INSTRUMENT DOCUMENTATION / ENGLISH EDITION

PSynth+

User Manual

Original character. More control.

WINDOWS x64 / STANDALONE + VST3



HOME RECORDS
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Contents

Select a title or page number. The footer link returns to this contents page.

01 / Getting started

- Meet PSynth+ 4
- Install and update 5

02 / Your license

- Sign in and activate 6
- Offline use and recovery 7

03 / Instrument

- Find your way around 8
- Controls and displayed values 9
- Oscillator 1: blend the waves 10
- Oscillators 2 and 3 11
- Mixer and output level 12
- Drive, feedback and ladder 13
- Low-pass filter and tracking 14
- Two envelopes, two jobs 15

04 / Performance and movement

- Mono, poly, legato and glide 16
- What Legacy actually does 17
- LFO: give the sound movement 18
- LFO Sync and musical timing 19
- Velocity, aftertouch and DAW 20
- MIDI Learn and Unlearn 21

Contents

Select a title or page number. The footer link returns to this contents page.

05 / Preset library

- Browse factory and user sounds 22
- Save, import, export and delete 23
- Less Is More - Factory 50 24

06 / Standalone

- Audio, MIDI and window size 25
- Keyboard, LATCH and PANIC 26

07 / Workshop and reference

- Four sounds from a small panel 27
- Take a little break: Pong 28
- Troubleshooting 29
- Your files, glossary and support 30

Meet PSynth+

A direct, hands-on synthesizer for basses, leads, plucks and much more.

PSynth+ expands the original PSynth with mono and 12-voice playing, legato, glide, additional tone shaping, tempo-synced modulation and an integrated preset library. The original instrument's character remains available through **Legacy**.

Your first sound

1. Install PSynth+ and complete activation or start the optional trial. See the installation and licensing chapters.
2. In your DAW, load **PSynth+** on a MIDI/instrument track. Alternatively, open the standalone application and choose your devices in **Audio / MIDI**.
3. Open the preset-name menu at the bottom of the instrument. Choose **Factory**, then a category and a sound.
4. Play a few notes at a comfortable monitoring level. Use **MAIN OUT** to adjust the instrument level.
5. Try a bass in **1 VOICE**, a lead with **LEGATO** and **GLIDE**, or a chord in **12 VOICES**. Save an edited sound before loading another preset.

> The standalone application and VST3 plugin use the same instrument engine. Standalone adds audio/MIDI settings, an on-screen keyboard, LATCH and PANIC.

Using this manual

Panel labels such as CUTOFF and ENV AMT are kept as they appear in the instrument. Click a contents entry to jump to a chapter; click CONTENTS in a chapter footer to return. Screenshots show example settings, not required values.

Install and update

Windows x64, with a standalone application and a VST3 instrument for a compatible host.

Requirement	What to prepare
Operating system	64-bit Windows 10 or Windows 11.
VST3 use	A 64-bit DAW or host with VST3 instrument support.
Standalone use	An available audio output; a MIDI keyboard is optional.
Account access	Internet access and access to the email address used for your account.

1. Get the signed installer from the official PSynth+ page or HRL Center.
2. Close PSynth+ standalone and any host using the plugin before installing or updating. Save your DAW project first.
3. Run the installer, choose the wizard language and follow its steps. Install the VST3 component for plugin use and the standalone application if wanted.
4. Open PSynth+ from the Windows Start menu, or rescan VST3 instruments in your DAW if it is not listed yet.

> Keep the installed VST3 component when using standalone: the application loads this engine. Historical technical filenames such as PSynth15.vst3 can remain even though the displayed product name is PSynth+.

Updates and your sounds

HRL Center's **Updates** page checks for new releases. User presets live separately from the installed program. Export important sounds before moving to another computer. The free original PSynth and PSynth2 remain separate instruments.

Official downloads and product information

https://homerecordslabel.com/psynthplus/

Sign in and activate

Activate inside PSynth+ or use HRL Center. A purchase and an activation have different roles.

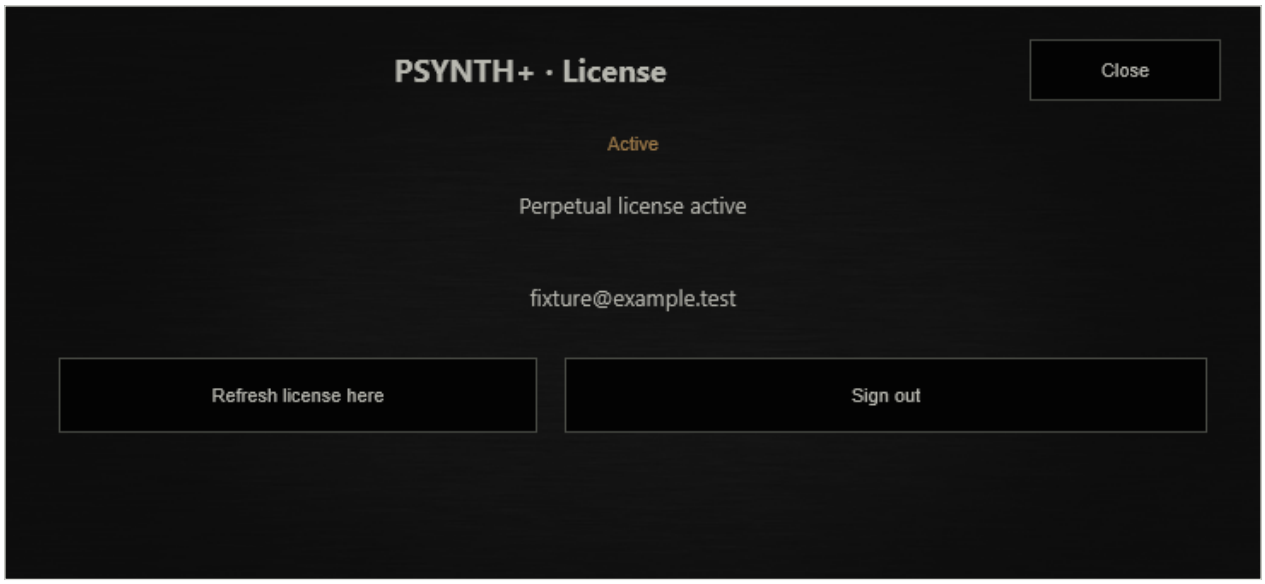


Fig. 01 / The license panel, shown with a synthetic example account.

1. Click **PSYNTH+** at the bottom right of the instrument to open licensing.
2. Sign in with your account email. Request the email code and enter it in the panel; do not use a product purchase code as a sign-in code.
3. If the purchase is already attached to this account, choose **Activate here**. If it is not yet attached, use **Add product with a code** and the product code supplied with your purchase.
4. Check that the panel reports an active perpetual license. Once ownership is recognised, the add-product action is no longer needed for this instrument.

The same license can be managed in **HRL Center > Licenses**. Choose PSynth+ before refreshing or deactivating a computer. A perpetual license covers one user on up to **3 personal computers**.

> The optional **3-day trial** is time-limited. It does not turn into a subscription or automatically charge you. Signing in alone does not replace a trial with a perpetual activation; activate the owned product.

Offline use and recovery

An activated perpetual license works offline. Online account actions still need a connection.

Action	Connection or file
Play with an active perpetual license	No continuous internet connection or running HRL Center is required.
Sign in, attach a purchase, activate or refresh	Use an internet connection and the relevant account.
Move to another computer	Install there and activate it. Deactivate an old computer if you need to free a slot.
Offline license transfer workflow	Use the request/export and signed-license/import controls in Advanced.

Advanced license tools

1. Open the instrument's license panel and expand **Advanced**.
2. Use **Export request** on the computer that needs the license. Keep that request associated with this computer.
3. Use the supported account/support workflow to obtain a signed license for the request. An exported request is not itself an activation.
4. Use **Import license** on the requesting computer, then check the license status.

> Do not edit a signed license or copy another computer's license file as a substitute for activation. Keep purchase codes and email sign-in codes private.

If a purchase still appears as a trial

Confirm that you are signed into the account which owns PSynth+. Refresh or activate that product, then reopen the plugin instance if its displayed status has not refreshed. If the service reports a problem, keep its exact message for support; repeated purchases are unnecessary.

Find your way around

Sources on the left, mixer in the centre, filtering and envelopes on the right.



Fig. 02 / The main instrument panel. Numbered areas are described below.

Area	Purpose
1 / Performance	Aftertouch and velocity routing.
2 / Voice control	Mono/poly, legato, glide and Legacy.
3 / Oscillators	OSC1 waveform blend; OSC2/3 shape and tuning.
4 / Mixer	Balance oscillators, sub sources and noise.
5-6 / Tone and envelopes	Low-pass filter, filter ADSR and amplitude ADSR.
7-8 / Character and LFO	Drive, feedback, key tracking and modulation.
9 / Presets	Browse, save, import and export; licensing at the right.

Controls and displayed values

Turn knobs with a vertical gesture. Keep the internal scales in mind when comparing settings.



Fig. 03 / A value above a knob, a position scale around it and its label below.

Gesture or indicator	Behaviour
Drag up / down	Increase / decrease a knob value.
Ctrl + drag	Use finer adjustment.
Mouse wheel	Adjust a knob; waveform knobs advance through detents.
Waveform selector	OSC2, OSC3 and LFO use seven shape positions, shown as 1/7 through 7/7.
Red switch indicator	The switch is active. Check the associated label for its function.
Dimmed control	Unavailable in the selected mode; a stored value may still be retained.

Numbers are not all physical units

Many displayed values follow the original instrument's internal control scales. Do not read an envelope value as seconds, CUTOFF as Hz, FINE as cents or a mixer value as dB unless a unit is explicitly provided. In LFO Sync mode, RATE displays musical note divisions instead.

> If a change seems inaudible, check the signal path first: a source can be at zero in the mixer, ENV can be off, an LFO destination can be at zero, or Legacy can bypass a newer function.

Oscillator 1: blend the waves

Four independent waveform contributions build one source at the played note's pitch.



Fig. 04 / The four lower waveform icons identify sine, saw, triangle and pulse.

Waveform	Starting point
Sine	A smooth fundamental with little harmonic content. Useful for a clean bass foundation.
Saw	A bright harmonic source that responds clearly to filter movement.
Triangle	A softer harmonic alternative to saw; useful for mellow basses and leads.
Pulse	A hollow, harmonically rich component for contrasting blends.

These controls are **levels**, not a single waveform selector. You can blend more than one at the same time. The separate **OSC1** knob in MIXER controls the entire resulting group.

Build a useful starting point

Choose INIT, isolate OSC1 in the mixer and begin with one waveform. Compare sine and saw at a similar listening level. Then add a small amount of triangle or pulse. Use the filter to shape the harmonic waves; its effect is less obvious on a pure sine.

> If all four OSC1 waveform levels are zero, raising OSC1 in the mixer cannot create a signal. Conversely, raising several waveform levels also raises the combined level.

Oscillators 2 and 3

Choose a shape, set an interval and add a second or third layer.



Fig. 05 / OSC2 and OSC3 have independent shape and tuning controls.

Control	Function
SHAPE / waveform icon	Seven positions: Sine, Saw, Ramp, Triangle, Pulse, White Noise, Pink Noise. Saw and Ramp run in opposite directions.
OCTAVE	Stepped octave selection relative to the played note. OCTAVE uses whole-number detents; fine adjustments belong to FINE.
NOTE	Stepped semitone selection for intervals. NOTE displays whole numbers; FINE remains continuous.
FINE	Fine tuning around the selected pitch.
OSC2 / OSC3 in MIXER	Level of that source in the combined sound.

For a thicker lead, match the periodic shapes and octave settings, then detune one source slightly with FINE. For a fifth or other interval, use NOTE and listen against OSC1.

> White and pink noise do not have a stable musical pitch. Raising a source in the mixer is necessary to hear its shape or tuning changes.

Mixer and output level

Balance six sources before they reach the shared filter and amplitude stage.

Source	Contribution
OSC1	The blend of OSC1's four waveforms.
OSC2 / OSC3	Each additional oscillator with its own shape and tuning.
SUB-S	An additional low sine component for bass weight.
SUB-P	An additional low pulse component with more harmonics.
NOISE	A separate white-noise component for breath, attack and effects.
MAIN OUT	The instrument's overall output-level control.

Keep control of the sum

Start with one source and add others gradually. The source controls do not share a calibrated dB scale; the same displayed number is not necessarily the same loudness for an oscillator, sub source and noise.

Chords, resonant filters, drive and feedback can make the output substantially louder. Compare patches at matched listening levels and leave headroom in the receiving DAW channel. Lower MAIN OUT when needed.

A practical bass balance

Let one harmonic source define the articulation, then blend in SUB-S for weight. Too much sub can dominate the mix without making the filter more expressive. A little noise can strengthen an attack, but it also raises the background component.

> The analog-style meters and OVERLOAD indicator are useful cues, not a replacement for the DAW's output meter. PSynth+ deliberately allows aggressive character; it does not provide a universal master brickwall limiter.

Drive, feedback and ladder

The character controls can move from a subtle edge to deliberately unruly sounds.



Fig. 06 / MIXER CHARACTER: DRIVE, FEEDBACK and OVERLOAD.

Control	What changes
DRIVE	With LADDER MODE on, increases drive into the nonlinear ladder branch. With the original filter path, retains the existing post-filter drive behaviour.
FEEDBACK	Feeds part of the signal back into the mixer path. Its result depends on level, filtering and the note envelope.
OVERLOAD	Lights when the monitored character signal exceeds its indicator threshold. It does not prove that the final DAW channel is safe from clipping.
LADDER MODE	Selects the additional nonlinear ladder filter path when Legacy is off.

Shape the tone in context

Begin with FEEDBACK at zero, then choose your filter path and set DRIVE. Add feedback in small amounts while playing the intended notes. Adjust resonance and MAIN OUT together; high drive and feedback are creative controls, not automatic improvements.

> Legacy bypasses the newer feedback and ladder functions. DRIVE retains its original-path behaviour. A change of filter path can change both timbre and level; match levels when making an A/B comparison.

Low-pass filter and tracking

Shape brightness, resonance and the relationship between the keyboard and the filter.



Fig. 07 / ENV is the switch; ENV AMT is the amount control.

Control	Function
CUTOFF	Sets the base cutoff position. Lower settings remove more upper harmonics.
RES	Emphasises the region around cutoff; strong settings can greatly change level and tone.
ENV	Enables the filter envelope's contribution.
ENV AMT	Scales that envelope contribution when Legacy is off. With ENV off, changing the amount has no envelope effect.
KEY 1/3 / KEY 2/3	Add one-third or two-thirds keyboard tracking. Both on give full tracking; both off give none.

Learn it with a harmonic source

Choose a saw or pulse, open the amplitude sustain and slowly lower CUTOFF. Add some RES, then enable ENV and increase ENV AMT. Now shorten the filter decay to hear a sharper articulation.

Keyboard tracking offsets cutoff as you move across the keyboard. It can keep higher notes more open and lower notes darker. The two tracking switches add together; they do not select two separate filters.

> A very high base cutoff or a pure sine can make envelope movement difficult to hear. Filter release also needs enough amplitude release for its tail to remain audible.

Two envelopes, two jobs

FILTER ENVELOPE controls tone over time. AMP ENVELOPE controls the audible level over time.



Fig. 08 / Each envelope has its own A, D, S and R controls.

Stage	Meaning
A / Attack	Rise after a note begins. Short settings are immediate; longer settings swell.
D / Decay	Travel from the initial peak toward the sustain level.
S / Sustain	Level held while the note remains active. This is a level, not a time.
R / Release	Fall after note-off. A longer setting leaves a longer tail.

For a pluck, use a fast attack, a short-to-medium decay and low sustain. For a pad, lengthen the amplitude attack and release. The filter envelope can have different timing to keep the sound evolving.

> The filter envelope needs ENV enabled; its amount is controlled by ENV AMT outside Legacy. In mono legato, overlapping notes can keep the envelope phrase continuous instead of retriggering each attack.

Mono, poly, legato and glide

Change how notes connect without rebuilding the sound from scratch.



Fig. 09 / VOICE CONTROL gathers the playing modes in one place.

Control	Playing behaviour
VOICES / 1 VOICE	Monophonic playing for bass lines and single-note leads.
VOICES / 12 VOICES	Up to 12 simultaneous voices for chords and overlapping notes.
LEGATO	In mono mode, overlap notes to connect a phrase without the usual repeated envelope attack. Separate notes still start a new phrase.
GLIDE	Sets pitch-transition time. In mono playing, overlap notes to hear the glide; zero removes the transition.
LEGACY	Selects the original-path compatibility mode described in the next chapter.

Play the articulation

Set one voice, enable LEGATO and add a small amount of GLIDE. Hold one key while playing another, then compare with separated notes. For a percussive sequence, turn legato off and shorten the amplitude envelope.

> LEGATO is unavailable in 12-voice mode. Legacy fixes the original playing path and disables newer voice controls. Switching modes can alter note handling; release notes before making a clean comparison.

What Legacy actually does

Legacy is a signal-path compatibility mode, not a preset and not a general sound-quality switch.

Legacy on follows the original PSynth path for the areas preserved by the upgrade. The resulting sound can differ from the expanded mode because newer processing and playing features are bypassed or fixed.

Area	Legacy on
Voice mode, legato and glide	The original behaviour is selected; newer playing controls are dimmed.
Filter envelope amount	The original fixed envelope amount is used; ENV AMT is unavailable.
Ladder, feedback and key tracking	The newer functions are bypassed and their controls dimmed.
LFO Sync	Tempo synchronisation is bypassed; the original free-rate behaviour is retained.
Existing sound controls	Oscillators, original filter/envelopes and original-path DRIVE remain part of the sound.

A useful A/B comparison

1. Save a copy of the current sound. Release held notes and let tails stop.
2. Play the same short phrase with Legacy on and off. Use similar monitoring levels, compensating with MAIN OUT if necessary.
3. With Legacy off, introduce one new feature at a time: ladder, feedback, tracking or the expanded voice mode.
4. Keep whichever version serves the part. Save separate named variations if both are useful.

> A Legacy switch cannot turn every newly designed preset into an exact historical patch. Source balance and the rest of the saved settings still matter. Dimmed controls can retain their values for use when Legacy is turned off again.

LFO: give the sound movement

One low-frequency source can influence filter cutoff, pitch and amplitude together.

Control	Role
WAVE	Choose Sine, Saw, Ramp, Triangle, Pulse, White Noise or Pink Noise. The icon shows the selected shape.
RATE	Set free speed, or a musical division when LFO Sync is enabled.
DEPTH	Set the common modulation scale.
FILTER	Set the LFO contribution to filter-cutoff movement.
PITCH	Set the pitch-modulation contribution.
AMP	Set the amplitude-modulation contribution.

Three starting points

Vibrato: use a smooth waveform, moderate RATE and a small PITCH amount. **Tremolo:** raise AMP instead. **Moving filter:** use a harmonic oscillator source, reduce CUTOFF and add FILTER.

The waveform shapes the movement: sine and triangle are smooth, saw/ramp move in opposite directions, pulse jumps between states and noise creates irregular variation. Check both DEPTH and the destination amount when diagnosing an inaudible LFO.

> Free RATE follows the original control scale and is not a direct Hz readout. The Sync chapter explains musical timing. LFO settings do not add an audio delay or reverb effect.

LFO Sync and musical timing

The LFO SYNC switch sits beside the logo at the top left. RATE stays centred in the LFO column.

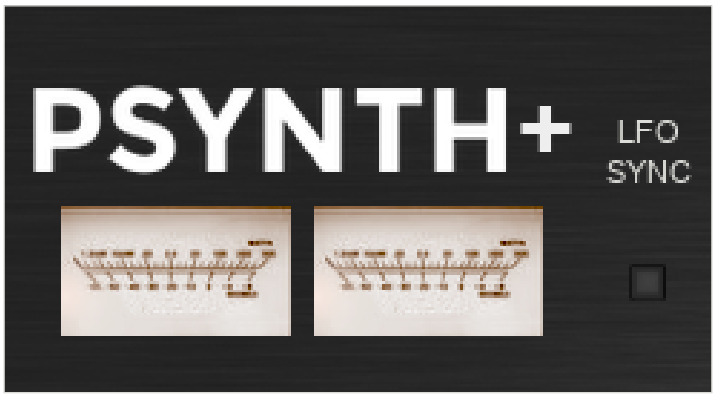


Fig. 10 / LFO SYNC is separate from the LFO waveform and rate knobs.

Turn Legacy off and enable **LFO SYNC**. RATE now chooses one of **19 divisions** and displays its musical label. In a DAW, speed follows the host tempo. In standalone, set BPM in Audio / MIDI; its default is 120 BPM.

Family	Available divisions
Long / straight	4/1, 2/1, 1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64
Dotted (D)	1/2D, 1/4D, 1/8D, 1/16D, 1/32D
Triplet (T)	1/2T, 1/4T, 1/8T, 1/16T, 1/32T

Read the labels

At 120 BPM, 1/4 is one quarter note, or 0.5 seconds per cycle. A dotted value lasts one-and-a-half times its straight equivalent; a triplet value lasts two-thirds. RATE moves through the choices in duration order.

> Sync locks the **rate** to tempo. It does not promise a new LFO phase at every note, beat or transport start. It is not a bar-position or note-retrigger control. Legacy bypasses Sync.

If a previously saved sound has no Sync setting, it opens with Sync off to preserve its free-rate behaviour. Saving your edited sound stores your chosen Sync setting.

Velocity, aftertouch and DAW

Use performance data to vary the sound, then save the result with your project.

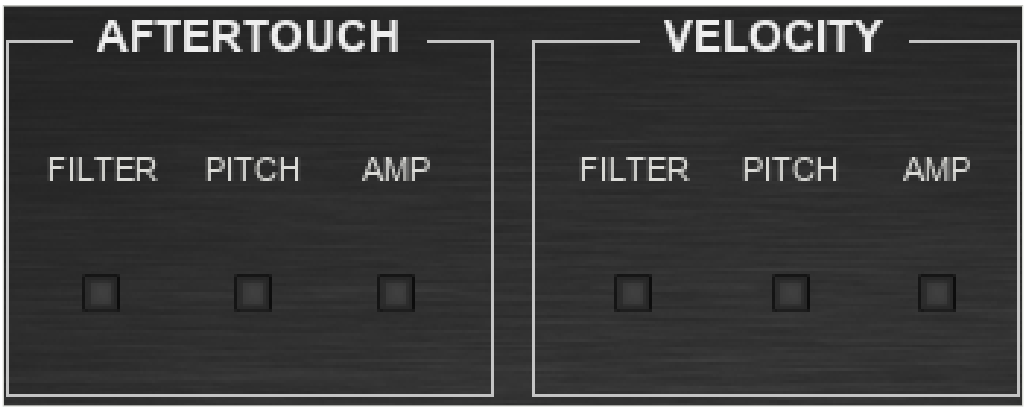


Fig. 11 / Separate FILTER, PITCH and AMP switches for aftertouch and velocity.

VELOCITY uses the strength of the note-on to influence the enabled destinations. **AFTERTOUCH** uses pressure data supplied by a capable keyboard or the host. FILTER, PITCH and AMP route each source to the corresponding sound area.

Start with one destination

Enable velocity to AMP and compare softly and firmly played notes. Then test FILTER with a harmonically rich source and a lower base cutoff. Enable PITCH only when pitch-dependent expression is wanted. A keyboard without aftertouch cannot create pressure data simply by holding a key longer.

In a DAW project

Route MIDI to the instrument track and enable monitoring as required by your host. Record notes and supported expression data normally. Use the DAW's parameter-automation facilities for controls it exposes; the host determines editing and automation workflow.

Saving a DAW project stores the instance's sound state. Saving a library preset is a separate operation that makes the sound available to other projects. Keep both when a patch is important.

> MIDI Learn supports absolute 7-bit CC messages. It does not imply MPE, relative encoder modes, NRPN or a modulation matrix. The host must deliver MIDI CC to the instrument.

MIDI Learn and Unlearn

Connect a physical controller to the panel without changing the sound preset.



Fig. 12 / Green: assigned (CC 74). Gold: selected and waiting for MIDI. Blue-grey: available.

1. Click **LEARN** at the bottom left. Available controls have a blue-grey outline; assigned controls are green and show their CC number.
2. Click a control: its gold outline means it is waiting. Move an **absolute MIDI CC** knob, fader or button to assign it. The outline turns green.
3. LEARN stays on. Select another control and repeat, or click **UNLEARN** to remove several assignments in succession. Click the active LEARN or UNLEARN button again to finish.

Keep your controller setup

Assignments belong to the instrument instance. Saving a DAW project stores them with that instance; standalone restores them from its saved session after a normal close. Changing a factory or user sound through the library preserves your assignments. Sound-preset export does not create a controller-map file.

Choose another control while waiting to move the pending assignment. Click the active action again or outside a target to finish; cancellation preserves the previous mapping. Green assignment outlines remain visible throughout editing. Each instance has its own mappings.

Supported messages

Use absolute **7-bit CC 0-119**. The received MIDI channel is part of the assignment. One controller can intentionally operate several controls; Unlearn removes only the selected control. Waveform selectors keep seven positions and switches use an off/on threshold.

> Channel-mode messages CC 120-127 are excluded. Voice-mode switches are not assignable through this feature. Legacy-disabled controls cannot be selected until Legacy is off. Sustain and other standard CC functions may still act normally; choose an unused CC when possible.

If nothing is learned, enable the MIDI input in standalone Audio / MIDI, or check your DAW track input, monitoring and CC filtering. This function needs incoming CC data, not only note data.

Browse factory and user sounds

The library is part of PSynth+. It does not need a permanently connected external preset browser.



Fig. 13 / The expanded library: search, sound list, scrolling and DELETE for user presets.

1. Click the **preset name** to open the menu. Factory sounds are organised by category; your saved sounds appear under Your presets.
2. Use **<** and **>** for the previous and next sounds. The **chevron inside the right end of the name field** expands or collapses the searchable library.
3. Enter part of a name or category in Search presets. Clear the search with X; use the scroll controls to reach further results.
4. Click a result to load it. An asterisk beside the name indicates changes from the selected sound.

The included bank is **Less Is More - Factory 50**, plus **INIT**: 10 basses, 10 leads, 12 plucks, 6 pads, 6 keys, 4 motion sounds and 2 effects. INIT is an additional starting point and is not counted among the 50.

> Loading a library sound or importing a preset fades out the old voices, clears their release tails and restarts notes that are still held with the new sound. LATCH keeps its held keys and remains enabled. This is not a crossfade between two complete presets. SAVE does not stop the sound.

Save, import, export and delete

Factory sounds are protected. Your own versions belong in the user library.



Fig. 14 / The preset bar contains the main save and transfer actions.

Action	Result
SAVE from a factory sound or INIT	Name and create your own user version; the factory sound stays unchanged.
SAVE after selecting your user preset	Update that selected user entry. A previous-version backup is kept.
SAVE after restoring a DAW state	Without an explicit user-library selection, create a separate copy rather than silently replacing a same-named entry.
IMPORT	Choose a compatible PSynth+ .vstpreset file. It is added to your library and loaded.
EXPORT	Write the current sound to a .vstpreset file for transfer or backup.
DELETE in the expanded library	Delete a selected user entry after confirmation. The current sound stays; a recovery copy is kept. Factory entries cannot be deleted.

Keep sounds safe when moving computers

Export important patches and keep those files with your project backups. Import them on the destination computer. A preset file carries sound settings; it is not a license, an audio recording or a copy of the complete account library.

> Save edits before choosing another sound. Deleting a library entry is different from removing an instrument from a DAW project. Do not assume a project's saved state is also a reusable preset file.

Less Is More - Factory 50

A map of the included sounds. Preset names stay the same in every language.

BASS - Deep Foundation
BASS - Rubber Circuit
BASS - Acid Relay
BASS - Velvet Ladder
BASS - Reese Current
BASS - Pulse Friction
BASS - Fifth Gear
BASS - Broken Transistor
BASS - Sync Piston
BASS - Original Weight
LEAD - Singing Wire
LEAD - Festival Edge
LEAD - Copper Trumpet
LEAD - Fifth Horizon
LEAD - Glass Needle
LEAD - Arcade Voltage
LEAD - Servo Talk
LEAD - Razor Ribbon
LEAD - Retro Fluorescent
LEAD - Clockwork Steps
PLUCK - Pearl Drop
PLUCK - Neon Harp
PLUCK - Amber String
PLUCK - Circuit Mallet
PLUCK - Metal Sprig
PLUCK - Acid Stab
PLUCK - Velvet Marimba
PLUCK - Palm Muted
PLUCK - Prism Bells
PLUCK - Dusty Tines
PLUCK - Fifth Spark
PLUCK - Clocked Droplet
PAD - Dusk Architecture
PAD - Glass Canopy
PAD - Low Orbit
PAD - Analog Aurora
PAD - Tidal Pulse
PAD - Original Mist
KEYS - Soft Voltage Piano
KEYS - Silver Reed
KEYS - Drawbar Current
KEYS - Poly Brass Sketch
KEYS - Hollow Clav
KEYS - Tape Cello Keys
MOTION - Neon Gait
MOTION - Triplet Current
MOTION - Wandering Satellites
MOTION - Feedback Weather
FX - Rust Signal
FX - Gravity Beacon

> Use the category names in search. INIT is supplied separately. Edit a factory patch and use SAVE to create a personal variation.

Audio, MIDI and window size

Play without opening a DAW. Configure the devices used by the standalone application.

1. Open PSynth+ from the Start menu. Find **Audio / MIDI** to the right of the on-screen keyboard.
2. Choose the intended audio device and enable the required left and right outputs. Select a driver offered by your device and choose a suitable sample rate and buffer size.
3. Enable your MIDI input, then play the physical or on-screen keyboard. If there is no sound, confirm the selected output device and its channel routing.
4. Set **BPM** for tempo-synced LFO use. Standalone accepts 30-300 BPM and remembers the setting; it starts at 120 BPM before you set a different value.

Latency and reliability

A smaller audio buffer can reduce playing delay but needs more processing headroom. If audio crackles, increase the buffer, try fewer simultaneous voices and close unnecessary audio applications. The available device types depend on installed drivers.

Stereo output and resizing

The instrument engine's mono output is sent to both channels in standalone. Hearing only the left side is not intentional: check the selected output pair and the audio interface or Windows routing.

Resize the standalone window using its normal border. The instrument keeps its proportions, and initial sizing uses the display work area, including space for the taskbar. Audio-device settings and the last sound state are saved when the application closes normally.

> Standalone loads the installed VST3 engine. If it reports that the component is missing, reinstall the complete official package rather than moving random VST3 files between platform folders.

Keyboard, LATCH and PANIC

Hold a note or chord for sound design, then release it deliberately.

Control	What it does
On-screen keyboard	Play the instrument with the mouse. Enabled MIDI inputs also play the same engine.
LATCH on	Hold notes after releasing the physical or on-screen keys.
Play a latched note again	Toggle that held note off.
LATCH off	Release held notes. The patch's normal envelope release may still be audible.
PANIC	Clear held-note state and send note-stopping messages.
Next application launch	LATCH begins off, even if it was enabled in the previous session.

A useful sound-design workflow

1. Select a sound and enable LATCH.
2. Play one note for bass design, or a chord in 12-voice mode.
3. Adjust cutoff, envelopes, source balance and modulation while the notes are held.
4. Use PANIC before changing to a different task, then turn LATCH off when you no longer need it.

> LATCH and PANIC are standalone controls. In a DAW, use the host's MIDI/note handling and panic facilities. LATCH is not part of the transferable sound preset.

With LATCH enabled, changing a library preset keeps the held keys playing and restarts them with the new sound. The previous release tails are cleared. Click a held key again to release it, or use PANIC to release every held note.

Four sounds from a small panel

Use these as listening exercises, then save personal variations rather than chasing fixed numbers.

01 / Solid bass

Start with INIT in one-voice mode and Legacy off. Use sine with a little triangle in OSC1, keep other sources low and add a small SUB-S contribution. Use a fast amplitude attack, medium sustain and short release. Keep feedback low; compare ladder on and off at matched levels.

02 / Connected lead

Blend saw and pulse, then add OSC2 with slight fine detuning. Use mono LEGATO and a little GLIDE. Give the filter a moderate envelope amount and keep amplitude sustain high enough for a connected phrase. Try very shallow pitch LFO for movement.

03 / Pluck with bite

Use a saw or pulse source. Enable ENV, raise ENV AMT and use a fast filter attack, short decay and low sustain. Give the amplitude envelope a short decay and low sustain too. Add a little DRIVE; keep release short enough for rhythmic clarity. Try velocity to FILTER.

04 / Moving chord

Choose 12 voices, blend triangle and a restrained saw, and use a slightly detuned second source. Lengthen amplitude attack and release. Add shallow filter LFO, enable LFO Sync and try 1/1 or 1/2. Lower MAIN OUT to allow for the combined chord level.

> A dry patch can sound smaller alone yet work better in an arrangement. Add space with your DAW effects if needed. PSynth+ does not need every source or character control turned up to produce a distinctive sound.

Take a little break: Pong

Right-click the PSYNTH+ logo and choose Take a little break to open the game directly.



Fig. 15 / Pong uses its own game screen; full screen is available from its right-click menu.

Input or action	Result
Mouse / Up and Down	Move your paddle vertically.
Enter / NEW GAME	Start a game.
Space / PAUSE or RESUME	Pause or resume the match.
F11 / game right-click menu	Toggle full screen.
Esc	Leave full screen first; in the windowed game, close the game.
TOP 10 / WORLD	View local / online scores. Online actions require a connection.

Matches are first to 11. Set a nickname before saving or sharing a completed result. Local scores remain on this computer; online sharing is a separate, optional action. SOUND controls the game's sounds.

> The cursor hides only while actively playing inside the focused court. Pause, menus, moving outside the court, loss of focus or closing the game restores it. Display changes pause the match. The game and its scores are separate from sound presets.

Troubleshooting

Check one part of the chain at a time. Save your work before changing device or host settings.

Symptom	Check first
No sound	Valid activation; MIDI reaches the instance; one source has a non-zero mixer level; MAIN OUT is up; amplitude settings permit sound; monitoring/output routing is enabled.
Only one speaker in standalone	Select the correct left/right output pair in Audio / MIDI. Check interface and Windows routing; standalone mirrors the engine to both channels.
Crackles or high CPU	Increase the audio buffer, reduce overlapping 12-voice notes/long tails and check other audio applications.
A control is dimmed	Check Legacy and the voice mode. New functions are unavailable in Legacy; legato is unavailable in poly mode.
Filter envelope or LFO seems inactive	Check ENV and ENV AMT; for LFO check DEPTH and its destination. Try a saw instead of a pure sine and lower CUTOFF.
An old sound continues	Loading a library preset clears the old release tails and restarts notes that are still held with the new sound. LATCH stays enabled and keeps playing the held keys. PANIC releases all held notes.
Preset is missing	Clear search, check Factory / Your presets and import a saved .vstpreset. Project state and library entries are different.
Purchase still says Trial	Use the owning account, activate PSynth+ and refresh its license. Reopen the instance if necessary; keep any error for support.

> Do not resolve audio or licensing problems by deleting account data or signed license files. For support, provide the product, installed version, Windows version, host/device and exact steps. Never send email codes, product codes or private session files.

Your files, glossary and support

Keep reusable sounds separate from projects, and use the official product page for current resources.

User preset locations

New user sounds are stored under **%APPDATA%/Home Records Label/PSynth+/Presets**. Existing sounds from **%APPDATA%/Home Records Label/PSynth 1.5/Presets** remain readable. The rename does not require manually moving them.

Deleted managed sounds are retained in a **Deleted** subfolder of their source preset folder. Saved replacements can have a **.bak** previous version. These recovery files are not a substitute for your own exported backups. Factory sounds are embedded with the instrument.

Term	Meaning
Voice / polyphony	One sounding note / the number of notes that can sound at once.
Legato / glide	Connected-note articulation / a transition between pitches.
ADSR	Attack, decay, sustain and release.
Cutoff / resonance	Filter's base frequency position / emphasis around cutoff.
Preset / project state	A reusable saved sound / an instance saved as part of a DAW project.
Standalone / VST3	An application with device handling / an instrument loaded by a compatible host.

PSynth+ product, downloads and current information

https://homerecordslabel.com/psynthplus/

Home Records Label contact and support

https://homerecordslabel.com/contact/

Home Records Label & Sound Lab. Documentation edition: 14 November 2026. Product operation is governed by the applicable license agreement. This manual describes usage and does not replace its terms.