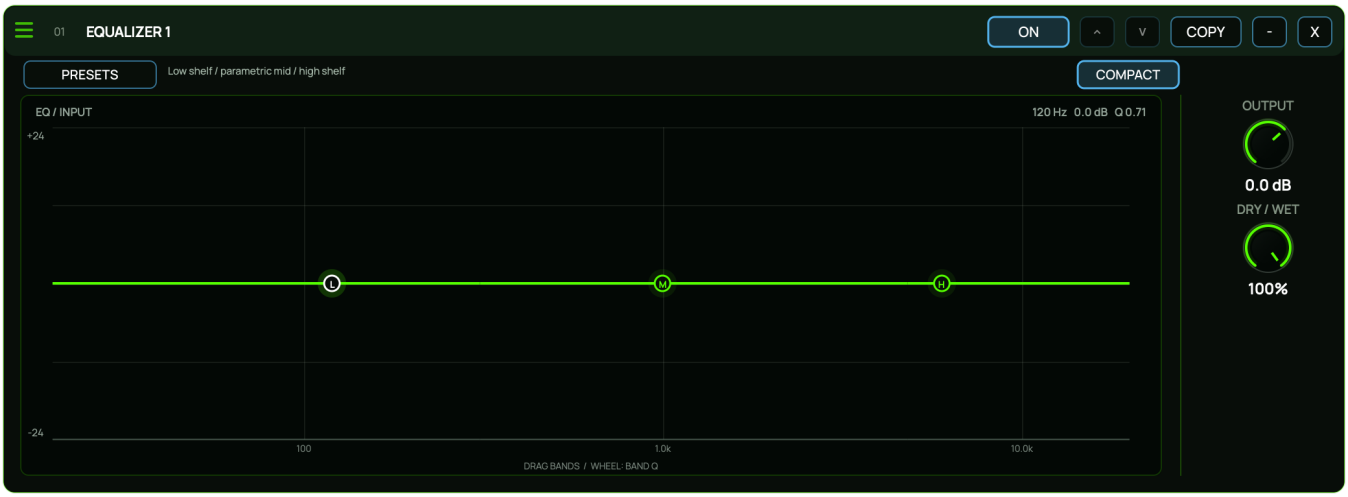
TRY THIS

Try a low-pass filter and sweep Cutoff while the track plays.

05 / EFFECTS RACK

EQUALIZER

EQUALIZER



Equalizer module.

Provides a low shelf, a parametric mid band and a high shelf. Drag each node for frequency and gain. Scroll the mouse wheel over the desired node to adjust that band's Q, including both shelves; hold Shift for finer changes. DRY / WET and OUTPUT control the contribution. Older presets retain the original shelf response until shelf Q is edited.

DETAIL hides the knob rows and expands the graph. Output and Dry / Wet remain available.

LIVE INPUT SPECTRUM

A subdued spectrum behind the EQ curve shows the signal entering this EQ instance. The brighter response curve and draggable nodes remain in front. This is an input display, so it does not show the output of your EQ changes. Analysis stops when the graph is hidden. Detail view gives the graph more room.

TRY THIS

Start with a small cut in the mid band, then adjust Q to narrow or widen it.

06 / EFFECTS RACK

NOISE FORGE



Noise Forge in Detail view, including the new controls.

Adds a signal-following noise or sample texture to the incoming synth sound. Sources are WHITE, PINK, BROWN, STATIC, SAMPLE, BLUE, VIOLET, GREY, RADIO, GEIGER, IMPULSE, CRACKLE, DIGITAL, METALLIC, CHAOTIC, DUST and GRANULAR. The noise/sample layer interacts with the incoming signal rather than acting as an independent pitched sample instrument.

TEXTURE changes dark/bright weighting. HIGH-PASS and LOW-PASS define the frequency range, DRIVE adds shaping, and WIDTH adds stereo spread. SOURCE TRIM scales the source; LEVEL sets how much is added to the synth.

At LEVEL zero the noise layer is muted. OUTPUT scales the combined synth and noise.

REPEAT restarts the sequence or sample on each note-on. RANDOM lets it continue.

Use IMPORT to load a WAV, AIF or AIFF file in SAMPLE mode. Imported sample data is included when you save a user preset or plugin state. Use material you have permission to share if you distribute those presets.

The noise layer has independent high-pass and low-pass slopes of 12, 24, 36 or 48 dB/octave. The filter graph follows their response.

TRY THIS

Blend in a small amount of filtered noise to add texture.

07 / EFFECTS RACK

NOISE FORGE DETAIL

KEY TRACK (DETAIL)

Moves HIGH-PASS and LOW-PASS together relative to MIDI note 60. At 0% the filters stay fixed; at 100% an octave higher doubles both frequencies, up to their supported limits. The last held or sustained MIDI note controls the shared layer.

ENVELOPE, ATTACK AND RELEASE (DETAIL)

ENVELOPE is off by default and retains the original signal-following sound. Switch it on for an independent noise or sample layer controlled by MIDI notes. ATTACK sets the fade-in from 1 ms to 4 seconds. RELEASE fades out over 1 ms to 8 seconds after the last held or sustained note ends. The tail can continue after the synth voice stops. MIDI velocity does not change the envelope level. Soft and hard key presses have the same level; overlapping notes continue smoothly from the current envelope. This is one shared envelope, not a separate noise voice for every chord note. SOURCE TRIM, LEVEL and OUTPUT still set the balance. Lower LEVEL before auditioning the independent mode at high Drive.

Older complete, module and chain presets load with tracking at 0% and ENVELOPE off. Their original sound is retained. New controls are saved with presets and DAW state; continuous controls accept effects LFO modulation. Keep the new HARMONIX version when sharing presets that use these controls.

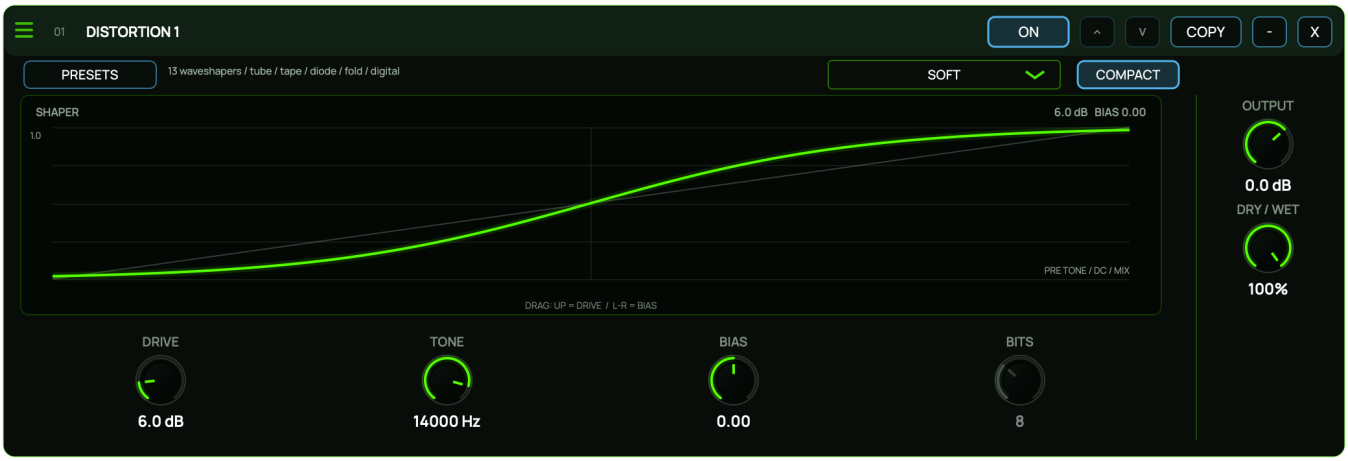
EXISTING AUTOMATION AND PRESETS

Original Type automation keeps its five choices. Extra Source adds the twelve generators; LEGACY TYPE uses the old Type setting. The on-screen menu controls both. Old presets load in LEGACY TYPE. Earlier versions cannot reproduce new sources or new LFO start modes; keep unchanged projects and the previous plugin.

08 / EFFECTS RACK

DISTORTION

DISTORTION



Distortion module.

Provides 13 shaping modes: Soft, Hard, Sine Fold, Rectify, Bit Crush, Tube, Tape, Diode, Fuzz, Triangle Fold, Soft Sign, Cubic and Asymmetric Clip. MODE selects the curve; DRIVE sets how hard it is pushed; TONE controls brightness; BIAS offsets the signal entering the shaper. BITS applies to Bit Crush. Blend with DRY / WET and balance with OUTPUT.

09 / EFFECTS RACK

MULTIBAND DISTORTION

MULTIBAND DISTORTION



Multiband Distortion module.

Splits the signal into Low, Mid, High and Air bands. Three crossover controls set the boundaries. Each band has its own CHARACTER, DRIVE and LEVEL, plus common DRY / WET and OUTPUT controls.

Use a restrained low band with stronger upper-band drive when you want to explore a defined fundamental and a more textured top. The bands still interact through the full signal path, so check the result in context.

The module's dry/wet reference passes through the phase-aligned crossover system. A zero-wet setting preserves the frequency magnitude response but can change phase. Module bypass returns the original incoming signal. Strong folding and digital distortion can introduce aliasing; this module has no oversampling selector .

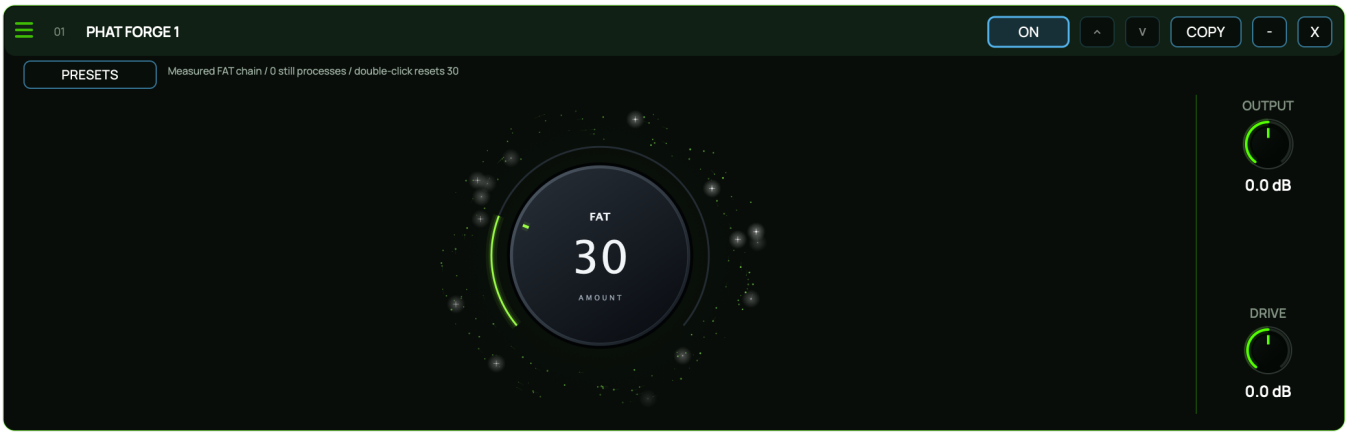
TRY THIS

Start with low Drive, then compare the full-band and multiband modules at similar loudness.

10 / EFFECTS RACK

PHAT FORGE

PHAT FORGE



Phat Forge module.

PHAT FORGE integrates the PhatForge processing engine. FAT (0–127) changes the combined processing; zero still processes. DRIVE sets the input gain and OUTPUT balances the processed output. PHAT runs fully wet; the former Dry / Wet control is no longer shown. Older presets or projects saved with a partial PHAT blend will sound different because the former dry blend is no longer applied. New modules have clipping off; existing saved clipping settings remain active. Bypass retains latency compensation.

Drag the dial or ring to adjust FAT. A supported LFO can be dropped on FAT; use the numbered handles for depth and All Routes to inspect assignments.

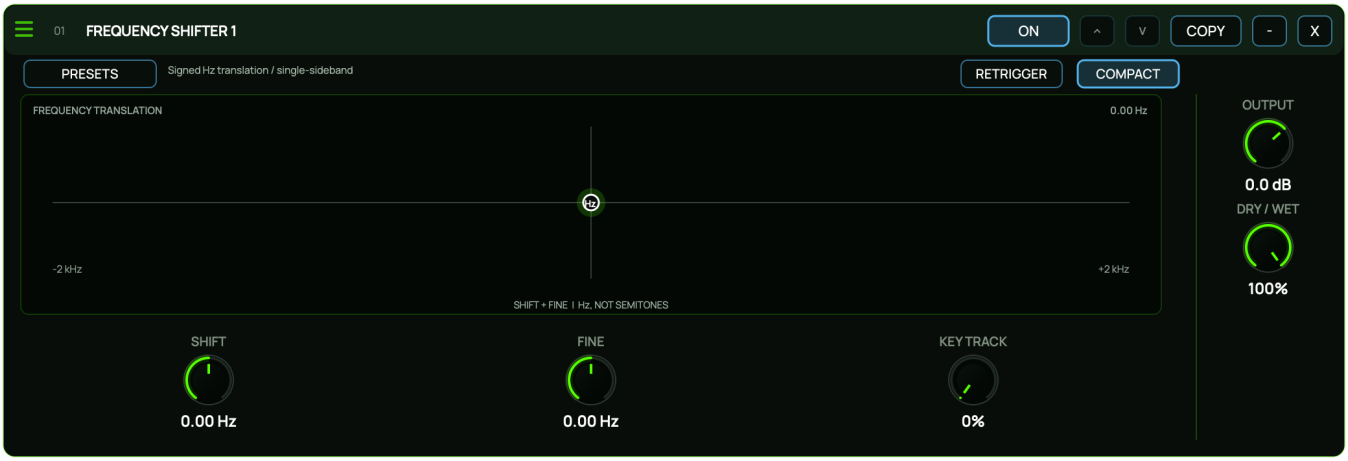
Each instance contributes 288 samples at 48 kHz: three stages of 64 samples plus a 96-sample stage. At other rates this is 3 x round(64 x sampleRate / 48000) + 96 samples. The host is notified and bypass retains this delay. Adding or removing the module can change compensation. Settle the chain before a timing-critical recording.

TRY THIS

Raise Amount gradually and trim the output to compare at a similar level.

11 / EFFECTS RACK

FREQUENCY SHIFTER



Frequency Shifter in Detail view, including the new controls.

Moves frequencies by a fixed number of hertz. SHIFT covers -2,000 to +2,000 Hz; FINE adds a further -10 to +10 Hz for small changes. This changes harmonic relationships differently from a musical pitch transpose.

Explore small amounts for beating and detuned textures, or larger shifts for less harmonic sounds. DRY / WET creates a blend with the input; OUTPUT balances the result. Even at zero shift, the processed path can change phase. Check partial blends carefully if maintaining low-frequency weight is important.

RETRIGGER restarts this effect's phase on every MIDI note-on. The new cycle takes over through a 5 ms smooth transition, preserving filter/delay history and avoiding an abrupt phase jump. It is shared across voices: a new note also restarts the effect heard on held notes and tails. OFF keeps the original continuous movement and is the default for older presets. No buffering latency is added.

KEY TRACK

Scales the combined SHIFT + FINE amount. At 100%, a +2 Hz total shift at MIDI note 60 becomes +4 Hz one octave above or +1 Hz one octave below. Negative shifts retain their direction. 0% preserves fixed-Hz shifting and is the default for older presets. Tracking follows the last held or sustained MIDI note, retains its pitch during release and does not reset phase. RETRIGGER remains a separate control. At extreme settings the total shift is limited to 45% of the sample rate. This is frequency shifting, not conventional pitch transposition.

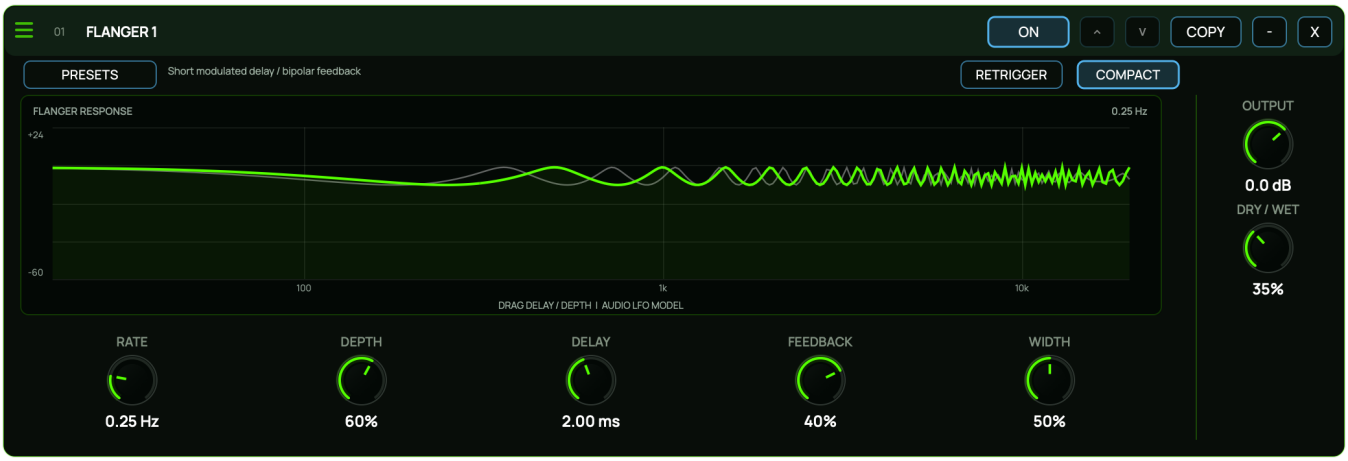
TRY THIS

Start with a small shift and blend it in to keep the source recognisable.

12 / EFFECTS RACK

FLANGER

FLANGER



Flanger module.

Uses a short modulated delay for sweeping comb-filter colour. RATE controls movement speed, DEPTH controls its excursion, DELAY sets the base delay time, FEEDBACK strengthens the effect and WIDTH changes its stereo behaviour. Use DRY / WET to introduce the effect gradually.

FLANGER RETRIGGER restarts its movement on each MIDI note-on through a 5 ms smooth transition. Delay/feedback history is retained. It applies to all voices passing through the module; OFF preserves continuous movement. Stereo Ensemble has the same RETRIGGER option: its four modulation voices restart together while retaining their stereo spacing and delay history.

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STEREO ENSEMBLE

STEREO ENSEMBLE



Stereo Ensemble module.

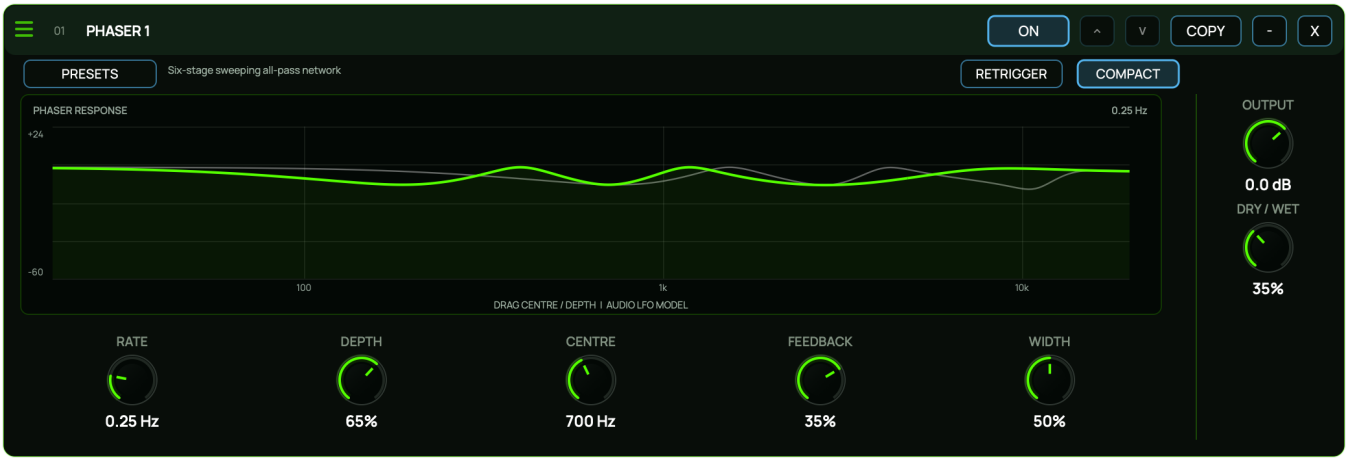
Creates a chorus-style texture using several modulated voices. RATE, DEPTH, SIZE and WIDTH control its motion, delay scale and spread. Useful for upper-bass thickness; check the fundamental and mono compatibility after increasing the effect. SEND preserves the incoming dry signal and adds the chorus through SEND LEVEL; WET OUTPUT changes only the added chorus. Select DRY / WET for a conventional blend.

TRY THIS

Try a slow rate and low mix. Check stereo effects in mono when the track needs to translate.

14 / EFFECTS RACK

PHASER



Phaser module.

Creates movement through a sweeping all-pass filter network. RATE and DEPTH set its motion; CENTRE sets the frequency region; FEEDBACK increases emphasis; WIDTH controls stereo variation. Blend it for gentle animation or a stronger sweep.

RETRIGGER restarts this effect's phase on every MIDI note-on. The new cycle takes over through a 5 ms smooth transition, preserving filter/delay history and avoiding an abrupt phase jump. It is shared across voices: a new note also restarts the effect heard on held notes and tails. OFF keeps the original continuous movement and is the default for older presets. No buffering latency is added.

TRY THIS

Start with a slow rate and use Dry/Wet to control the depth of the sweep.

15 / EFFECTS RACK

DELAY

DELAY



Delay module.

Creates stereo echoes. TIMING chooses FREE or a tempo division. TIME sets milliseconds in Free mode; in synced modes, the chosen division and host tempo determine the delay time. FEEDBACK sets repeat intensity. HIGH-PASS and LOW-PASS shape the repeats, and PING-PONG controls their stereo exchange. In SEND mode, SEND LEVEL adds the echo and WET OUTPUT adjusts the echo alone while the dry signal stays at unity; select DRY / WET for conventional mixing. Synced choices are grouped as STRAIGHT, DOTTED and TRIPLETS, each from 1/1 down to 1/32. A dotted whole note is six beats; the delay supports its full 12-second duration at 30 BPM.

For bass, filtering low frequencies out of the repeats can help leave space for the next note. Choose the division by listening to the groove.

16 / EFFECTS RACK

REVERB



Reverb module.

Adds diffuse stereo space. SIZE sets the space's scale; DECAY controls its persistence; DAMPING reduces high-frequency energy in the tail; PREDELAY separates the initial sound from the reverb; WIDTH controls spread. Start with a low wet amount and check whether the tail fills useful rhythmic gaps. In SEND mode, SEND LEVEL adds reverb and WET OUTPUT controls only the reverb return; select DRY / WET for conventional mixing.

HIGH-PASS and LOW-PASS filter only the wet path. Their endpoints at 20 Hz and 20 kHz bypass the respective cut; Damping independently changes the tail.

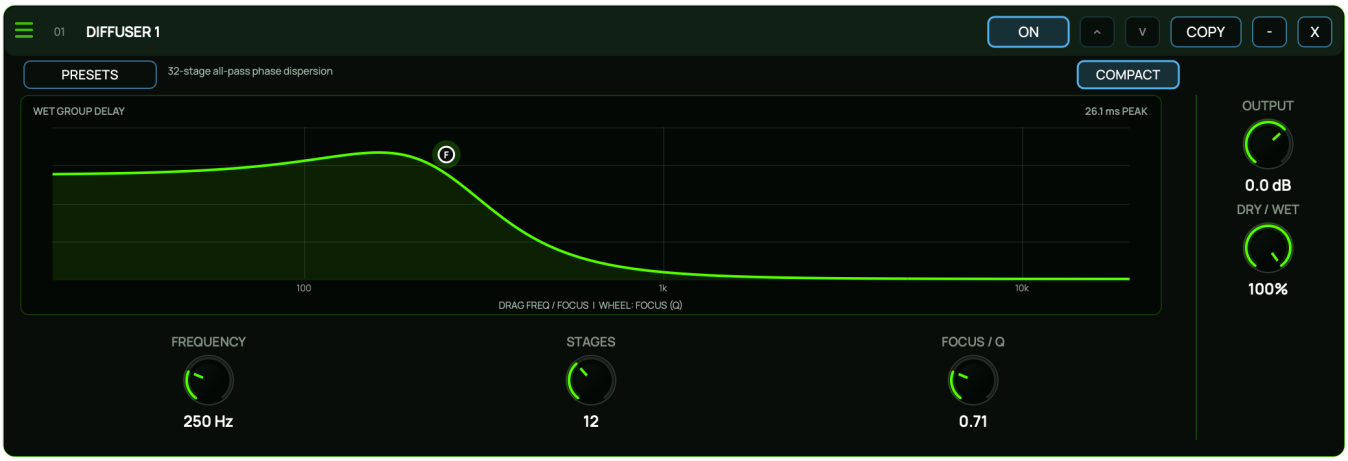
TRY THIS

Try a short reverb with a low Dry/Wet setting.

17 / EFFECTS RACK

DIFFUSER

DIFFUSER



Diffuser module.

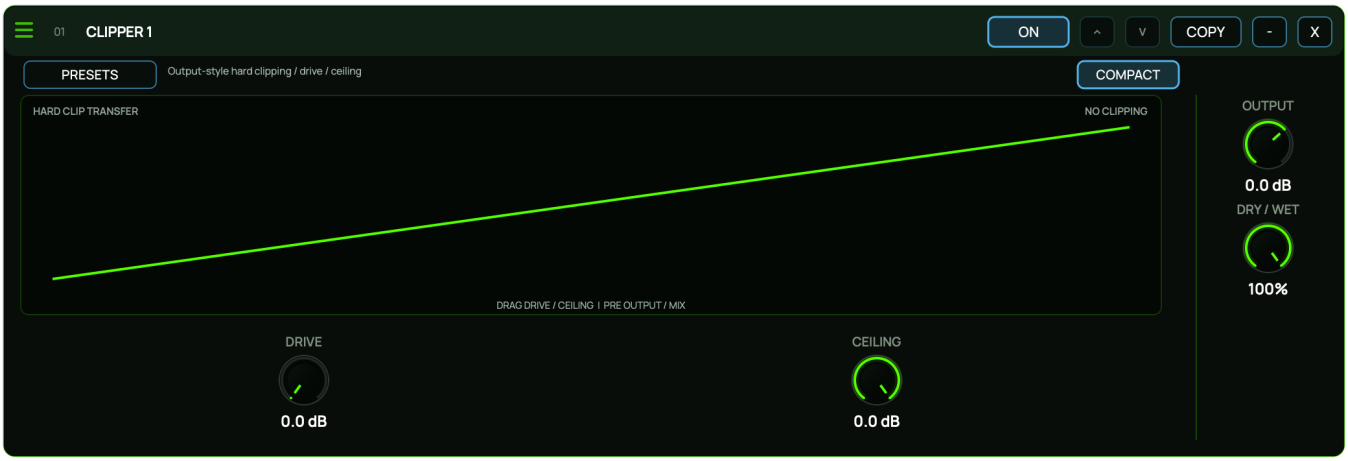
Spreads phase through a multistage all-pass network. FREQUENCY sets its region, STAGES sets the amount of processing, and FOCUS / Q controls the response. It can change the waveform and transient shape without functioning as a conventional EQ boost. Use DRY / WET and listen to its effect on the attack and low-end summation.

Scroll the mouse wheel over the diffuser graph to adjust Focus (Q). Hold Shift for finer adjustment. Stage count remains available from its control.

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CLIPPER

CLIPPER



Clipper module.

Adds a hard clipper at a chosen point in the rack. DRIVE pushes the signal into clipping; CEILING sets its clipping reference; DRY / WET blends the result; OUTPUT applies gain afterward.

Because Output follows the clipping and blend, positive Output gain can exceed the selected Ceiling. This module is separate from the final master clipper, which follows the rack. The rack clipper is not oversampled .

TRY THIS

Use a small amount of diffusion or clipping and compare the resulting attack at matched level.

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COMPRESSOR

COMPRESSOR

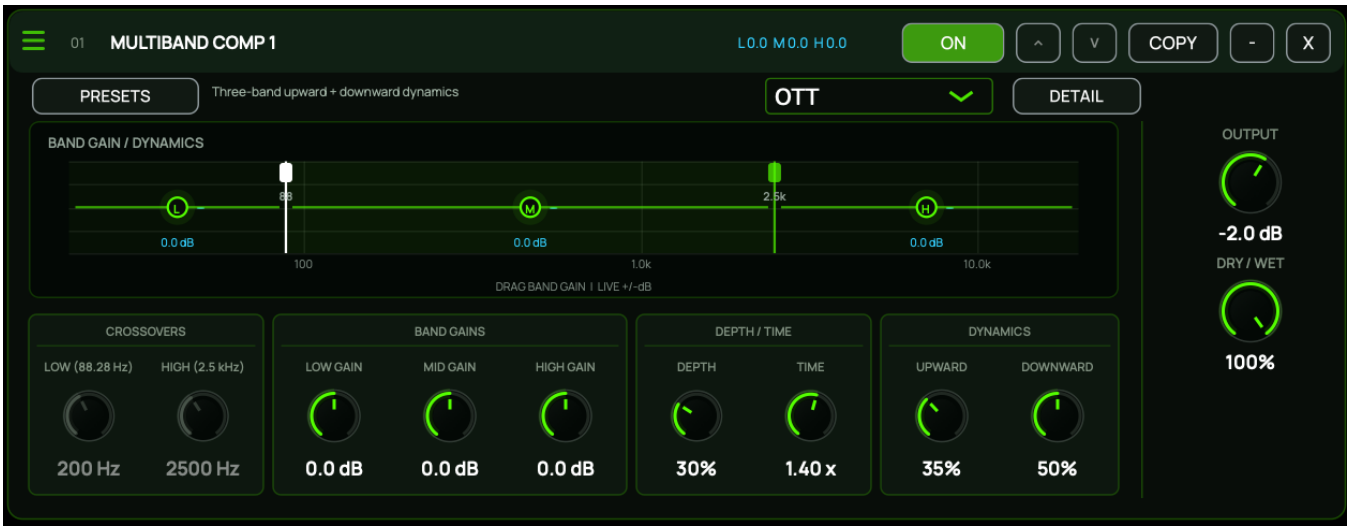


Compressor module.

THRESHOLD, RATIO, ATTACK, RELEASE and KNEE shape dynamics. MAKEUP raises the compressed path. DRY / WET blends it with the input; OUTPUT balances the module. Compare at similar levels when judging changes to attack and consistency.

20 / EFFECTS RACK

MULTIBAND COMP AND OTT



Multiband Comp with OTT selected.

Three-band upward and downward dynamics. LOW CROSS and HIGH CROSS set band boundaries. DEPTH sets overall strength; UPWARD and DOWNWARD adjust the two contributions; TIME changes their timing. LOW, MID and HIGH GAIN rebalance the bands. DRY / WET and OUTPUT set the contribution. Select MULTIBAND for the original behaviour or OTT for the dedicated upward/downward dynamics mode. Existing settings without this mode retain MULTIBAND.

SWITCH TO OTT

Open the mode selector in Multiband Comp and choose OTT. In the module's Presets menu, try OTT Gentle, OTT Punch or OTT Extreme. Start with moderate Depth, then adjust timing and level to suit the sound. Listen for raised noise or prominent tails.

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EFFECTS LFOS



The shared LFO shape editor and its controls.

Choose LFO 1 to 4 below the rack. Draw and edit the shape in the graph; use SNAP to constrain point positions. Shape presets can be selected or saved. Drag an LFO's dotted handle onto an effect dial to assign it, then adjust its modulation amount using the numbered assignment marker.

ALL ROUTES shows assignments with their amount and polarity, and lets you remove them. Multiple LFOs can modulate a control. Unipolar modulation moves in one direction; bipolar modulation moves around the base setting.

Enable BPM SYNC to choose a musical rate and straight, dotted or triplet timing. LOCK TO SONG follows the host's song position when the DAW provides it. With sync off, rate is in hertz. FREE loops; RETRIGGER restarts on a MIDI note; ENVELOPE runs one pass per note.

Note-triggered modes require the host to send MIDI notes to the effect. Routing support differs between DAWs. When the transport is stopped, the LFO pauses unless a MIDI note is held or sustained.

22 / EFFECTS RACK

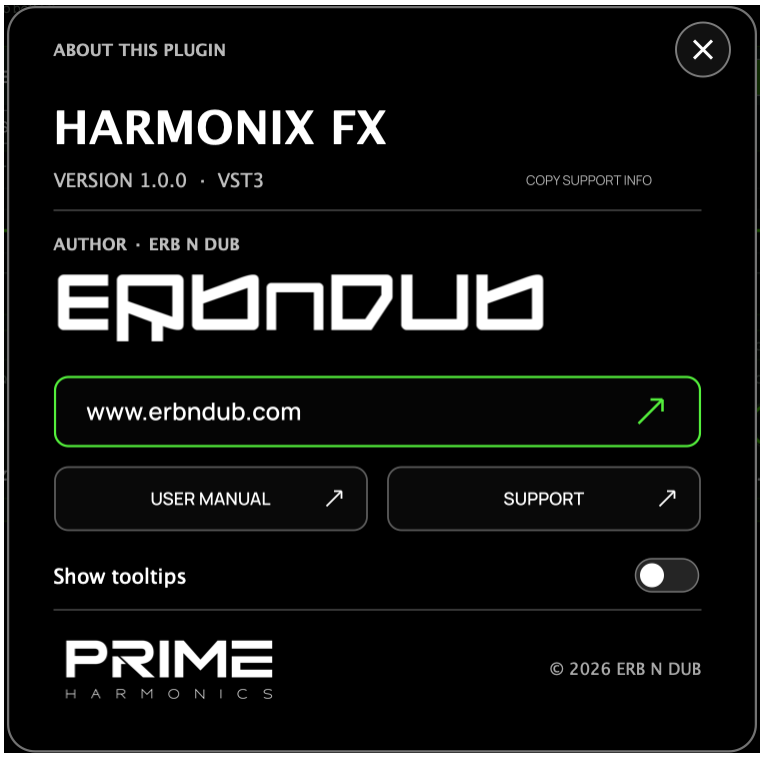
PRESETS AND PROJECTS

Use CHAIN PRESETS to save or load a complete effects chain, including its LFO setup. Module PRESETS save individual effect settings. LFO shape presets are managed from the shape editor. Your DAW project stores the current plug-in state; save the project after editing.

On macOS, user effect presets and LFO shapes are stored under ~/Library/Audio/Presets/ERB N DUB/HARMONIX FX. The folder is separate from HARMONIX. Preset menus provide folder access where offered. A chain containing the instrument-only Movement module cannot be loaded in HARMONIX FX.

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INFO AND TOOLTIPS



The Info panel in HARMONIX FX.

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.

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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. Use the Mac download listed for HARMONIX FX. If it includes a .pkg, run it and select VST3, Audio Unit (AU) or both as supported by your DAW. Keep one active copy per format.

WINDOWS

Save your work and close your DAW. Extract the downloaded ZIP. Copy the entire HARMONIX FX.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 HARMONIX FX in its plugin browser. Rescan plugins in your DAW if it does not appear. Load it on an audio track or after an instrument.

25 / EFFECTS RACK

ACTIVATE AND MOVE YOUR LICENCE

CHECK YOUR EDITION

Use the licensing steps below if your download includes a licence code and Info contains a Licence section. Follow the licence terms supplied with your download.

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.

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.

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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 HARMONIX FX.vst3 and/or HARMONIX FX.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 HARMONIX FX.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.

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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.