



KORG FX

First-generation effect plugin collection for

KORG **prologue**

KORG **minilogue xd**

KORG **NTS-3**

INTRODUCTION

KORG FX is a collection of DSP effects for KORG's *first generation* of plugin-capable devices, built using the innovative and highly acclaimed algorithms developed at **Sinevibes**. These plugins are the true **downloadable superpowers** which allow you to integrate unprecedented sonic flexibility within just a single piece of gear – and fully customize it according to your unique creative taste.

FEATURE HIGHLIGHTS

- Studio-grade DSP algorithms, calibrated specifically for KORG's hardware platform.
- Individually chosen mapping for every plugin parameter, providing a very natural feel.
- Built-in lag filters for noise-free, ultra-smooth parameter adjustment.
- Tested and optimized for maximum performance and stability on each individual device type.

DEVICE COMPATIBILITY

- KORG **prologue**
- KORG **minilogue xd**
- KORG **NTS-1**

BEFORE YOU START

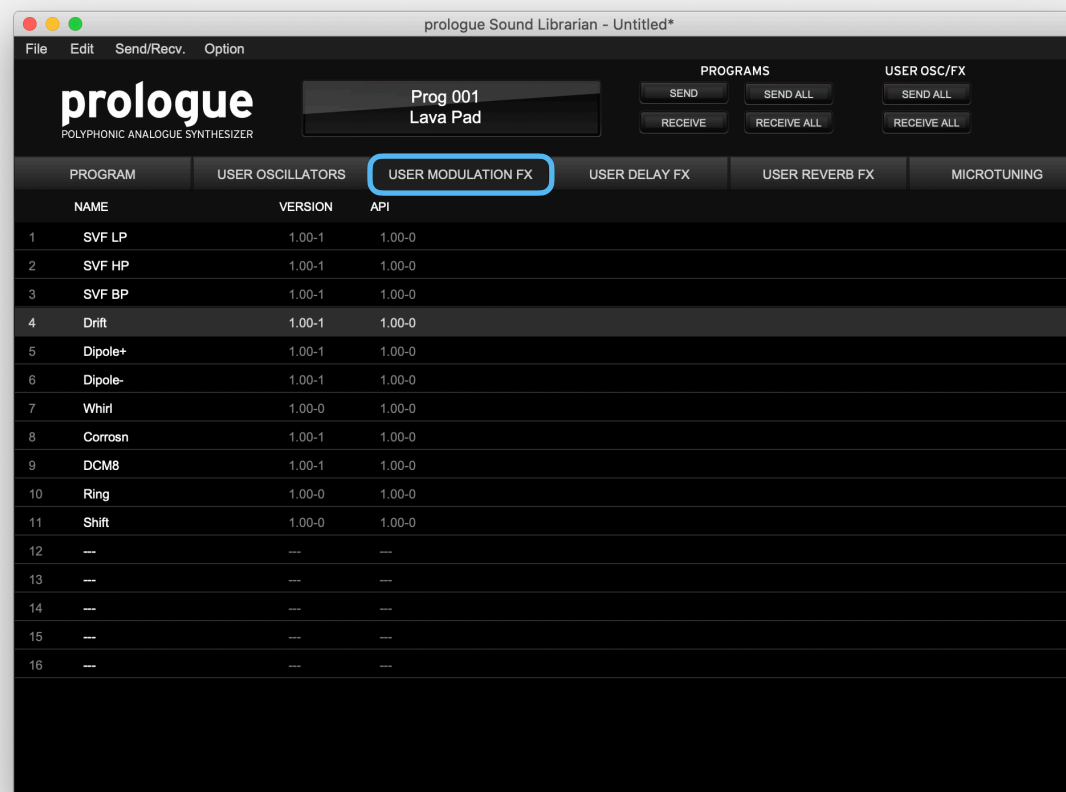


Before you install third-party plugins, please make sure that you have the latest **system update** installed on your KORG synthesizer, and that you also perform the **panel update** and **voice update** procedures if they are required. Older system versions can have major issues with newer plugins. You should keep the **Sound Librarian** application updated as well.

Follow the links below to check and download the latest software for your synthesizer:

- Software for KORG [prologue](#)
- Software for KORG [minilogue xd](#)
- Software for KORG [NTS-1](#)

INSTALLING THE PLUGINS



STEP 1

Connect your computer to your synthesizer via MIDI or USB-MIDI and launch the Sound Librarian

STEP 2

Switch to the tab according to the target plugin group:

- USER MODULATION FX
- USER DELAY FX
- USER REVERB FX

STEP 3

Drag and drop the plugin file onto the slot where you would like to install it

STEP 4

Press the SEND ALL button in the USER OSC/FX toolbar section



To get the latest versions of these plugins, visit the **Sinevibes** website and request your downloads:

www.sinevibes.com/updates

USING THE PLUGINS

prologue

MODULATION

1. In the MOD EFFECT section, set the toggle switch to ON.
2. Push the toggle switch into the SELECT position multiple times until you reach the USER plugin group.
3. Press the EDIT MODE button, then use the EDIT PAGE button #8 to access the Modulation Type screen.
4. Use the PROGRAM/VALUE dial to scroll through available user effect plugins.

DELAY/REVERB

1. In the DELAY/REVERB section, set the toggle switch to DELAY or REVERB according to the plugin type you would like to access.
2. Press the EDIT MODE button, then use the EDIT PAGE button #8 to access the Delay Type or Reverb Type screen.
3. Use the PROGRAM/VALUE dial to scroll through available user effect plugins.

NOTE: by design, the **prologue** can have either the delay unit or the reverb unit engaged, but not both.

minilogue xd

MODULATION

1. Set the effect type switch into the MOD position.
2. Set the nearby effect switch to ON.
3. Push the effect switch into the SELECT position multiple times until you reach the USER plugin group.
4. Hold down the SHIFT button and push the effect switch into SELECT position to scroll through user effect plugins.

DELAY/REVERB

1. Set the effect type switch into the REV or DEL position according to the plugin type you would like to access.
2. Set the nearby effect switch to ON.
3. Push the effect switch into SELECT position multiple times to scroll through factory effects, which are then followed by user effect plugins.

NOTE: to prevent possible processor overload, the **minilogue xd** allows you to select a user plugin in either the delay or the reverb unit, but not in both.

NTS-1

1. Press the MOD, DELAY or REVERB button according to the plugin type you would like to access.
2. Rotate the the TYPE dial to scroll through factory effects, which are then followed by user effect plugins.

NOTE: to prevent possible processor overload, the **NTS-1** allows you to select a user plugin in either the delay or the reverb unit, but not in both.

ANOTHER NOTE: since the **NTS-1** runs all oscillator and effect plugins on a single processor, certain combinations of third-party oscillator and effect plugins may cause a system overload.

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Blend v2

MULTI-VOICE CHORUS

PLUGIN GROUP: **MODULATION**



Blend is a multi-voice chorus. It's comprised of four fully independent layers – two per channel – modulated by four parabolically-shaped oscillators with proportional phase offsets. The multi-layer pitch detune effect is emphasized by separate 20% feedback loops in each stereo pair of layers, as well as 25% signal crosstalk between the channels. With such a unique setup, this algorithm creates deep unison and ensemble effects with great density, natural smoothness, and lush stereo field. The parameter range is extremely wide, making the plugin capable of both subtly detuned as well as highly dissonant sounds.

SPEED	Adjust the modulation frequency 0.05 .. 5 Hz
DEPTH	Adjust the modulation depth 5 .. 100 %

Corrosion v2

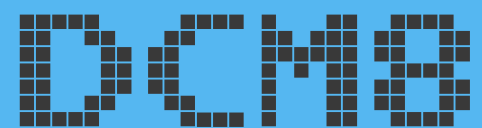
MULTI-ALGORITHM DISTORTION

PLUGIN GROUP: **MODULATION**



Corrosion is a multi-algorithm distortion processor. It features a selection of 10 different distortion types, from saturation, clipping, wave folding, and wave shaping – to very unique curves invented at Sinevibes. Each of these algorithms affects the input signal in its own unique way, dramatically enriching its spectrum and emphasizing even the smallest fluctuations in the original waveform. This plugin is built using 2x oversampling to reduce aliasing, for a cleaner high-frequency response. It also includes self-leveling output gain, and a gate envelope for eliminating static noise when the input is silent.

SPEED	Adjust the input gain 0 .. +18 dB
DEPTH	Select the distortion algorithm s-curve, parabolic, soft clip, hard clip, sine clip, single foldback, triangle clip, triangle foldback, sine foldback, binary shred



SAMPLE RATE & BIT DEPTH REDUCTION

PLUGIN GROUP: **MODULATION**



DCM8 (pronounced as “decimate”) is a sample rate and bit depth reducer. It changes the input signal’s digital resolution in both time and amplitude domains, degrading its quality. This results in the typical digital distortion – frequency aliasing and quantization noise, reminiscent of vintage sampling machines. The algorithm also includes an input gate envelope for eliminating static analog noise.

SPEED	Adjust the sampling rate 100 Hz .. 48 kHz
DEPTH	Adjust the bit depth 3 .. 13 bit

Dipole v2

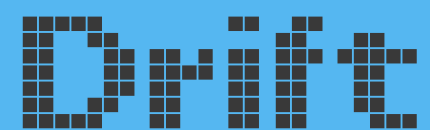
THROUGH-ZERO FLANGER

PLUGIN GROUP: **MODULATION**



Dipole is a through-zero flanger. It combines two delay lines, with one able to run earlier or later in time relatively to the other, plus a switching feedback signal routing. Right around the zero time difference between the delays, this algorithm produces a “jet fly-by” effect with positive feedback – or full sound cancellation with negative feedback. Originally, through-zero flanging was achieved using a pair of tape machines, by playing two copies of the same recording and then manually controlling the difference in tape speed and position. Here, an LFO with a sine waveform is used to periodically sweep the effect’s time difference parameter.

SPEED	Adjust the LFO modulation frequency 0.01 .. 10 Hz
DEPTH	Adjust the flanger feedback -100 .. +100 %



PHYSICALLY MODELED STEREO PANNER

PLUGIN GROUP: **MODULATION**



Drift is a physically modeled stereo panner. It is based on the Lorenz oscillator, a three-dimensional chaos system widely used to model the flow of liquids and gases. Two of its correlated, never-repeating outputs are applied onto pan and level, giving the sound's stereo field a natural movement similar to wind gusts or boiling water.

SPEED	Adjust the Lorenz oscillator frequency 0.05 .. 5 Hz (approx.)
DEPTH	First half of knob range: adjust the pan modulation depth 0 .. 100 % Second half of knob range: while pan depth remains at 100%, adjust the level modulation depth 0 .. 100 %



BARBER-POLE FLANGER

PLUGIN GROUP: **MODULATION**



Eternal is a barber-pole flanger. Unlike a traditional flanger which has its tone repeatedly go up and down, a barber-pole flanger goes upwards or downwards in a seemingly endless fashion. To accomplish this unique effect, **Eternal** employs a thoroughly calibrated low-frequency oscillator with six output signals which modulate and crossfade three flangers – and they do this in a very special way. Since these oscillators have a “through-zero phase” design, **Eternal** can go from downwards to upwards motion and back completely seamlessly.

SPEED	Adjust the flanger sweep frequency -20 .. +20 Hz
DEPTH	Adjust the flanger feedback -100 .. +100 %



PLUGIN GROUP: MODULATION



Ring is a ring modulator. It features a sine oscillator which, when multiplied by the input signal, produces an output containing all-new frequency partials, making the sound metallic, bell-like. Additionally, there is an envelope follower which can modulate the oscillator frequency with the input signal's amplitude. This algorithm is also built with 2x oversampling to reduce aliasing, for a cleaner high-frequency response.

SPEED	Adjust the sine oscillator frequency 10 .. 10000 Hz
DEPTH	Adjust the oscillator frequency modulation amount from the envelope follower -100 .. +100 %

Shift

FREQUENCY SHIFTER

PLUGIN GROUP: MODULATION



Shift is a Bode frequency shifter. It is modeled after the analog frequency shifter circuit that was originally developed in 1960s by the German engineer Harald Bode. This algorithm shifts each frequency partial in the input by an equal amount up or down in the spectrum, thus changing the original frequency ratios between the partials – and making the output sound more and more atonal, non-pitched.

SPEED	Adjust the frequency shift amount 0 .. +10000 Hz (positive) 0 .. -10000 Hz (negative)
DEPTH	Select the frequency shift polarity < 50 % = negative > 50 % = positive



TAPE WOBBLE SIMULATOR

PLUGIN GROUP: **MODULATION**



Stator is a tape wobble simulator. It uses a creative approach to replicate the effects of speed fluctuations in tape machines, namely wow and flutter due to uneven electric motor rotation, as well as scrape flutter caused by the friction of the tape against the tape head. The algorithm also models gentle phasing artifacts produced by crosstalk between the stereo channels. The processed sound has a beautiful stereo vibe and can go from gentle chorusing and coloration all the way to dramatic lo-fi pitch wobble.

SPEED	Simultaneously adjust the relative frequencies of the modulation sources 0.05 .. 0.5 Hz (wow) 0.25 .. 2.5 Hz (flutter) 50 .. 125 Hz (scrape)
DEPTH	Adjust the pitch modulation depth 10 .. 100 %



4-POLE STATE VARIABLE FILTER

PLUGIN GROUP: **MODULATION**



SVF is a state-variable filter. It is based on 4-pole design that gives a steep -24 dB/octave frequency slope, and includes three separate plugin versions: with low-pass (LP), high-pass (HP) and band-pass (BP) filter types. In all versions, the filters can be highly resonant, so adjusting the resonance beyond 50% should be done with caution.

SPEED	Adjust the filter cutoff frequency 20 Hz .. 20 kHz
DEPTH	Adjust the filter resonance 0 .. 100 %



DEEP PHASER

PLUGIN GROUP: **MODULATION**



Vibrant is a deep phaser. It's based on a classic analog-inspired design which connects six two-pole all-pass filters in series and has a global feedback loop. This setup produces three deep notches in the incoming signal's spectrum, with strong yet smooth resonant peaks around them – possessing a distinct vocal-like character at higher feedback values. The plugin's built-in triangle LFO sweeps the center frequency within the musical range of 800 to 3200 Hz, exactly two octaves.

SPEED	Adjust the phaser sweep frequency 0.05 .. 20 Hz
DEPTH	Adjust the phaser feedback 0 .. 100 %



BARBER-POLE PHASER

PLUGIN GROUP: **MODULATION**



Whirl is a barber-pole phaser. It is based on the Bode frequency shifter algorithm configured with a positive feedback loop, which allows it to produce an audible illusion of endlessly morphing resonant spectrum sweeps. These sweeps are going “upwards” with negative phaser frequencies, or “downwards” with positive frequencies, and it's possible to seamlessly transition between these states.

SPEED	Adjust the phaser sweep frequency -20 .. +20 Hz
DEPTH	Adjust the phaser feedback 0 .. 100 %

Dispersion

BOUNCING BALL DELAY

PLUGIN GROUP: **DELAY**



Dispersion is a bouncing ball delay. It runs up to 10 delay taps sequentially, with their times spread according to a unique non-linear formula. This produces a series of sound repetitions much like bounces of a ball that has been dropped onto a surface. Each round of bounces is calculated to fit within a particular tempo fraction, making this a rhythmically precise and musically rich effect. The algorithm comes in two versions: with natural time spread (+), as well as inverted spread (-).

TIME	Adjust the delay time in tempo fractions 1/16 note .. 1 bar
DEPTH	Adjust the feedback amount 0 .. 100 %
SHIFT+DEPTH DELAY+B on NTS-1	Adjust the balance between the dry input and the wet effect output 0 .. 100 %

Finite

GRANULAR PITCH SHIFTER

PLUGIN GROUP: **DELAY**



Finite is a granular pitch shifter. It uses real-time buffer recording and dual variable playback heads to speed the incoming audio up or slow it down, changing its pitch. This algorithm features high-quality spline interpolation for ultra-smooth pitch adjustment within the range of two octaves. Its built-in feedback line also applies the pitch shift recursively – enabling creation of truly ethereal, spacey sounds.

TIME	Adjust the pitch shift amount -12 .. +12 semitones
DEPTH	Adjust the feedback amount 0 .. 100 %
SHIFT+DEPTH DELAY+B on NTS-1	Adjust the balance between the dry input and the wet effect output 0 .. 100 %

Integer

DIGITAL-ANALOG BUFFER DELAY

PLUGIN GROUP: **DELAY**



Integer is a digital-analog buffer delay. It's built using variable sample rate technology: just like analog "bucket bridge device" chips, the algorithm uses a small fixed buffer and produces different delay times by varying the speed of its internal read/write clock. Thus, as the clock speed changes, it also affects the sampling resolution, degrading the sound quality as the delay time is increased. **Integer** features a sophisticated feedback system with amplification, low-pass and high-pass filters, plus a limiter that lets the signal loop endlessly without distortion. Thanks to its elastic, tape-like behavior, the pitch glides during delay time changes do not affect what's in the loop, creating those classic "dub delay" effects.

TIME	Adjust the delay time 25 .. 500 ms
DEPTH	Adjust the feedback amount 0 .. 110 %
SHIFT+DEPTH DELAY+B on NTS-1	Adjust the balance between the dry input and the wet effect output 0 .. 100 %



ENSEMBLE DELAY

PLUGIN GROUP: **DELAY**



Isomer is an ensemble delay. It has two main stereo delays offering tempo-synchronized time adjustment and near-infinite feedback. Their outputs are sent into four additional delays (two per channel) with their own individual feedback lines and with their times being modulated by four separate LFO signals. Thanks to the mutual phase offsets between these LFOs, and subtle feedback, the delay tail gets a smooth and highly musical detuning effect similar to chorus ensemble. Due to the opposing modulation between the left and right channels, **Isomer** also adds an extra dimension within the stereo field.

TIME	Adjust the delay time in 11 different tempo fractions (max. duration is 1 bar at 40 bpm) 1/16, 1/12, 1/8, 1/6, 3/16, 1/4, 1/3, 3/8, 1/2, 3/4, 1/1
DEPTH	Adjust the feedback amount 0 .. 100 %
SHIFT+DEPTH DELAY+B on NTS-1	Adjust the balance between the dry input and the wet effect output 0 .. 100 %



SELF-RANDOMIZING REPEATER

PLUGIN GROUP: **DELAY**



Rerun is a self-randomizing audio repeater. It continuously records a small sample of incoming audio, repeats it a number of times, and starts over. Each time this sampling-repetition process restarts, the sample size and the number of repeats are randomized. The effect runs independently between left and right channels.

TIME	Adjust the average audio sampling duration 10 .. 300 ms
DEPTH	Adjust the average number of sample repeats 5× .. 25×
SHIFT+DEPTH DELAY+B on NTS-1	Adjust the balance between the dry input and the wet effect output 0 .. 100 %

Time

ULTRA WIDE RANGE DELAY/LOOPER

PLUGIN GROUP: **DELAY**



Time is an ultra wide range delay/looper. It features a maximum time nearly 10× longer than the factory delay plugin – 6 seconds – enabling an extremely wide variety of effects, from clean echo to sound-on-sound looping and tape-style pitch slides. Thanks to high-quality spline interpolation, time adjustment is free of artifacts, and at 100% feedback the audio will endlessly repeat itself with no high-frequency fade.

TIME	Adjust the delay time 6 ms .. 6 s
DEPTH	Adjust the delay feedback 0 .. 100 %
SHIFT+DEPTH DELAY+B on NTS-1	Adjust the balance between the dry input and the wet effect output 0 .. 100 %



GRANULAR CLOUD REVERB

PLUGIN GROUP: **REVERB**



Albedo is a granular cloud reverb. It continuously records audio into a buffer, and at the same time plays multiple looping snippets from it – with each such snippet or “grain” having its own randomized size and position. Together with feedback and additional stereo widening, this creates a lush “cloud of sound” reverb effect. The algorithm also features a “freeze” mode: it can stop overwriting the buffer and play the granular cloud indefinitely, making it possible to layer any other sounds on top of it. This plugin comes in two versions: 16 grains with forward playback (+) and 10 grains with reverse playback (-).

TIME	Switch between 10 different settings for average grain size 40 .. 230 ms for Albedo+ 80 .. 460 ms for Albedo-
DEPTH	Adjust the buffer recording feedback and engage the freeze mode < 95 % = buffer recording feedback from 0 to 100% > 95 % = buffer freeze mode
SHIFT+DEPTH REVERB+B on NTS-1	Adjust the balance between the dry input and the wet effect output 0 .. 100 %

Droplet

RAINDROP DELAY

PLUGIN GROUP: **REVERB**



Droplet is a raindrop delay. It features up to 10 delay lines connected in series via a proportional feedback system, with each delay's time randomized in order to recreate a naturally chaotic sound – similar to water drops falling onto a surface. Due to its extremely wide parameter range, **Droplet** not only produces its trademark “raindrop delay” effect – but can also go from early reflections to dense, full-bodied reverbs with enormously long tail duration. This algorithm's built-in modulation oscillator also adds a beautiful dimension and unison detune to the sound, thanks to its unique routing with alternating polarity.

TIME	Adjust the delay time range 10 ms .. 100 ms
DEPTH	Adjust the delay feedback 0 .. 100 %
SHIFT+DEPTH REVERB+B on NTS-1	Adjust the balance between the dry input and the wet effect output 0 .. 100 %



VAST SPACE REVERB

PLUGIN GROUP: **REVERB**



Hollow is a vast space reverb. At its core is a feedback delay network with as many as 64 connections, which can produce a truly lush, almost three-dimensional reverb sound. With all settings maxed out, this engine is capable of tail times that exceed 120 seconds, while still having a smooth and naturally damped exponential decay. **Hollow** also features our trademark unison-style modulation via three phase-shifted sine oscillators – which adds highly musical depth and richness.

TIME	Adjust the reverb space size 0 .. 100 %
DEPTH	Adjust the reverb decay time 0 .. 100 %
SHIFT+DEPTH REVERB+B on NTS-1	Adjust the balance between the dry input and the wet effect output 0 .. 100 %

Luminance

SHIMMER REVERB

PLUGIN GROUP: **REVERB**



Luminance is a shimmer reverb. It's a novel take on this highly coveted effect: an ethereal reverb whose tail gradually pitch-shifts itself upwards or downwards. The plugin is based on a feedback delay network which incorporates a granular pitch shifter and chorus-style time modulation. Thanks to the very unique and meticulously executed tuning of its individual components, **Luminance** smoothly follows the original musical content and creates a beautiful background sound layer – reminiscent of a dreamy symphony of strings or pipe organs.

TIME	Adjust the pitch shift amount -12 .. +12 semitones
DEPTH	Adjust the reverb decay time 0 .. 100 %
SHIFT+DEPTH REVERB+B on NTS-1	Adjust the balance between the dry input and the wet effect output 0 .. 100 %



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