ENGLISH / SOFTWARE INSTRUMENT / USER MANUAL

PSynth3

Your sound, in motion.

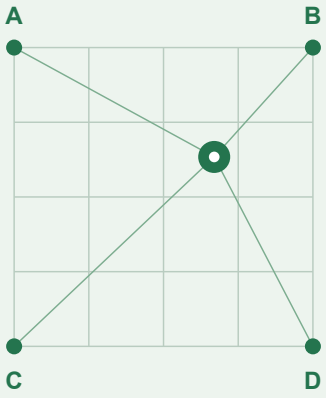
A complete guide to installation, playing and sound design.
Four sources, expressive vector scenes and a full effects rack.

VERSION	PLATFORM	FORMAT
1.0.7	Windows x64	VST3 / Standalone

VECTOR PERFORMANCE / FOUR SOURCES

Blend. Shape. Evolve.

Move between four sources or scene values. Add motion, modulation and space, then save your own performance instrument.



25 chapters / Practical examples / Troubleshooting

HOME RECORDS LABEL

English edition / 25 October 2026

homerecordslabel.com

ENGLISH / QUICK REFERENCE

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01 / START HERE

Your first sound

PSynth3 combines four oscillator sources, vector mixing, expressive modulation and a 16-slot effects rack. Start with a preset, then shape it with macros and the XY surface.

1. Install PSynth3, then load it on an instrument track in a 64-bit VST3 host, or open the standalone application.
2. Open **OPTIONS** → **License / activation**. Start the trial deliberately or activate your purchased license. Successful activation unlocks audio.
3. In your DAW, enable the track's MIDI input and monitoring. In standalone, select your audio output and MIDI input in its audio/MIDI settings.
4. Click **BROWSE** or the preset name. Select a sound and click **LOAD**, or double-click the preset.
5. Play your controller or the on-screen keyboard on **SYNTH**. Raise your listening level gradually.
6. On **HOME**, try the macros and move the XY point in **SURFACE** or **ORBIT**. Its effect depends on the sound's scene mode and depth.
7. Use **SAVE** to keep an edited sound as a User preset. Save your DAW project as well.

> **A good starting point:** choose a Standard version from Performance Scenes. Lite uses fewer resources; Rich can demand more CPU. Factory presets are read-only, so save your own User copy after editing.

If no sound appears, jump to Troubleshooting. For stuck notes, use **OPTIONS** → **Panic - stop notes and clear FX**.

02 / SETUP

Installation

The Windows package provides a **64-bit VST3 instrument** and an optional **standalone application** for Windows 10/11. Use a 64-bit host with VST3 instrument support. This package does not include VST2, AAX or a macOS version.

1. Download the installer from Home Records Label's official downloads. Save your work and close every DAW and PSynth3 instance before installation.
2. Run the installer and follow its permission prompts. Choose the application folder and VST3 parent folder separately.
3. The recommended VST3 parent folder is `C:\Program Files\Common Files\VST3`. Setup installs the complete `PSynth3.vst3` bundle inside it. Use a custom folder only if your host scans it.
4. Keep **Standalone** selected if you also want to play without a DAW. You can deselect it for a VST3-only installation. VST3 remains a fixed component of this installer.
5. Complete any requested Windows restart. Open your host, rescan VST3 instruments and insert PSynth3 on an instrument track.

The default application folder is `C:\Program Files\Home Records Label\PSynth3`. When installed, standalone is available through **Start** → **PSynth3** → **PSynth3**; the desktop shortcut is optional. The chosen paths are recorded in `installation.ini` in the application folder.

Audio and MIDI

The plugin uses your host's audio device, sample rate and buffer size. Select and enable the controller in the host, route it to PSynth3 and enable track monitoring or record arm as required by that host. Standalone has its own audio/MIDI device settings. A larger audio buffer gives the CPU more time but increases playing latency.

Use the full VST3 bundle when moving or checking an installation. Copying only the binary from inside `Contents\x86_64-win` does not create a complete installation. To change installation folders, uninstall and reinstall at the new location, avoiding duplicate VST3 copies. User content and activation are retained.

03 / ACCESS

Account, trial and purchased license

Open **OPTIONS** → **License / activation**. The panel has **License**, **Account** and **Offline** tabs. PSynth3, the website and HRL Center use the same HRL account, although their sign-in sessions can be separate. HRL Center is optional.

Sign in or create an account

1. Choose **Sign in** or **Create account** and enter your email address.
2. For registration, read the Terms and Privacy notice and select the acceptance checkbox. If updated Terms are required, review them and choose **Accept current Terms**.
3. Choose **Remember me on this computer** before requesting a code if you want to retain the account session.
4. Click **Send code**, then enter the eight-digit email code and complete sign-in. The code lasts 10 minutes; resending has a waiting period and attempt limits.

Without Remember me, the account session lasts up to 8 hours in the running application's or plugin module's memory. With it, the session can be restored for up to 30 days for that Windows user. Closing the plugin window alone may leave the running module and its session intact. Signing out ends the selected account session; it does not deactivate the computer or delete your projects.

Start the 3-day trial

Choose **Try for 3 days** and complete sign-in and activation. The trial provides full functionality for **3 × 24 hours** from its deliberate start and issuance. No card or automatic payment is required. Downloading, installation, host scanning and sign-in alone do not start a new trial.

The License tab shows the trial status and end date. Reinstalling, retrying, changing activation mode or using another computer preserves the original expiry. An activated trial works offline until that expiry and shares the three-computer limit.

After expiry, a new instrument instance needs a full license to produce audio. An instance authorized during the valid trial may finish its current session or render. Closing and reopening its editor does not create a new instance. Trial expiry preserves your saved presets and projects.

Activate a purchase

1. Use **Buy license** to open the official store. Complete payment in the store.
2. The purchase email contains a **PS3R purchase code**. This is different from the eight-digit sign-in code.
3. Choose **Activate purchased license** and sign in to the HRL account that should own the product. If the purchase is not yet assigned, enter the PS3R code and click **Activate**.
4. Check the License overview for successful activation and the active-device count. Close the panel and play.

In version 1.0.7, a fresh sign-in checks the selected account's entitlement and can activate an existing grant automatically. A different account does not inherit the previous account's saved license. An account with no grant must start a trial or activate a purchased product.

> **Two different codes:** the eight-digit code signs you in; PS3R assigns your purchase. Never send a sign-in code to support. The payment email address alone does not assign the purchase to an HRL account. If delivery is delayed, contact support with your transaction reference before buying again.

04 / LICENSE MANAGEMENT

Offline use and computer slots

A full license is for one user on up to **three of that user's active computers**. Activate each computer separately. A valid installed full license works offline without periodic sign-in; an account session ending or an API outage alone does not end it. A refresh/check date is separate from the full license's duration. A trial retains its own expiry.

Activate a computer without internet

1. On the offline computer, open **Offline** → **Create .ps3req** and save the request file.
2. Move it to an online computer with PSynth3. Open **Offline** → **Load .ps3req**.
3. Sign in through Account, then activate the purchased entitlement or deliberately start the trial for the requested computer.
4. Return to Offline and choose **Save .ps3lic** after the certificate is prepared.
5. Bring that file to the original computer and choose **Import .ps3lic**.

The certificate belongs to the computer identified in the request. The helper computer does not need to install that certificate. The Offline tab also offers an activation-mode choice; use **Apply activation mode** to complete a supported change. Changing mode does not restart a trial.

Release a computer slot

Save your work, open License and click **Deactivate this computer**. Click it again within 10 seconds to confirm. Successful deactivation frees the slot and stops licensed audio on that computer. **Sign out** is a separate action and does not release a slot.

If a computer or mailbox is lost, or the account was deleted, contact support. Recreating an account with the same email does not automatically recover the previous library. Recovery verifies purchase rights and preserves the same entitlement and device history. Do not edit or copy installation identity and license files to manage slots.

Emergency unlock imports a publisher-issued, signed `.ps3unlock` under the product-continuity procedure. Use it only when supplied for that purpose. It is separate from normal offline activation.

05 / NAVIGATION

Finding your way around

Every page shares the header navigation. Select a named page directly or use the page arrows. Switching pages and changing the displayed oscillator or filter selects what you edit; the other sources continue playing.

Page	Use it for
HOME	Four-source overview, Vector Core, filters, Sound DNA, scenes, modulation and quick macros/FX.
SYNTH	Voice and oscillator controls, AMP envelope, filter access and on-screen keyboard.
WAVE	Search, preview, import and assign wavetables.
MOD	LFOs, modulation envelopes and the modulation matrix.
TONE	Filter models, warp, oscillator engines, FM operators and unison character.
FX	The 16-slot effects rack, selected-effect editor and FX presets.
OUTPUT	Final Finish shaping, output meters, mono checks and signal flow.
MSEG	Two editable multi-segment modulation shapes.
ROUTING	Oscillator/filter paths, Vector Motion, stereo routing and preset audio quality.
MACROS	Eight performance macros and MIDI/MPE configuration.
ARP	Arpeggiator, chord memory and the 32-step sequencer.

Editing controls

Drag knobs to adjust them; hold `Shift` for fine rotary movement. Use the numeric field for exact entry. Where supported, double-click a knob to restore its default. Hover for a tooltip. Use **OPTIONS** → **Undo / Redo** to step through edits.

A control can be inactive because its engine, filter model, sync mode or scene does not use it. For example, WT POS applies to Wavetable, a synced LFO uses DIV, and an absolute scene at 100% depth can own a parameter. See the tooltip and the relevant chapter before changing the sound's structure.

Appearance and readability

OPTIONS → **Language** changes the interface language. This manual uses the English labels. **Skin** changes the visual theme. The bottom-right scale selector offers 75%, 90%, 100%, 125% and 150%. **A+ / Text size** changes text independently, from 100% to 130%.

Visual feedback controls animation quality. Off gives a static interface while manual values and essential meters remain usable. Audio modulation continues with animation off or the editor closed.

On-screen keyboard and Latch

On SYNTH, enable **LATCH** to hold notes clicked on the on-screen keyboard while editing other pages. Click a held key again to release it. **RELEASE** releases the owned notes with normal envelope and FX tails and leaves Latch enabled. Incoming MIDI and computer-keyboard notes remain momentary.

Disabling Latch, recalling a sound or project, Panic and closing the editor release its notes. Latch and its held notes are temporary and are not saved in the sound or project.

06 / SOUND LIBRARY

Presets, comparison and variation

Find and load a sound

Click **BROWSE** or the preset display. Search by name or metadata and narrow the list by Factory/User source, type or bank. Additional filters include character, genre, brightness, motion, CPU and MPE. Hidden additional filters can remain active; use **Reset filters** when expected results are missing.

A single click selects a row and displays its details. Click **LOAD** or double-click to change the sound. Favorites and Recents help you revisit sounds and remain separate from the patch itself.

Save and manage your library

SAVE stores the current sound as a User preset with its name and metadata. Factory entries remain read-only. Use **SAVE / MANAGE** for the name, type, bank, author, tags, description and character information. Managing another stored User preset can edit its metadata without loading its sound.

Rename preserves an existing User preset's identity, including its favorite/history association. Duplicate creates a new identity. Delete removes the selected User file; deleting the currently loaded User preset falls back to Init. Keep a backup before removing sounds.

Compare two versions

Open **OPTIONS → Compare A/B + Random / Mutate**. **CAPTURE A** and **CAPTURE B** store sound snapshots; **RESTORE A/B** recalls them. **SWAP A/B** exchanges the stored snapshots without changing the current sound.

Comparison snapshots are temporary. Another preset, Init or project recall clears them, and their separate A/B history is not saved with your project. Save a User preset for every version you want to keep.

Randomize and Mutate

RANDOMIZE explores new variations; **MUTATE** makes more restrained changes around the current sound. Amount controls the extent, and the numeric seed makes variation repeatable from the same starting sound. Lock OSC, FILTER, MOD, FX, PERF or VOICE sections to preserve them.

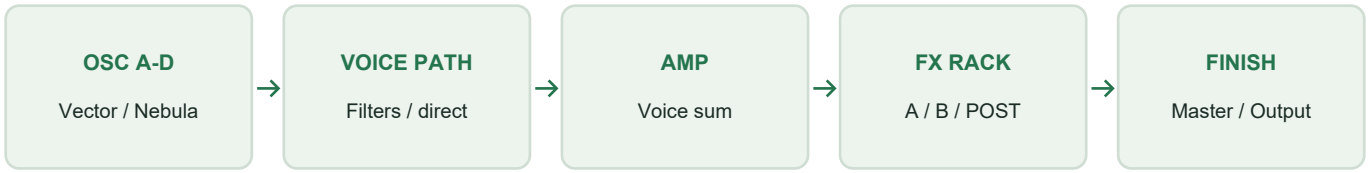
The current variation tool can include oscillator waves and wavetable banks as well as continuous controls. It preserves protected configuration such as MIDI assignments, routing and quality. The same seed, starting sound and available wavetable library reproduce the same variation. On the first variation, an empty comparison A captures the starting sound; B captures the result. Use Restore A or Undo if you prefer the original.

Missing wavetable dependencies

User presets reference their required wavetables. If details show **MISSING**, open SAVE / MANAGE. **LOCATE MISSING** lets you supply the original WAV for the first missing dependency. **RELINK FOLDER** scans a moved library for unique exact filename matches. Ambiguous matches are skipped. Back up the User wavetable library with your presets.

07 / ARCHITECTURE

How the sound travels



Simplified main path. Sub, noise and ring join the voice path. ROUTING and OUTPUT show the active filter topology.

A voice is a played note, containing its oscillator, filter and envelope state. The four oscillator sources can mix conventionally or through Vector Core. Per-voice processing ends in the AMP envelope; voices then sum into the global FX rack. Finish is an optional stage after FX and before Master.

This explains several useful distinctions: a Poly LFO can move each note independently; a global effect processes the mixed notes; AMP Release determines how long an individual note stays audible; delay and reverb can continue after that note ends.

08 / SOURCES

Oscillators and FM

OSC A-D each have independent level, pan, tuning and engine selection. SYNTH's compact selectors change the visible source controls. Open **SYNTH → ENGINES / FM** or **TONE → OSC ENGINES** for engine selection.

Engine	Character and main controls
Wavetable	Reads the selected bank. WT POS scans its frames; use WAVE to choose or import a bank.
Vintage	Classic Saw/Pulse/Triangle/Sine sources with Character and slow tuning Drift.
Hard Digital	Phase-offset waveform layers for a sharper digital character.
Electric	A blend of the fundamental and selected harmonics, shaped by Character.
FM Operators	A four-operator sine system with ratios, ADSR envelopes, six algorithms and index modulation.

Use coarse tuning for semitone intervals and fine tuning for cents. Unison layers copies within a note; Detune and Stereo Spread widen that stack. More unison increases CPU demand without increasing the note-voice count. Phase and random-phase controls change how oscillator cycles begin; use more consistent phase starts for repeatable transients and more variation for a looser ensemble.

VOICE mode selects Poly for chords, Mono for single-note playing or Legato for connected single-note phrases. The Retrigger choice affects how notes restart envelopes/oscillators, and **GLIDE** sets portamento time. Compare these while overlapping notes to hear their effect.

WT POS is inactive outside Wavetable. Procedural engines use **Base Wave**, **Character** and **Drift**. Warp shapes phase using Off, Bend +, Bend -, Asym, PWM or Fold where supported; it is inactive for FM Operators. Source-wave displays are reference previews and do not represent every live modulation or envelope.

The four FM operators

Open **TONE → FM OPERATORS**. Enable FM for the desired OSC A-D; switching its FM toggle off restores that oscillator's previous source. The four operators have **Ratio**, **Level**, **Attack**, **Decay**, **Sustain** and **Release**. Ratio is relative to the played note; 1 is the fundamental, 2 an octave above.

The algorithm diagram shows which operators modulate others and which reach the output. **Index** sets modulation depth and **Feedback 4** feeds operator D back into itself. Try low Index first, then increase it for

brighter sidebands. **Index Mod Source** and signed **Mod Depth** apply an LFO, modulation envelope, macro or velocity to Index.

The operator-settings bank is shared by oscillators using FM, while their tuning, phases and envelopes run independently. Drag the A/D/S/R handles to edit the operator envelopes. Hold Shift for precision, press Escape to cancel a drag, or select a handle and press Enter for exact entry.

Set AMP Release long enough to hear the operators' release tails. Start with one FM oscillator and Unison 1. HIGH quality can help bright FM sounds; large ratios, Index, feedback, unison and polyphony increase DSP demand.

Cross-modulation, sub and noise

The separate oscillator cross-modulation path provides OSC B → A phase modulation, ring modulation and oscillator sync. This is independent of the four-operator FM engine.

On HOME, **SUB / NOISE** opens the sub waveform/octave and the sub/noise levels inside Sound DNA. Sub offers sine or square. Noise includes White, Pink, Brown and additional procedural textures. Return with DNA or Escape. Hiding this panel does not mute its sources.

09 / WAVE LIBRARY

Choose and import wavetables

1. Open **WAVE** and choose the destination **OSC A, B, C or D**.
2. Search or filter Factory/User entries, then select a wavetable.
3. Use the speaker/**AUTO** switch for automatic audition, or the triangle to replay the selected table.
4. Click **LOAD TO OSC** or double-click the entry to assign it.
5. Play and adjust that oscillator's WT POS. Add a small LFO route to WT POS for motion.

Audition is a dry C3 note scanning the converted table for about 1.8 seconds. Selecting a row for preview leaves your oscillator assignments and preset unchanged. Preview bypasses preset FX, follows Master attenuation/mute and is discarded during non-realtime export. Leaving WAVE, disabling audition or using Panic cancels it.

Import your own WAV

Use **Import** and select a WAV file. PSynth3 analyses frames, converts them to 2048-sample frames and creates the playback table. A successful import adds the file to the User library and assigns it to the currently selected destination oscillator. The result is a wavetable derived from the source, so its sound can differ from playing the original WAV as a recording.

To use part of a source, adjust its displayed time range and choose **CREATE REGION**. This saves a separate library WAV; use LOAD TO OSC to assign it. The original source and currently loaded sound remain unchanged until you load the new entry.

Deleting a User WAV can affect sounds that depend on it. Read the deletion confirmation and keep your original sources. A saved `.psynth3preset` references wavetable dependencies, so include the required User WAVs when moving your own sounds between computers.

10 / PERFORMANCE

Vector Core, motion and scenes

On HOME, move the XY point in **SURFACE** or **ORBIT**. The four scene points A-D define the blend. Waveform and output displays are viewing tools; clicking a waveform does not move XY. The result depends on the chosen scene mode.

Mode	What XY blends
OSC MIX	The four oscillator contributions. MORPH at 0% retains independent levels; at 100% it applies the full equal-power vector crossfade.
TONE	Corner values for wavetable position, Filter 1 cutoff, Sculpt amount and Filter 1 drive.
FX	Corner values for distortion drive and delay/reverb/chorus mixes in existing active effects.
CUSTOM	Eight assignable target lanes, each with separate values at A/B/C/D.

DEPTH blends the base sound with the scene result. At 0%, the scene has no effect; at 100%, scene values have full influence. TONE and FX preserve independent oscillator levels. An FX scene needs the relevant effect already present and enabled; it does not add or reorder effects.

Build a scene

1. Open **SCENES** in HOME's modulation area and choose a mode.
2. Select point A, B, C or D to edit that point's values. **CAPTURE** copies the base patch controls to the selected point; it does not record instantaneous LFO or envelope movement.
3. For CUSTOM, choose each target and set its values at all four points. Off disables a lane. Curves LIN, IN, OUT, SMTH and STEP shape interpolation.
4. Move the points on the small scene map or main Surface/Orbit display. **GO TO** moves XY to the selected point; **RESET POINTS** restores this mode's point layout.

5 Raise Depth and move XY while playing. Save the completed sound as a User preset.

OWN XY allows each scene mode to remember its own base position; turning it off uses the shared Vector X/Y. Starting Points provide ready-made mappings. Double-click a selected scene name to rename it; Scene Options provides copy/paste and colours. If several Custom lanes share a target, the last matching lane takes precedence.

Scene ownership and manual edits

An absolute scene at 100% depth can fully control a parameter. Its base knob can then be inactive. For filter cutoff, use the **SCENE / MANUAL** switch to hand cutoff back to the base control; other scene lanes remain active. Some Performance Scenes sounds use relative Custom controls, allowing base knobs to offset the scene instead. See Filters.

Animate the vector

Vector Motion offers **Orbit**, **Figure Eight**, **Diamond** and **Random Smooth**, with free rate or tempo sync, X/Y depths, phase, direction and retrigger options. It offsets the base XY position. Use ORBIT to see its motion path. Audio motion continues in other views and with visual feedback disabled.

Scene TONE/FX/CUSTOM processing is global. Poly modulation of Vector X/Y belongs to oscillator mixing and does not create independent per-note copies of the global FX rack or scene processors.

Vector Sculpt

Open **DETAILS** under Vector Core for Sculpt. Off leaves the source unchanged; Sharpen, Round, Flatten and Invert apply different waveform transfers. Amount and vector position determine their influence. Compare at a modest level, particularly when combining Sculpt with oscillator Warp, drive and scene modulation.

11 / TEXTURE

Sound DNA and Nebula Cloud

Sound DNA gives three broad ways to reshape a patch without rebuilding it.

Control	Effect on the sound
MASS	Adds sub weight and gently reduces the main oscillator levels to make room.
GRAIN	Increases the existing OSC B → A phase-modulation and ring contributions.
MOTION	Slowly scans the four wavetable positions with different directions and depths.
EVOLVE / KEEP LOW	EVOLVE varies the three DNA values as one undoable action. KEEP LOW preserves MASS.

At zero, the DNA additions are neutral. The display shows a DNA preview at rest and actual post-FX/master signal while sounding. Auto Scale affects the drawing's height, not output volume.

Nebula Cloud

Click **NEBULA** in Sound DNA to open a separate granular wavetable layer. **AMOUNT** blends the main oscillator portion into the cloud; 0% bypasses it. **SIZE** controls grain duration from 15 to 250 ms. **SPREAD** adds pitch and pan variation. **TRAVEL** varies and scans the wavetable frame position around the current WT POS.

Nebula reads wavetable cycles. It does not play arbitrary stretches of a long imported recording. It follows oscillator tuning, levels, pan, vector weighting and filter routing, then passes through the voice filters and AMP envelope. Sub and noise remain separate.

Try Amount 20-40%, a medium Size and low Spread before adding Travel. Higher quality uses more grains and more CPU. Closing the Nebula panel leaves the layer active; set Amount to zero to remove it.

12 / TONE SHAPING

Filters and routing

PSynth3 has two filters. Use HOME for direct controls, TONE for model details and ROUTING for the full topology. The model, response and slope determine which controls apply.

Cutoff sets the filter frequency; **Resonance** emphasizes its characteristic region; **Drive** changes input colour; **Keytrack** makes frequency follow note pitch; **Mix** blends filtered and dry signal. Available models include Clean SVF, Ladder, OTA, Comb, State Variable and Formant. Formant uses vowel/morph settings rather than ordinary cutoff behaviour. Legacy Type can be disabled when the active model uses its newer response controls.

Edit the HOME filter graph

Drag horizontally for cutoff and vertically for resonance. Hold `Shift` for precision; `Escape` cancels the drag. Enter or double-click opens exact cutoff entry where applicable. Pause the graph with its pause control, right-click or Space; this pauses the display without stopping audio.

Select the path

Each oscillator can feed **Filter 1**, **Filter 2**, **Both** or **Direct**. Global routing supports parallel and serial directions, plus a Split override. In serial operation, **Strict Chain** passes one filter into the other; **Legacy Inject** also retains the filters' direct oscillator inputs. Read the ROUTING diagram while editing to confirm the intended path.

For a clear parallel example, set both filters to an active low-pass response, route an oscillator to Both, and set different cutoff values. Filter 2 often starts in Bypass, so changing its cutoff alone may have no effect.

Stereo filtering

STEREO ON/OFF enables each filter's left/right cutoff separation. **L/R SPREAD** sets the interval between channels; 12 semitones makes one octave of separation. Turning stereo off preserves the spread setting and assignments for later reuse.

ROUTING's **F1 / F2 PAN** spreads the two filter branches in Parallel/Split. It is separate from left/right cutoff spread and is inactive in a serial chain. Always check wide settings with Output's Mono Monitor.

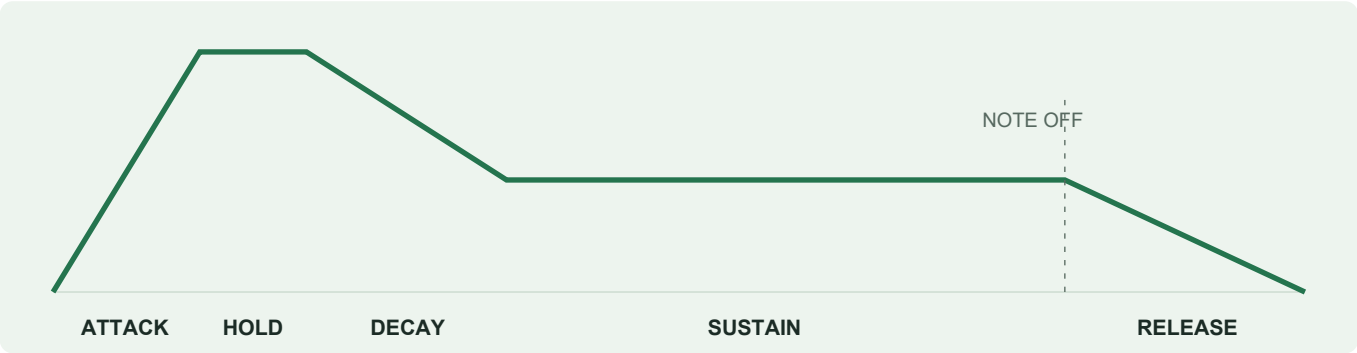
When a scene owns cutoff

At full depth, a TONE or absolute CUSTOM scene may set cutoff completely. HOME, SYNTH and the Filter 2 routing controls show a **SCENE / MANUAL** switch when applicable. Choose MANUAL to take control starting from the scene's effective frequency; choose SCENE to restore scene control.

Relative Custom scenes let base controls adjust values relative to scene A. Older absolute scenes keep their original behaviour. Bypass filters and unsupported engine controls can also disable knobs, independently of scene ownership.

13 / MOVEMENT

Envelopes and LFOs



Envelope stages shown schematically; sustain duration depends on when you release the note.

Four envelopes

ENV 1 / AMP controls the note's audible lifetime. **ENV 2-4** are modulation envelopes. The stages are Attack, Hold, Decay, Sustain and Release: rise to the peak, optionally hold, move to the sustain level, remain while the note is held, then release from the current level after note-off.

Attack/Decay/Release curves reshape those stages. Velocity amount changes the envelope's response to playing strength. Retrigger behaviour determines whether a new note starts from zero or the current level. **LOOP** repeats Attack/Hold/Decay while held; note-off starts Release.

A release needs a nonzero envelope level to decay from. An ENV 2-4 with zero sustain may already have reached zero before you release the key. Its long Release also needs a long enough AMP Release to remain audible. FX tails can continue independently after the voice ends.

Four LFOs

LFO 1-4 offer Sine, Triangle, Saw Up, Square, Saw Down and Sample & Hold. Choose free **RATE** in Hz or tempo sync with **DIV**. When sync is active, the free Hz control is disabled. Phase sets the cycle's starting position; retrigger options include Off, Note and Transport.

Delay postpones modulation after the trigger, **Fade** brings it in gradually and **Slew** smooths abrupt changes. Choose bipolar output to move above and below the centre or unipolar output to move in one direction.

Poly scope runs modulation per note. **Global** scope shares it across the instrument. Use Global when targeting shared effects. Creating a generator does not assign it to a destination: add a route in the matrix or drag its source handle to a supported control.

14 / CUSTOM MODULATION

MSEG shapes

The two Multi-Segment Envelope Generators let you draw modulation beyond a standard envelope or LFO. Select **MSEG 1** or **MSEG 2**, then choose up to **32 points**.

1. Select **One Shot**, **Loop** or **Envelope**. One Shot traverses the shape; Loop repeats the selected region; Envelope uses the sustain point until note release.
2. Choose **Free** duration or **Sync** and a division. Select retrigger, Global/Poly scope and Bipolar/Unipolar output.
3. Drag points to shape the curve. Use the grid for regular spacing, or the selected point's time/value fields for exact entry. Interior points stay between their neighbours.
4. Choose a segment and set Smooth, Linear or Step. Smooth uses the curve control; Step creates abrupt level changes.
5. Set loop start/end or the sustain point as appropriate, then assign the MSEG to a destination through MOD MATRIX.

For rhythmic filter movement, start with Loop, Sync 1 Bar, unipolar output and a small positive route to cutoff. To drive a global FX parameter, change Scope to Global first. Use smoothing in the matrix if stepped changes are too sharp.

15 / CONNECTIONS

The modulation matrix

Open **MOD → MOD MATRIX** or **OPTIONS → Open full modulation matrix**. A route connects a source, an optional Via source and a destination. Signed Amount sets its depth and direction.

Field	Purpose
ON	Enable or bypass this route without discarding its settings.
SOURCE	Select an LFO, envelope, MSEG, macro or performance source.
POLARITY	Use the source's native range, force bipolar/unipolar or invert it.
VIA	Scale the route with another source, such as the mod wheel.
DESTINATION	Select an oscillator, filter, vector, amplitude or supported FX control.
AMOUNT	Set depth. Negative values reverse the route's direction.
CURVE	Shape the response between source value and destination change.
SMOOTH	Soften rapid changes in the modulation signal.

Example: a filter sweep controlled by the wheel

1. Start with an active low-pass filter and lower its base cutoff.
2. Set a slow triangle LFO. In a matrix row, choose it as Source and Filter 1 Cutoff as Destination.
3. Add a moderate positive Amount. Hold a note and confirm the sweep.
4. Choose Mod Wheel as Via. The wheel now controls the sweep's depth.

Available performance sources include velocity, release velocity, key tracking, note random, gate, pitch bend, pressure, assigned MIDI CC, Vector Motion and MPE expression. Group destinations can move several oscillators or both filters together.

FX routes require **Global** sources. If a route is blocked, switch the LFO/MSEG scope to Global or select a macro. FX destinations belong to a stable slot; reordering the rack preserves that slot's identity. Changing its effect family can give the same numbered control a different meaning, so review its routes afterward.

Live control feedback can show the effective value after scenes and modulation, while editing changes the base value. A moving display therefore need not mean that host automation is writing the base knob.

16 / EXPRESSION

Macros, MIDI, MPE and hardware XY

Eight macros

Use the eight macros for the main performance controls of a patch. A macro can feed several matrix routes, combining changes such as cutoff, wavetable position and effect mix. Assign a macro as Source, then give each destination its own signed depth. Factory sounds already provide useful mappings.

Choose **EDIT ASSIGNMENTS** to select a macro, rename it, set its colour and edit its routes. For a selected route, MIN is its contribution at macro 0% and MAX its contribution at 100%; MIN greater than MAX reverses the movement. Choose Linear, Exponential or S-Curve response. Selecting a route for editing leaves the other assignments active. **DONE / PLAY MACROS** returns to the performance view.

To connect a hardware knob, choose the macro's **LEARN** and move the desired MIDI CC. **CLEAR CC** removes the controller mapping. Macro names and colours belong to the sound; host automation continues to identify Macro 1-8. Hardware mappings are separate from the sound's creative assignments.

Configure MIDI input mode, channels, pitch-bend ranges and expression on MACROS/MIDI. Choose Omni, Channel, MPE Lower or MPE Upper as appropriate. MPE Lower uses master channel 1; MPE Upper uses master channel 16. Match member-channel count and master/member bend ranges to your controller. Member pressure and CC74 timbre are per-note when the host forwards them; shared FX remain global.

LEARN MOD CC assigns the generic MIDI CC modulation source independently of macro learning. Sustain and all-notes/sound-off controllers are reserved. Pitch bend already affects note pitch directly; a matrix route from Pitch Bend to pitch adds another contribution.

Connect a hardware XY pad

1. Enable the controller's MIDI input in the DAW or standalone settings and make sure controller messages reach PSynth3.
2. Open **HOME** → **MIDI XY** or **OPTIONS** → **MIDI XY**.
3. Click **LEARN** for X and move horizontally. Learn Y by moving vertically.
4. If needed, select **Calibrate**, move through the full range of both axes, then click **Apply**. During calibration, incoming movement does not move the sound's XY point.
5. Use **Invert** to reverse an axis or **Reset range** to restore its full range. The MIDI XY switch temporarily disables control while retaining the assignment.

Supported axis messages include ordinary CC, 14-bit CC pairs, pitch bend and channel pressure, with channel filtering or Omni. **CC 16 / 17** is a shortcut for controllers configured to send those numbers. NRPN, RPN and SysEx are not decoded by this XY panel. Assignments persist across presets and subsequent instances.

AUTO DEPTH can raise the relevant vector/scene depth on deliberate learned movement so the gesture is audible. If a pad moves the display but not the sound, check its mode, depth, source levels and scene targets.

Fix Level

Fix Level replaces incoming note velocity with a chosen value from 0-127. It applies to MIDI, on-screen playing and ARP/sequencer notes. At zero, new notes are silent. Disable it when you want playing dynamics to follow your controller.

17 / PATTERNS

Arpeggiator, chord memory and sequencer

Open **ARP**. These performance generators create note patterns from incoming playing. Your host supplies tempo and transport position when available; **TEMPO** is used for standalone or fallback timing.

Arpeggiator

Turn ARP on and hold notes. Choose **Up**, **Down**, **Up/Down**, **Random** or **Order**. RATE sets the subdivision, OCT the octave span, GATE the note length and SWING the rhythmic offset. Start at 1/16 with a moderate gate, then change mode while holding a chord.

Chord memory

Enable CHORD and set its four stored intervals in semitones. TRANS shifts the chord. For example, 0, 4, 7 and 12 gives a major chord with an octave. Turn CHORD off when you want each input note to remain a single note.

32-step sequencer

Enable SEQUENCER, set SEQ RATE and LENGTH, and edit the two 16-step pages. Each step has **Pitch**, **Velocity**, **Gate**, **Probability**, **Ratchet** and **Mod**. Probability introduces skipped events; Ratchet repeats within a step.

The Mod lane writes **Macro 8**. Use the modulation-targets control or matrix routes from Macro 8 to animate the sound. Account for existing Macro 8 assignments: the sequence drives those destinations too.

Copy/Paste, Clear, Random and Rotate help build variations. Eight pattern banks can be stored and loaded and are retained with the sound/project. Save a User preset after editing a pattern you want to reuse.

18 / PROCESSING

The 16-slot effects rack

The FX page provides up to **16 effect slots**. Use **Add Effect**, select a family, then select its row to edit it. Every slot has its own parameters, bypass, Input, Output and Mix. You can reorder, copy, paste and reset slots. HOME's FX view provides quick rack access.

The catalogue includes modulation, delay, reverb, pitch/harmony, distortion, EQ, stereo, dynamics, lo-fi, granular and spectral processing, plus Phase Reactor, Mlizer and Warmizer. Select a family and mode for its named controls. Use Mix for dry/wet balance and Output to compensate a large level change.

Choose an effect

Effects	Useful controls and applications
Distortion · Fuzz / Drive	Add harmonics with Drive and shape brightness with the available tone controls. Fuzz / Drive offers Fuzz, Hard Clip, Rectifier and Multiband modes. Compare output levels after adding gain.
Chorus · Dimension · Chorus / Ensemble	Layer modulated delays for width and ensemble movement. Start with low Depth/Mix, then adjust Rate, Delay and Width where available.
Phaser · Phaser Extended	Create sweeping phase notches. Extended adds stage count, centre frequency, stereo phase and waveform choices. Feedback intensifies the sweep.
Flanger · Flanger Extended	Short swept delays give comb-like movement. Extended includes Classic, Through Zero and Negative modes. Delay, Depth and Feedback strongly affect colour.
Delay · Character Delay	Repeat the sound using Time/division and Feedback. Character Delay includes Tape, BBD, Reverse, Multi-Tap and other feedback/playback characters; Tone controls repeat brightness.
Reverb · Space Reverb	Add room and sustained space. Adjust Decay, Size, damping and predelay as available. A small Mix or send level often keeps rhythmic sounds clearer.
3-Band EQ · 4-Band Parametric EQ	Shape frequency balance. Parametric EQ provides four bell bands with Frequency, Gain, Q and individual band enable controls.

Effects	Useful controls and applications
Compressor · Compressor Extended	Control dynamics with Threshold, Ratio, Attack and Release. Extended adds peak/RMS detection, auto-release modes, Knee, Makeup and detector high-pass filtering.
Limiter · Lookahead Limiter	Control output peaks. Lookahead Limiter provides Threshold, Ceiling, Release and sample/inter-sample detection modes with reported latency. Place it in POST to process the combined rack.
Phase Reactor	Dispersive phase colour and nonlinear shaping. Explore Twist, Body, Bite and Coupling gradually; compare Keep Low and quality/character choices.
Mlizer · Warmizer	Mlizer adds metallic/resonant colour with Metal, Tone, Attack and Raw. Warmizer combines saturation, body and dynamic pressure with Heat, Body, Pressure and Tone. Keep Low helps retain low-frequency weight.
Pitch / Harmony	Pitch shifting, chromatic/diatonic harmony, octaves, detune, doubling and crystal echo. Set Shift/Steps, voice count and the root/scale for diatonic modes.
Stereo Tools · Motion / Ring	Stereo Tools covers Width, Haas, Doubler, Mono Bass, Mid/Side and Polarity. Motion / Ring includes tremolo, auto pan, vibrato, rotary, auto wah, ring modulation and frequency shifting.
Lo-Fi	Bitcrusher, Sample Reducer, Cassette, Vinyl and VHS colour. Bits/sample rate affect digital texture; Wow, Noise, Crackle and Dropout affect instability and wear.
Granular / Glitch · Spectral / Formant	Granular / Glitch reshapes captured sound with size, pitch, density, spray, speed and hold. Spectral / Formant provides spectral freeze or formant shifting with blur/tilt controls.
Dynamics Tools	Gate, Expander, Multiband Compressor, Dynamic EQ and Transient Shaper modes. Start with Threshold/Ratio and time controls, then adjust crossover frequencies where relevant.

Three routing topologies

Routing	Behaviour
Linear	A and B slots form one ordered chain. POST slots run afterward.
Parallel A/B	A and B receive the rack input in parallel. Their outputs blend with A/B balance, followed by POST.
Send/Return	A is the insert chain. SEND feeds its output into B, which runs wet. RETURN and DRY set the combined level before POST.

Assign each slot to **A**, **B** or **POST**. POST uses the same 16-slot budget and runs after the main rack combination. Put a final compressor or limiter there when it should process the combined branches. In Send/Return, B's stored Mix remains available for other topologies but the send path uses fully wet processing.

Time, space and hold controls

Delay and modulation families can provide host sync; when enabled, set the division instead of free time/rate. Space Reverb includes Room, Hall, Plate, Spring and creative modes such as Cosmic, Shimmer, Reverse and Gated. Reverb visualizations illustrate the selected settings; output meters show the actual signal level.

Space and Spectral have **Freeze**; Buffer has **Hold/Stutter**. Momentary works while held, and Latch toggles the state. Configure the slot's CC and latch behaviour for MIDI performance. Use **Clear FX tails / holds** to stop stored tails/holds without stopping currently played notes.

EQ, quality and modulation

In Parametric EQ, drag a band point for frequency/gain and use the wheel for Q. A slot's HIGH option is available for families that support it and increases processing quality and CPU cost independently of the synth's live quality policy.

Modulate FX using Global LFO/MSEG sources or macros. Routes follow the slot identity; after changing the family, check the destination control's meaning. Pitch's diatonic tracking is intended for monophonic material, and granular time stretching is a texture effect.

FX presets and A/B

PRESETS provides effect starting points and rack examples including Ambient Send, Drive + POST Master and Parallel Texture. Save a single effect or rack as `.psfx`. These files change the effect state rather than the oscillator/filter patch or its modulation assignments.

STORE A and **A/B** compare one slot's settings; this temporary slot comparison is separate from whole-sound Compare A/B. Save an FX preset to retain a version. **MATCH** slowly compensates rack energy differences for comparison. It is RMS-based compensation, not a loudness meter or limiter.

Some effects introduce latency. PSynth3 aligns rack paths and reports plugin latency to the host. Parallel branches, dry/wet mixing and bypass can therefore retain latency even when a processor is bypassed.

19 / FINAL SOUND

Output, Finish and mono checks

FINISH is an optional stage after the rack and before Master. It defaults to Off. Enable it to shape the final instrument sound, then compare with bypass at similar levels.

Control	Function
BODY / AIR	Broad low/high shelves, each -6 to +6 dB, around 180 Hz and 6 kHz.
DENSITY	Parallel soft saturation for colour and density.
WIDTH	Mid/side width from 0-200%; 100% is neutral.
MONO BASS	Reduces low-frequency side content; 0 is Off, with a maximum frequency of 300 Hz.
GAIN MATCH	Slow, linked RMS compensation. Allow a few seconds for it to settle.
TRIM / MIX	Manual output adjustment and blend between the complete Finish path and original FX output.
MASTER	The final instrument gain, shared with the header control.

Density is a colour processor and Gain Match compares energy; neither is a true-peak limiter. A Master gain value is not the signal's dBFS level. Watch the output meter for the actual result, especially with resonant filters, feedback, distortion and large unison stacks.

Read the meters

Output shows stereo sample peaks, 400 ms RMS, correlation and mono fold-down energy change. **OVER** indicates samples above 0 dBFS; reduce the appropriate source, rack output, Trim or Master. A mono compatibility check is especially useful with wide unison, stereo filters, Haas effects and phase-heavy processing.

> **MONO MONITOR is temporary live audition.** It clears when you leave OUTPUT or close the editor and is ignored during non-realtime export. A realtime bounce can include the live mono monitor, so switch it off before a stereo realtime export.

20 / CPU AND QUALITY

Performance options

Open **OPTIONS** → **Performance / Options** or click **DSP / VOICES** in the footer. This panel controls the instance's resource policy and sound-loading preferences.

Polyphony and voice mode

Choose 4, 8, 16, 32 or 64 note voices. The default is 16. **Use preset limit** follows the sound; a **Force … voices** policy keeps the chosen limit across sounds in this instance. Mono and Legato use one note voice. Unison increases the work inside each note.

Live versus offline quality

The preset's QUALITY on ROUTING offers **ECO 1×**, **NORMAL 2×** and **HIGH 4×**. LIVE QUALITY can follow the preset or force a quality for this instance. OFFLINE EXPORT can use the live choice or a separate forced quality.

The offline choice applies only when the host reports non-realtime processing. A realtime bounce uses live quality. FX families with their own HIGH setting have separate slot quality controls.

Preset locks

Locks can preserve Master Volume, preset Quality/Polyphony, MIDI/MPE configuration or the entire FX rack through preset/Init/sound A/B changes. Manual editing and host automation remain available. A complete DAW project recall restores that project's settings. Locking the FX rack does not lock the new sound's modulation assignments.

Preserve previous FX tails

Enable this option for spillover when changing sounds. One previous rack can decay for up to 30 seconds, ending with a fade; another sound change replaces that older spillover. Previous hold/freeze states are released. Keeping the previous rack temporarily increases DSP demand.

Understand DSP, PEAK and LATE

DSP shows processing time as a percentage of the audio time available, averaged over time. PEAK is the highest callback percentage since reset. LATE counts callbacks over 100%; it is not the audio driver's xrun counter. **RESET METERS** clears these observations.

If the sound crackles, reduce unison/polyphony, simplify expensive FM/Nebula/FX processing, use a lower live quality, or increase the host buffer. Reduced visual feedback can also ease interface load. Check your actual playing session: no voice count guarantees realtime performance on every computer.

Clear FX tails / holds resets stored effects while leaving held synth notes playing; those notes can feed effects again. **Panic** also stops synth notes and clears sustain/runtime performance state.

21 / KEEP YOUR WORK

Projects, presets and backups

Save both your DAW project and reusable User presets. A project recalls the plugin's sound and instance policies; a portable sound preset focuses on the sound. Browser history, some controller preferences and temporary audition/comparison states have their own lifetimes.

Item	What to keep
DAW project	Save in your host for instrument state, automation and the rest of your arrangement.
.psynth3preset	A reusable instrument sound, with its sound-scoped patterns, scenes and rack state. Keep referenced User wavetables too.
.psfx	A reusable single-effect or rack setup.
User content	Back up your Presets and Wavetables folders and original imported sources.
Temporary state	Whole-sound/slot A/B memories, keyboard Latch and Mono Monitor are not a substitute for a saved sound.

User content is stored under `%APPDATA%\Home Records Label\PSynth3`, including `Presets\User` and `Wavetables`. Type the folder path in Windows Explorer to locate your library. Updates and uninstallation retain user content and activation, but maintain your own backups.

When moving a music project to another computer, install PSynth3, activate that computer within your license limit and copy the required User content. Use the dependency-repair workflow if files have moved. License certificates are not ordinary sound-library assets.

Before updating an important project, keep a project copy and its current installer. Newer features may require the newer plugin version. To retain the exact sound of a finished arrangement, also keep rendered audio stems.

22 / TRY IT

Four sound recipes

Start each recipe from Init or a new saved copy. Keep the output meter visible and save the result as a User preset.

A warm, playable bass

1. Use OSC A's Vintage engine with Saw or Pulse. Start with Unison 1 and lower the oscillator an octave if needed.
2. Select an active Ladder low-pass filter. Lower cutoff, add modest resonance/drive, and use a short AMP attack with a controlled release.
3. Route ENV 2 to Filter 1 Cutoff with positive Amount. Use fast attack, short decay and low sustain for a pluck.
4. Add a little MASS or sub level. Check in mono before increasing width.

An evolving vector pad

1. Load different wavetables into A-D and give the active sources audible levels.
2. Use a slower AMP attack/release, select OSC MIX and raise Morph.
3. Enable slow Vector Motion with Orbit or Figure Eight. Add gentle WT modulation.
4. Add moderate Nebula Amount/Travel, then a reverb slot. Reduce polyphony or unison if DSP rises too far.

A bright FM key

1. Enable FM on OSC A only, with Unison 1. Pick a simple algorithm with an audible carrier.
2. Start at low Index and simple ratios such as 1 and 2. Raise a modulator level and Index gradually.
3. Use short modulation-operator decay for a bright transient and a longer carrier decay for the body.
4. Allow enough AMP Release, add a subtle delay and compare NORMAL/HIGH at similar output level.

A scene-controlled ambient send

1. Use Send/Return routing. Place a mild colour effect in A and delay/reverb in B.
2. Adjust Send, Return and Dry; place any final combined-signal dynamics in POST.

3 Create Custom scene lanes for an A-chain effect's Mix and the filter cutoff, with contrasting A-D values.

4 Learn the hardware XY pad, raise scene depth and move between points. Capture a sound A/B comparison before more extreme edits.

In Send/Return, B is forced wet, so use the rack's Send/Return levels for its balance. If you want scenes to vary each slot's dry/wet Mix directly, use Linear or Parallel instead.

23 / PROBLEM SOLVING

Troubleshooting

Symptom	Check
PSynth3 is missing in the DAW	Use a 64-bit VST3 host, scan the chosen parent folder, check the host's blocked-plugin list, and confirm that the complete bundle is installed. Restart Windows first if setup requested it.
The instrument opens but is silent	Check License status, track monitoring/MIDI routing, audio output, Master, oscillator levels and AMP sustain. Fix Level at zero silences new notes. Compare with a known working Factory preset.
Some notes disappear	Check Mono/Legato, the voice limit, long releases, sequencer Probability and note/track routing. Reduce layering or increase polyphony within the CPU budget.
Crackles or dropouts	Check DSP/PEAK/LATE, raise the audio buffer, reduce unison/voice count, reduce FM/Nebula/FX load or live quality, and test with fewer instances.
A knob is disabled or has no audible effect	Check the selected engine/model, bypass, Mix, sync mode and scene ownership. WT POS needs Wavetable; Detune needs multiple unison voices; full-depth absolute scenes can own controls.
Cutoff will not follow the base knob	Check TONE/CUSTOM scene depth and SCENE/MANUAL. Choose MANUAL for cutoff or reduce scene depth. Check that the filter is active.
XY moves but the sound does not	Check OSC MIX Morph or scene Depth, audible source levels and actual target assignments. FX scenes require existing active effects.
Hardware XY does not move	Check the input port, host CC forwarding, learned message/channel, MIDI XY enable and calibration. Configure supported CC messages if the pad sends NRPN/RPN/SysEx.
An FX route is blocked	Use a Global LFO/MSEG or a macro. Shared effects cannot use a Poly-only source.

Symptom	Check
Release is shorter than expected	The envelope may already be at zero, or AMP Release may end the voice before a modulation/FM release completes. Check all relevant envelopes.
Sound continues after releasing keys	Check keyboard Latch, sustain pedal, AMP Release, FX feedback and Freeze/Hold. Use RELEASE for latch notes, Clear FX for holds, or Panic for all notes and effects.
Preset search looks empty	Reset search and all filters, including hidden filters. Check Factory/User source and favorites-only mode.
A preset reports missing waves	Restore its original User WAVs with LOCATE MISSING or RELINK FOLDER. A preset file does not replace its referenced assets.
A bounce differs from live playback	Compare offline/live quality policies, host non-realtime status and temporary auditions. Turn Mono Monitor off for a realtime stereo bounce.
Activation or email delivery fails	Check the account email, spam folder, network and current panel message. Retry after any displayed wait. Use the sign-in code only for login and PS3R only for purchase assignment.
Three-device limit reached	Deactivate a computer you no longer use. For a lost computer, contact support. Signing out does not release an activation.
Terms version mismatch	Update PSynth3 so it can display the current documents, then review and accept them for the requested account operation.

If a problem persists, reproduce it in a copied project, record the steps and export the local diagnostic ZIP described below. For a purchase problem, include the transaction reference and avoid sending another payment while delivery is being investigated.

24 / MAINTENANCE

Updates and support

Install an update

1. Open the version/**UPDATES** button or **OPTIONS** → **Updates / installer**.
2. Check the available version and release notes. Click **DOWNLOAD INSTALLER** to download it deliberately.
3. Wait for signature, size and SHA-256 verification. Use **SHOW INSTALLER** to find the verified file.
4. Save your work, close all DAWs and PSynth3, then run the installer yourself.

You can disable startup checks, postpone reminders or skip a version. A failed network request or verification leaves the installed version in place. The updater does not silently replace a loaded plugin.

Export a diagnostic report

Choose **OPTIONS** → **Help / diagnostics**, save a local ZIP to a folder you select, and wait for confirmation. Nothing is uploaded automatically. The normal report includes technical settings, local logs and available basic exception information, and excludes account/license data, projects and recorded audio/MIDI.

If the panel cannot open, local logs are under `%APPDATA%\Home Records Label\PSynth3\Diagnostics`. Avoid attaching the entire application-data folder. A basic exception report is not a complete memory dump, and its absence does not rule out a crash.

Contact Home Records Label

Email contact@homerecordslabel.com. Include PSynth3 version, Windows version, host and host version, audio sample rate/buffer size, instance count, the affected preset and exact reproduction steps. Attach the diagnostic ZIP if relevant. For a purchase or recovery request, include the transaction reference.

Do not include one-time login codes, session tokens or license certificates in an ordinary support attachment. Use the agreed support process for any separately requested material.

This manual explains product operation. The EULA, account Terms and Privacy notice are available through the installer/account panel and govern their respective subjects. Open **Account** → **Manage account on the website** for account management.

25 / REFERENCE

Glossary

Term	Meaning
Voice / Unison	A voice is a played note. Unison layers several oscillator copies inside that note.
Wavetable / WT POS	A bank of waveform frames and the position used to read between them.
FM / PM	Frequency/phase modulation used to create new spectral components. PSynth3's operator system is implemented with phase modulation.
Envelope / LFO / MSEG	A triggered stage shape, a repeating modulation oscillator and a user-drawn multi-segment shape.
Poly / Global	Independent per-note modulation or a shared instrument-wide modulation signal.
Base / Effective value	The stored or automated control value and the result after relevant scenes/modulation.
Dry / Wet / Mix	The unprocessed signal, processed signal and their balance.
Insert / Send / POST	Processing in the main chain, a feed to a wet branch, and processing after the rack's main combination.
CC / MPE	MIDI controller messages and MIDI Polyphonic Expression for per-note control.
dBFS / RMS	Level relative to digital full scale and an averaged energy measurement. Neither is the same as the Master knob's gain.
.ps3req / .ps3lic	An offline computer's activation request and its signed license response.
PS3R / Sign-in code	A purchase-assignment code and a separate one-time email login code.