



Flex-10

User Guide



www.harrisonaudio.com



Nashville - Music City USA

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PLEASE READ ALL INSTRUCTIONS, PAY SPECIAL HEED TO SAFETY WARNINGS.

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Overview

Introduction

The **Harrison Flex-10** is a Harrison “centric” USB / ADAT audio interface. **Flex-10** will provide two channels of high-performance Harrison mic preamp technology including dedicated transformers allowing the flexibility to choose to drive the input signal/s into saturation while simultaneously being able to adjust the output level/s. This unique feature is switchable in and out.

Legendary Harrison analog High Pass and Low Pass filters are included in each preamp stage giving high quality, maximum filtering pre saturation. Separate rear line inputs are included along with front panel Hi-Z instrument inputs as well as balanced inserts are also provided on each channel.

The master section of **Flex-10** provides large analog VU output meters for a traditional look, feel and function. Main and Alternate outputs are provided with a Monitor Mix or “blend” feature for hearing a mix of send and playback during recording. Two headphone outputs are included with front panel access.

Features

- 2 Harrison High-Performance Mic Preamps
- 2 Hi-Z Instrument Inputs
- 2 Line level inputs
- 2 H-Drive Transformers
- Classic High-Pass + Low Pass Filters
- Insert Point Per Channel
- Dual Switchable Line Outputs
- Dual Headphone Outs
- 8 channels of bi-directional ADAT I/O
- USB-C 2 in / 2 out
- Next-Gen 32-bit 192 kHz converters. MIDI /IO
- Compatible with macOS and Windows

Installation

Unpacking

The unit has been carefully packed and inside the box you will find the following items.

- Flex-10
- Separate power supply with cable
- Safety Sheet

It is always a good idea to save the original box and packing material just in case you ever need to send the unit in for service.

Heat and Ventilation

The Flex-10 is a desktop piece of equipment designed to sit on a desk or similar. The Flex-10 can naturally disperse heat.

Safety Notices

Please read the safety notice information included on the Safety Sheet inside the box before using the Flex-10. This information is also available in Appendices section of this User Guide.

Hardware Overview

This section provides an overview of the Flex-10 hardware. The tutorial section covers each control in more detail.

Front Panel



1 - Two Channels of Harrison Mic and balanced Line inputs. 48v and -20 Pad on Mic inputs with Polarity switch.

2 - Front panel Instrument input per channel.

3 - Classic Harrison Hi Pass and Low Pass filters on each channel.

4 - Balanced Insert per channel.

5 - LED Input Meter per channel.

6 - H-DRIVE transformer feature per channel.

7 - MAIN L-R and Alternate 3-4 stereo outputs.

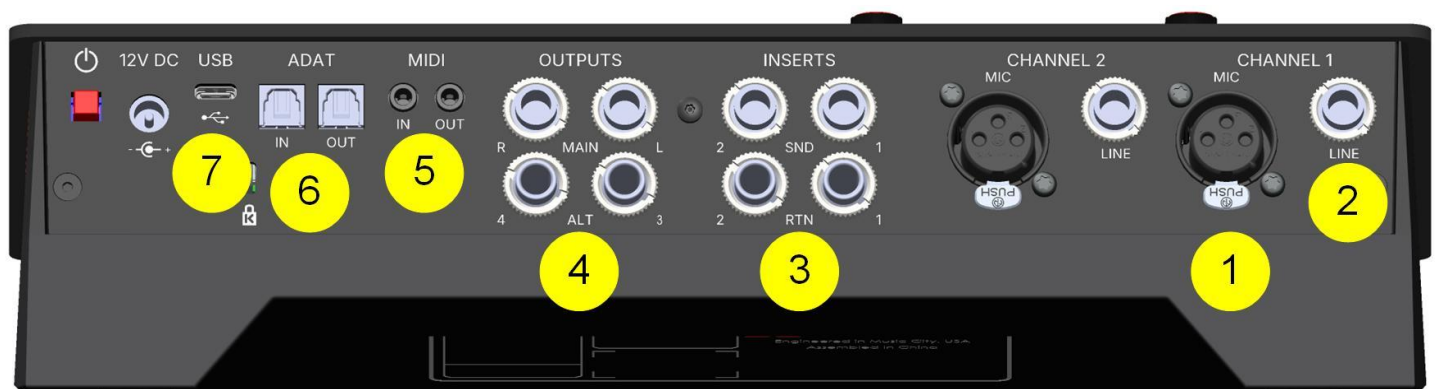
8 - Direct Monitoring section with MIX of direct output and DAW return.

9 - Two Headphone outputs.

10 - Front panel Headphone jacks.

11 - Analog VU output meters.

Rear Panel Connections



1 - Mic input XLR's

2 - Balanced Line input TRS's

3 - Balanced Insert TRS's

4 - Balanced MAIN and ALT output TRS's

5 - MIDI In/Out

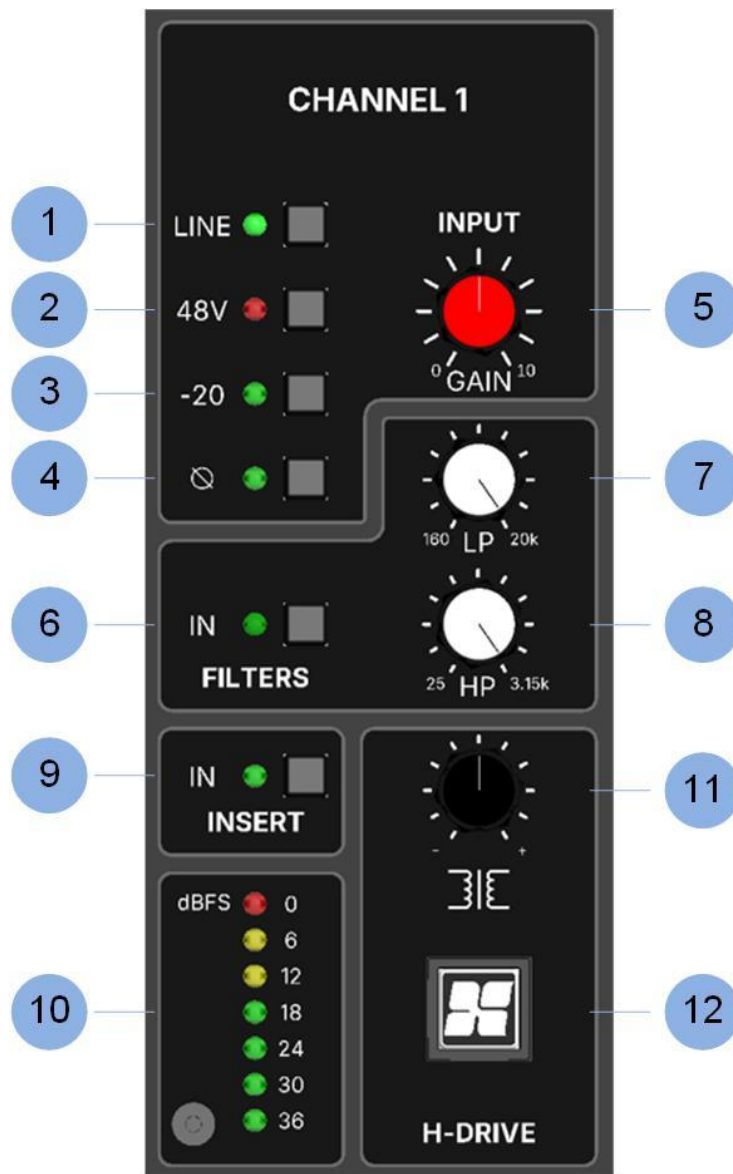
6 - ADAT In/Out

7 - USB

Tutorial

Front Panel Controls

Input Channel Section



1 - LINE

Activates the LINE input as the source via the TRS connector on the rear panel.

2 - 48v

Activates 48-volt phantom power for the 32Classic MS mic preamp. +48V phantom power, required for certain condenser and active ribbon microphones. Dynamic or Passive Ribbon microphones do not require phantom power to operate, and in some cases can cause damage to the microphone. If in doubt, make sure +48V is disabled before plugging in any microphone.

3 - (-20)

Activates a 20dB fixed pad on the mic preamplifier.

4 - POLARITY (Ø)

Flips the polarity of the selected input source of the 32Classic MS unit. When dealing with multi-mic instruments such as drums, phase cancellations can occur due to the microphones receiving sound waves at different times. Flipping the polarity (or phase as it is often referred to) on certain channels can help resolve these cancellations.

5 - GAIN

Continuously variable input gain for the mic preamplifier.

6 - IN (FILTERS)

Switches the high pass and low pass filters in and out of the signal path.

7 - High Pass Filter Potentiometer

Variable control of the high pass filter frequency setting from 25 (Hz) to 3.15 (kHz).

8 - Low Pass Filter Potentiometer

Variable control of the low pass filter frequency setting from 160 (Hz) to 20 (kHz).

9 - INS

Activate the insert point for inserting other outboard gear for use in conjunction with the Flex-10 channel strip.

10 - Input Meter

Monitor input levels with the 7 segment LED meter on each channel.

11 - H DRIVE Transformer Effect Control

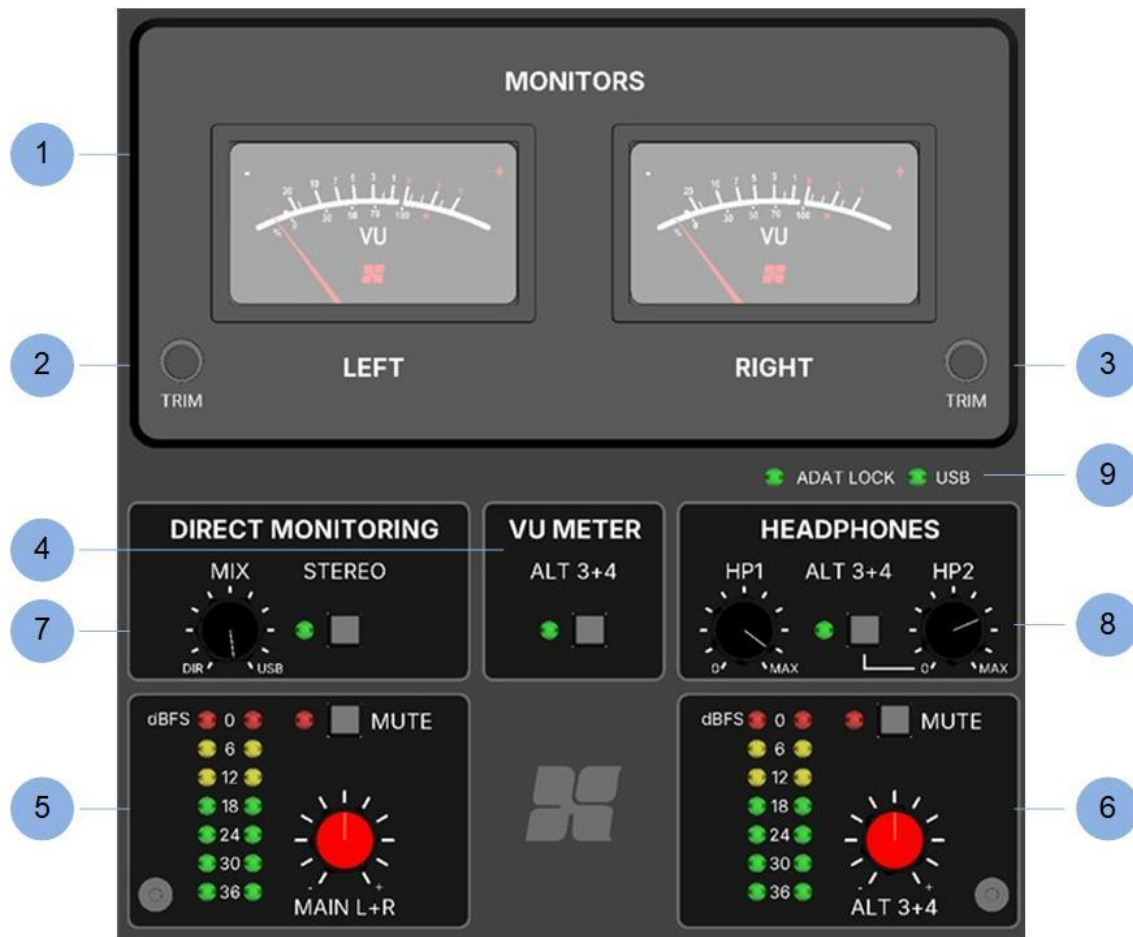
Drive the signal into saturation using the H-DRIVE control. H-DRIVE is a transformer effect allowing variable characteristics.

12 - H DRIVE In/Out

Toggle the H-DRIVE transformer setting in a out using the large lighted switch just below the H DRIVE control. The large switch also glows from amber (small amount of transformer effect) to red (heavier transformer effect)

Front Panel Controls

Master Section



1 - Stereo Analog VU Meters

Monitor the output Levels using the large back lit VU meters.

2 - Left VU Meter Trim

Trim the left VU meter to correspond to the output levels accordingly.

3 - Right VU Meter Trim

Trim the right VU meter to correspond to the output levels accordingly.

4 - VU Meter Select

Send the alternate output to the VU meters by selecting the ALT 3+4 switch.

5 - MAIN L+R Output

Feed the control room speakers with the MAIN L+R output. Meter the MAIN L+R levels with the 7 segment LED meters. Control the MAIN L+R level with the large knob provided and Mute the MAIN L+R output with the MUTE switch.

6 - ALT 3+4 Output

Feed studio or booth speakers with the alternate 3+4 output. Meter the ALT 3+4 levels with the 7 segment LED meters. Control the ALT 3+4 level with the large knob provided and Mute the ALT 3+4 output with the MUTE switch.

7 - DIRECT MONITORING

Listen to a blend of the Flex-10 Main output and the return from your DAW using the MIX knob. The STEREO switch selects channel 1 as the source for the left main output and channel 2 for the right main output for stereo recording applications.

8 - HEADPHONES

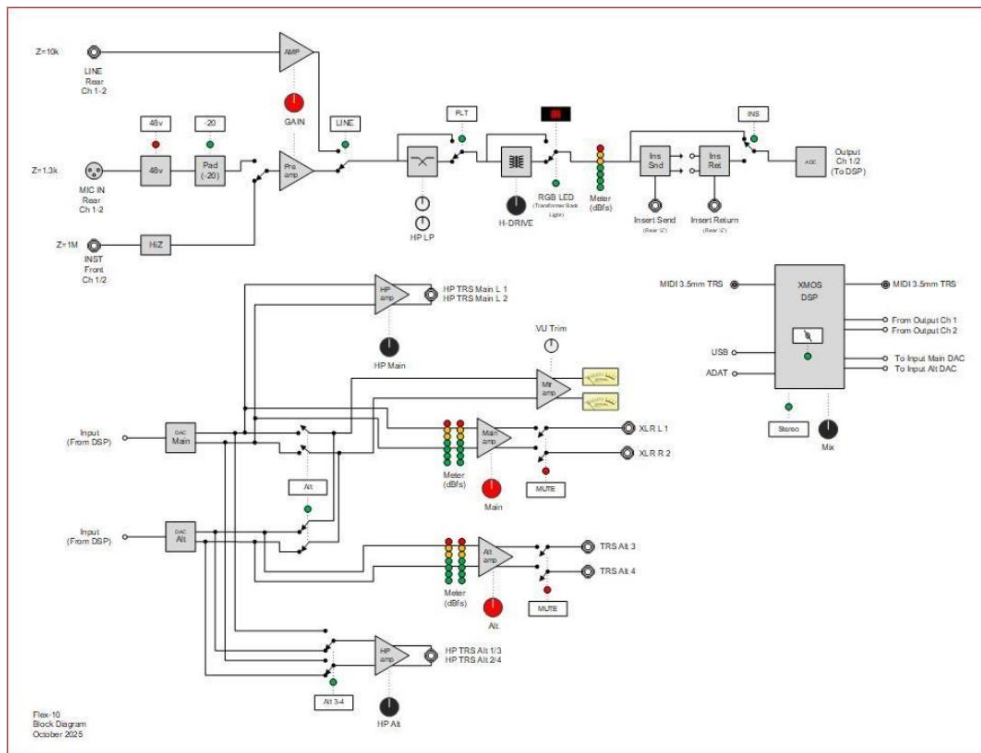
Listen to a blend of the Flex-10 Main output and the return from your DAW using the MIX knob. The STEREO switch Adjust the levels for HP 1 and HP 2 separately with the HP1 and HP 2 knob.

Switch the HP2 source to ALT 3-4 with the ALT 3-4 switch.

9 – ADAT LOCK

The ADAT LOCK LED will be lit solid when another ADAT device is connected and is also the clock source. The ADAT LOCK LED will blink if the ADAT connection is lost or the cable is disconnected. If the Flex-10 is the clock source, the ADAT LOCK LED will not be lit.

Block Diagram



Specifications

Microphone Inputs

- Frequency Response +/- 1dB
- Dynamic Range (A-Weighted) 117.5dB
- THD+N (@1kHz) <-102dB
- EIN (A-Weighted, 150R termination) -131dBu
- Maximum Input Level +29.0dBu
- Gain Range 63dB
- Input Impedance 1.3k Ω

Instrument Inputs

- Frequency Response +/- 0.05dB
- Dynamic Range (A-Weighted) 11.0dB
- THD+N (@1kHz) <-102dB
- Maximum Input Level +14.0dBu
- Input Impedance 1M Ω

Line Level Inputs

- Frequency Response +/- 0.05dB
- Dynamic Range (A-Weighted) 118.0dB
- THD+N (@1kHz) <-99dB
- Maximum Input Level +25.0dBu
- Gain Range 27dB
- Input Impedance 14k Ω

Balanced Outputs

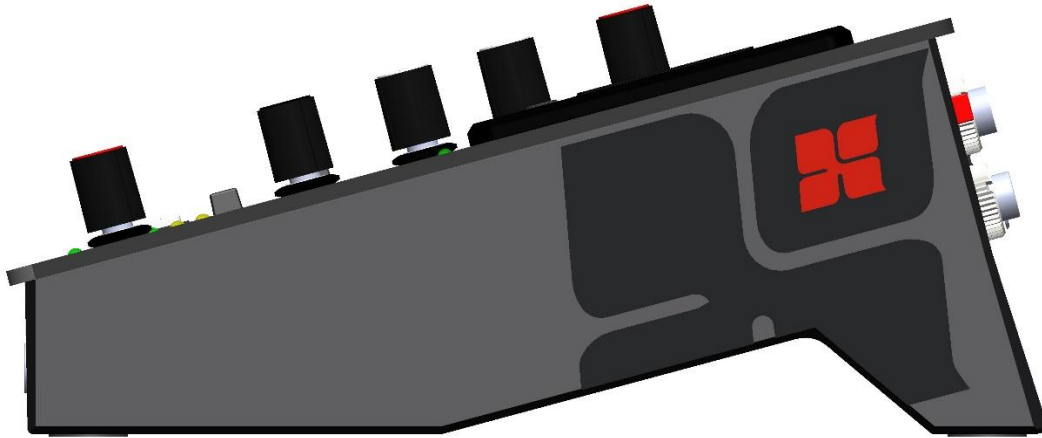
- Frequency Response +/- 0.04dB
- Dynamic Range (A-Weighted) 119.5dB
- THD+N (@1kHz) <-104dB
- Maximum Output Level +23.7dBu
- Output Impedance 150 Ω

Headphone Outputs

- Frequency Response +/- 0.03dB
- Dynamic Range (A-Weighted) 119.0dB
- THD+N (@1kHz) <-104dB
- Maximum Output Level +15.0dBu
- Output Impedance <1 Ω

Weight and Dimensions

- W x D x H: 12 Inches (304.8 mm) x 7.25 Inches (184.15 mm) x 3.5 Inches (88.9 mm) including knob heights
- Weight: 4.75 Lbs. (2.15 kg)
- Box Dimensions: 16.4 Inches (416.5 mm) x 9.5 Inches (241.3 mm) x 4.9 Inches (124.5 mm)
- Boxed Weight: 6 Lbs. (2.72 kg)



Audio Drivers

The Harrison Flex-10 will work with core audio on Mac (no driver required). On Windows, they will require the Harrison USB ASIO/WDM audio driver available from the Harrison Audio website.

Apple Mac Installation

1. Go to 'System Preferences' then 'Sound' and select 'Harrison Flex-10' as the input and output device (drivers are not required for operation on Mac)
2. Open your favorite media player to begin listening to music or open your DAW to begin creating your music.

Windows Installation

1. Download and install the Harrison USB ASIO/WDM audio driver for your Harrison Flex-10.
2. Go to 'Control Panel' then 'Sound Settings' and select 'Harrison Flex-10 USB' as the default device on both the 'Playback' and 'Recording' tabs.
3. Go Into the Harrison USB Control Panel & Select your Harrison Interface & Assign the ASIO Driver (1-4).
4. Go to your DAW's Audio preferences panel and select the correct ASIO Driver for the interface you are using.

The Harrison USB ASIO/WDM driver supports multiple ASIO instances. This means that you can have multiple ASIO applications working with multiple USB devices, meaning that the driver can be used in a multi-Client environment.

Even if you do not plan to use multiple ASIO devices, there have been some changes in how the driver presents to the DAW and as such, you need to follow the below steps to have your Harrison USB audio device work with your DAW – you need to link your desired Harrison device to one of the 4 ASIO Driver instances in the control panel and then choose that same Driver (Harrison ASIO Driver X) in your DAW.

DAW Buffer Size

From time to time, you may need to alter the Buffer Size setting in your DAW. Buffer Size is the number of samples stored/buffered, before being processed. The bigger the Buffer Size, the more time the DAW has to process the incoming audio, the smaller the Buffer Size, the less time the DAW has to process the incoming audio.

Generally, higher buffer sizes (256 samples and above) are preferable when you have been working on a song for some time and have built up several tracks, often with processing plug-ins on them. You'll know when you need to increase the buffer size because your DAW will start producing playback error messages and is unable to playback, or it will play back audio with unexpected pops and clicks.

Lower buffer sizes (16, 32 and 64 samples) are preferable when you want to record and monitor processed audio back from the DAW with as little latency as possible. For instance, you want to plug an electric guitar directly into your Harrison Flex-10, put it through a guitar amp simulator plug-in (like Native Instruments Guitar Rig Player) and then monitor that 'affected' sound whilst you record, instead of just listening to the 'dry' input signal.

Sample Rate

What is meant by Sample Rate?

All musical signals coming into and out of your Harrison Flex-10 USB audio interface need to be converted between analogue and digital. Sample rate is a measure of how many 'snapshots' are taken to build a digital 'picture' of an analogue source being captured into the computer or deconstruct a digital picture of an audio track to play back out of your monitors or headphones.

The most common sample rate that your DAW will default to is 44.1 kHz, which means that the analogue signal is being sampled 44,100 times per second. Harrison Flex-10 supports all major sample rates including 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz and 192 kHz.

Do I need to change the Sample Rate?

The pros and cons of using higher sample rates are beyond the scope of this User Guide but in general, the most common sample rates of 44.1 kHz and 48 kHz are still what many people choose to produce music at, so this is the best place to start.

One reason to consider increasing the sample rate you work at (e.g. to 96 kHz) is that it will lower the overall latency introduced by your system, which could be handy if you need to monitor guitar amp simulator plug-ins or lots of virtual instruments through your DAW. However, the trade-off of recording at higher sample rates is that it requires more data to be recorded onto the computer, so this results in much more hard-drive space being taken up by the Audio Files folder of your project.

How do I change the Sample Rate?

You do this in your DAW. Some DAW's allow you to change the sample rate after you have created a session - Ableton Live Lite for instance allows this. Some require you to set the sample rate at the point at which you create the session, like Pro Tools.

Safety Notices

General Safety

- Please read and keep this document and adhere to all warnings and instructions.
- This electrical equipment should not be exposed to dust, water, or other liquids.
- Clean only with dry cloth or products compatible with electrical devices and never when the unit is powered.
- Do not operate near any heat sources, in direct sunlight or near naked flames.
- Do not place heavy objects on the unit.
- Only use attachments/accessories recommended by the manufacturer.
- Unplug this apparatus during lightning storms or when unused for long periods of time.
- Do NOT modify this unit, alterations may affect performance, safety and/or international compliance standards.
- The unit can only be serviced by qualified personnel – seek immediate service if the unit has been exposed to water or if it ceases to operate normally.
- Harrison does not accept liability for damage caused by maintenance, repair or modification by unauthorized personnel.
- When using this apparatus either fix it into a standard 19" rack or place it on a secure level surface.
- If the unit is rack mounted, fit all rack screws. Rack shelves are recommended.
- Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
- Always allow free flow of air around the unit for cooling.
- Ensure that no strain is placed on any cables connected to this apparatus. Ensure that all such cables are not placed where they can be stepped on, pulled, or tripped over.

Power Safety

- This equipment is supplied with mains lead however if you wish to use a mains cables of your choice refer to the following information:
- Refer to the rating label on rear of the unit and always use a suitable mains cord.
- The unit should ALWAYS be earthed.
- Please use-compliant 60320 C13 TYPE SOCKET. When connecting to supply outlets ensure that appropriate sized conductors and plugs are used to suit local electrical requirements.
- Maximum cord length should be 4.5m(15').
- The cord should bear the approval mark of the country in which it is to be used.

Additionally:

- The appliance coupler is used as the disconnect device, ensure that it is connected to an unobstructed wall outlet.
- Connect only to an AC power source that contains a protective earthing (PE) conductor.
- Only connect units to single phase supplies with the neutral conductor at earth potential



ATTENTION! This product must always be earthed.

CAUTION! No user-serviceable parts inside. In the event of damage to the unit contact Solid State Logic. Service or repair must be done by qualified service personnel only.



This product complies with the following United Kingdom Legislation:

UK Electrical Equipment (Safety) Regulations 2016 (SI 2016/1101)

UK Electromagnetic Compatibility Regulations 2016 (SI 2016/1091).

The Eco-design requirements for Energy related products (ErP) 2009/125/EC.

The Restriction of the use of certain Hazardous Substances in Electrical and Electronic Equipment (RoHS2) Regulations 2012 (SI 2012/3032).



This product complies with the following European Union Harmonisation Legislation:

EU Low Voltage directive (LVD) 2014/35/EU,

EU Electromagnetic Compatibility directive (EMC) 2014/30/EU.

The Eco-design requirements for Energy related products (ErP) 2009/125/EC.

The Restriction of the use of certain Hazardous Substances in Electrical and Electronic Equipment Directive (RoHS2) 2011/65/EU.



Instructions for disposal of WEEE by users in the European Union

The symbol shown here, which is on the product or on its packaging, indicates that this product must not be disposed of with other waste. Instead, it is the user's responsibility to dispose of their waste equipment by handing it over to a designated collection point for recycling of waste electrical and electronic equipment. The separate collection and recycling of your waste equipment at the time of disposal will help to conserve natural resources and ensure that it is recycled in a manner that protects human health and the environment. For more information about where you can drop off your waste equipment for recycling, please contact your local city office, your household waste disposal service or where you purchased the product.

FCC Certification

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Industry Canada Compliance

This Class B digital apparatus complies with Canadian ICES-003.
Cet appareil numérique de la classe A est conforme à la norme NMB-003 du Canada.

Electromagnetic Compatibility

BS EN 55032:2015, Class A. BS EN 55035:2017.

WARNING: The audio input/output ports are screened cable ports and any connections to them should be made using braid screened cable and metal connector shells to provide a low impedance connection between the cable screen and the device.

Electrical Safety

IEC 62368-1:2018

BS EN IEC 62368-1:2020+A11:2020

CSA CAN/CSA-C22.2 No. 62368-1 3rd Ed.

UL 62368-1 3rd Ed.



WARNING: Cancer and Reproductive Harm - www.P65Warnings.ca.gov

Environmental

Temperature: Operating: +1 to 30 degrees Celsius. Storage: -20 to 50 degrees Celsius.

Further information

For additional information, product downloads, knowledge base and technical support visit

www.harrisonaudio.com.

ECO Statement

80% recycled cardboard will be used in the packaging design as a minimum.

100% recyclable packaging.

No polyfoam will be used in the packaging design. Pulp based packaging inserts will be used as an alternative.

Packaging will be optimized to reduce its volume and weight and packaging materials will be easily separated for recycling.

Where allowed, user documentation will be available for download only. Only mandatory safety information will be provided in hard copy.

80% post-consumer recycled aluminum will be used in the front panel design.

Given their major contribution to the product's carbon footprint, PCBs will be optimized to minimize board area, layer count and to limit wastage.

Low power operation will be a focus throughout the design.

To promote switching off the unit after use, the power switch will be located on the front panel to maintain accessibility when rack mounted.

Component selection and lifetime testing will be based on a minimum life expectancy of 10 years. The design will support user servicing allowing individual connectors, pots, switches, and other parts to be replaced easily to ensure economically viable repair by a competent user or local repair center extending the product's service life.

The unit's construction method will allow easy dis-assembly supporting separating and recycling core components when the product reaches its end of life.