

SYN-8800

SIDEREAL SYNTHESIZER

User Manual

Version 1.1.1

VST3 · Standalone (Windows) — Windows · macOS (Apple Silicon & Intel)

OM INFINITE SOUND

Contents

1. Introduction 3
1.1 Highlights 3
2. Installation 3
2.1 System requirements 3
2.2 Installing the plugin 4
2.3 First launch and preset folder 4
3. Quick Start 4
4. Interface Overview 5
5. Signal Flow 7
6. Oscillators 8
6.1 OSC 1 8
6.2 OSC 2 9
6.3 OSC Common 10
7. Filter 10
8. Amplifier and Envelopes 11
8.1 Amp 11
8.2 Envelopes 12
9. LFOs 13
9.1 LFO 1 13
9.2 Modulation – LFO 2 14
10. Effects 14
10.1 Tone Control 14
10.2 Delay Effect (Chorus and Delay) 15
10.3 Drive Effect 15
10.4 AURASHIMMER 16
11. Touch / Dynamics 17
12. Voice Modes – Solo SW 17
13. Dual / Split – Key Mode 18
14. Arpeggiator – Arp / RPS 19
15. Stereo and Output 20
16. Preset Management 20
17. Random, Undo, Redo and Tooltips 21
18. MIDI Implementation 21
18.1 Aftertouch 22
19. Interface Scaling 22
20. Factory Preset Library 24
21. Troubleshooting 24
22. Technical Specifications 25

1. Introduction

SYN-8800 is a virtual analog polyphonic synthesizer in VST3 format (Windows and macOS), also available as a standalone application for Windows, inspired by the classic, iconic sounds of the JP-8000 / JP-8080 from the late 1990s. It combines a two-oscillator subtractive engine with modern additions: a lush shimmer reverb (AURASHIMMER), four oversampled saturation types, a dual-layer Dual/Split mode, an arpeggiator and a file-based preset library. With this powerful audio engine, SYN-8800 delivers a robust sound with surprising analog warmth.

1.1 Highlights

- 10-voice polyphony per part, up to 20 voices with Dual/Split, and five voice modes: Mono, Legato, Unison, Velocity (polyphonic) and Unison X4.
- OSC 1 with 7 waveforms, including the 7-saw Super Saw, Triangle Mod and Feedback Osc; OSC 2 with Sync, Ring Mod and cross-modulation.
- Multimode filter (HPF / BPF / LPF) with 12 and 24 dB slopes, key tracking and three modulation sources.
- Three ADSR envelopes (pitch, filter and amplitude) and two LFOs.
- Effects: Tone control, Chorus, Delay, AURASHIMMER shimmer reverb and Drive Effect (Tape, Tube, Fuzz and Fold saturation).
- Arpeggiator, sustain pedal, pitch bend, mod wheel, and channel or polyphonic aftertouch.
- Live visual feedback: oscilloscope with spectrum analyzer, stereo level meter (L / R), three signal meters and three animated displays.
- 111 factory presets, plus a musical random-patch generator (RAND) and unlimited Undo / Redo.
- Windows (x64) and macOS universal binary (Apple Silicon and Intel).

2. Installation

2.1 System requirements

PLATFORM	REQUIREMENTS
Windows	Windows 10 or 11, 64-bit. A VST3-compatible host.
macOS	macOS 10.13 High Sierra or later. Universal binary: Apple Silicon (M1, M2, M3, M4…) and Intel. VST3 host (Logic Pro and GarageBand only load AU plugins, so they are not supported).
Hardware	Any modern multi-core processor. A MIDI keyboard is recommended (aftertouch optional).

2.2 Installing the plugin

FORMAT	LOCATION
VST3 (Windows)	C:\Program Files\Common Files\VST3\SYN-8800.vst3
VST3 (macOS)	~/Library/Audio/Plug-Ins/VST3/SYN-8800.vst3
Standalone	SYN-8800.exe (Windows only): runs without a host.

> Copy the plugin to its folder, restart your DAW and, if needed, run its plugin rescan. SYN-8800 appears as an instrument from the manufacturer OM INFINITE SOUND.

2.3 First launch and preset folder

The first time SYN-8800 opens, it writes its factory library to disk and loads the first preset:

SYSTEM	PRESET FOLDER
Windows	%APPDATA%\SYN-8800\Presets\
macOS	~/Library/Application Support/SYN-8800/Presets/

> **Note:** Factory presets are never overwritten once they exist on disk, so your edits are safe. To restore the factory versions (for example after an update), close the DAW, move your own presets somewhere safe, delete the Presets folder and open the plugin again.

3. Quick Start

- Insert SYN-8800 on an instrument track and play a few notes: the first preset of the [ROOT] folder (5Mars Mount Olympus) is already loaded.
- Browse sounds with PREV / NEXT in the PRESET screen. The number before the name is the preset position inside its folder.
- Press RAND in the footer to generate a new musical patch (pad, pluck, bass, lead, strings, brass or keys).
- Raise the AURASHIMMER fader in the footer (around 70 % is the classic level) and hold a chord to hear the shimmer tail bloom.
- Save your sound with SAVE. Your preset is stored with the DAW project, too.
- Resize the window by dragging its edges or the bottom-right corner.

> **Tip:** With TOOLTIPS on (footer), hover over any control to see what it does.

4. Interface Overview



Figure 1. SYN-8800 interface. Numbers refer to the table below.

#	SECTION	PURPOSE
1	Tone Control	Bass / treble EQ with live response display (section 10.1)
2	Delay Effect	Chorus (Multi FX) and delay, with echo meter (10.2)
3	Drive Effect	Four saturation types (10.3)
4	Touch / Dynamics	Portamento, velocity response, volume, output level meter (11)
5	LFO 1	Main LFO with animated display (9.1)
6	OSC 1	Main oscillator with waveform display (6.1)
7	OSC 2	Second oscillator: Ring, Sync, X-Mod (6.2)
8	Filter	Multimode filter with output meter (7)
9	Amp	Amplifier stage (8)
10	Modulation – LFO 2	Secondary LFO (9.2)
11	Pitch Envelope	Pitch ADSR (8.2)
12	Filter Envelope	Filter ADSR (8.2)
13	Amp Envelope	Amplitude ADSR (8.2)
14	OSC Common	Octave shift, LFO 1 routing, balance (6.3)

#	SECTION	PURPOSE
15	Arp / RPS	Arpeggiator (14)
16	Key Mode	Dual / Split layering (13)
17	Control	Voice mode – Solo SW (12)
18	Stereo	Stereo width (15)
19	Preset	LCD, oscilloscope and preset browser (16)
20	Footer buttons	RAND, UNDO, REDO (17)
21	Footer controls	AFTERTOUCH selector, AURASHIMMER fader, TOOLTIPS
22	Level meter (L/R)	Final output level and limiter indicator (15)



5. Signal Flow

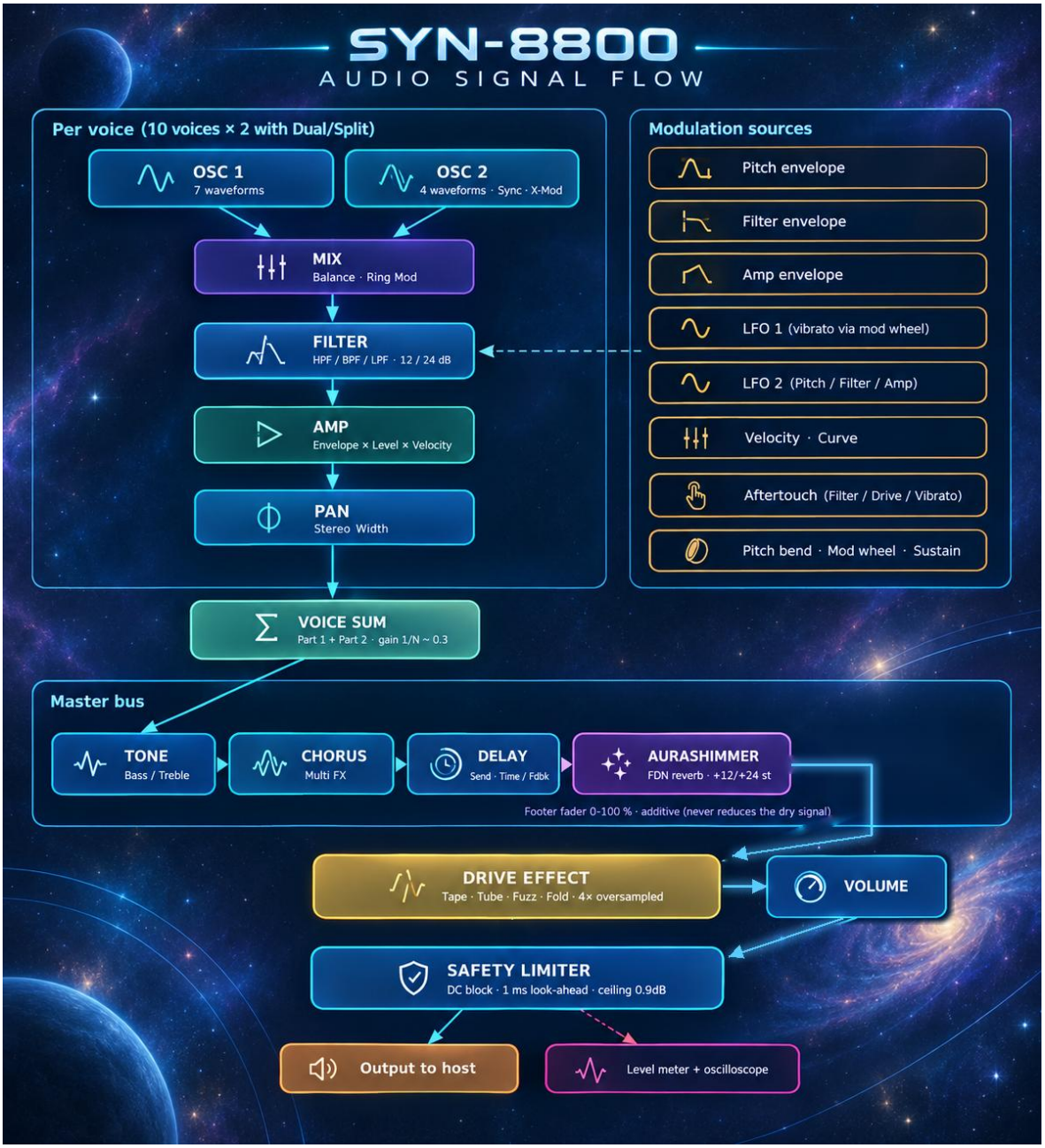


Figure 2. Audio signal flow.

Each voice mixes OSC 1 and OSC 2, shapes the result with the filter and the amplifier, and places it in the stereo field. All active voices (plus Part 2 in Dual/Split) are summed with an automatic voice-count gain and pass through the master bus: Tone, Chorus, Delay and AURASHIMMER. The Drive Effect follows, then Volume, and a safety limiter is always the final stage.

> **Note:** With AMP MODE on AUTO, the voice-count gain keeps dense chords from overloading: as more notes play, each one is slightly reduced (gain 1/N^0.3). Held notes dip gently when you add more and recover as soon as the extra notes are released. On MANUAL every note keeps its full level (section 8.1).

6. Oscillators

6.1 OSC 1



Figure 3. OSC 1 section, with the waveform display under the knobs.

OSC 1 is the main sound source. Its two CONTROL knobs change meaning with the selected waveform. The display under the knobs shows the waveform actually produced by the engine, with both controls applied. All oscillators run oversampled (2× to 8×, depending on what is in use: Sync, Ring, X-Mod and strong feedback get more) and are filtered back down with linear-phase anti-aliasing filters, so even the highest notes stay clean. Controls a waveform does not use (— in the table) are dimmed on the panel.

WAVEFORM	CONTROL 1	CONTROL 2	CHARACTER
SUPER SAW	Detune	Mix of side saws	Seven detuned, band-limited saws: the classic trance and pad sound.
TRIANGLE MOD	Fold amount	—	Triangle with folded tips: from soft to bright and hollow.
NOISE	—	—	White noise for effects, wind and percussion.
FEEDBACK OSC	Feedback (self-FM)	—	Oscillator modulating itself: warm to gritty.
SQUARE (PWM)	Pulse width	—	Square to narrow pulse; hollow, reedy tones.
SAW	—	—	Classic band-limited sawtooth.
TRIANGLE	—	—	Soft, flute-like tone.

> Tip: Super Saw detune follows an exponential curve, so the whole knob is usable: around 25 gives a subtle chorus (±17 cents), 35–55 the lush classic spread (±30–110 cents), 60–75 a very wide sound (±140–320 cents), and the top of the range a dissonant spread of up to an octave, useful for effects.

6.2 OSC 2



Figure 4. OSC 2 section: Ring, Sync and X-Mod switches above the waveform selector.

CONTROL	FUNCTION
WAVEFORM	Square (PWM), Saw, Triangle or Noise.
RING	Ring modulation: the output becomes OSC 1 × OSC 2, replacing the balance mix. Metallic, bell-like tones.
SYNC	Hard sync: OSC 2 restarts its cycle every time OSC 1 completes one. Sweep RANGE for classic sync leads.
X-MOD	Cross-modulation: OSC 1 modulates the frequency of OSC 2. The depth is set with X-MOD DPT.
RANGE	Coarse tuning, −24 to +24 semitones.
FINE / WIDE	Fine tuning, −50 to +50 (±1 semitone at the extremes). Small values thicken the sound.
CONTROL 1	Pulse width when the waveform is Square (PWM). Dimmed with the other waveforms.
X-MOD DPT	Cross-modulation depth: how much OSC 1 modulates OSC 2. Active with X-MOD on, or with LFO1 & Env Destination set to X-Mod; dimmed otherwise.

6.3 OSC Common



Figure 5. OSC Common: octave shift, oscillator mix and LFO 1 pitch depth.

CONTROL	FUNCTION
-1 OCT / +OCT	Shift both oscillators one octave down or up.
LFO1 & ENV DESTINATION	Where LFO 1 vibrato and the pitch envelope act: OSC 1+2, OSC 2 only, or X-Mod (turns cross-modulation on).
BALANCE	Mix between OSC 1 (0) and OSC 2 (100). Dimmed while RING is on (ring modulation replaces the mix).
LFO1 DPT	Maximum LFO 1 vibrato depth, brought in with the mod wheel (section 9.1).

7. Filter

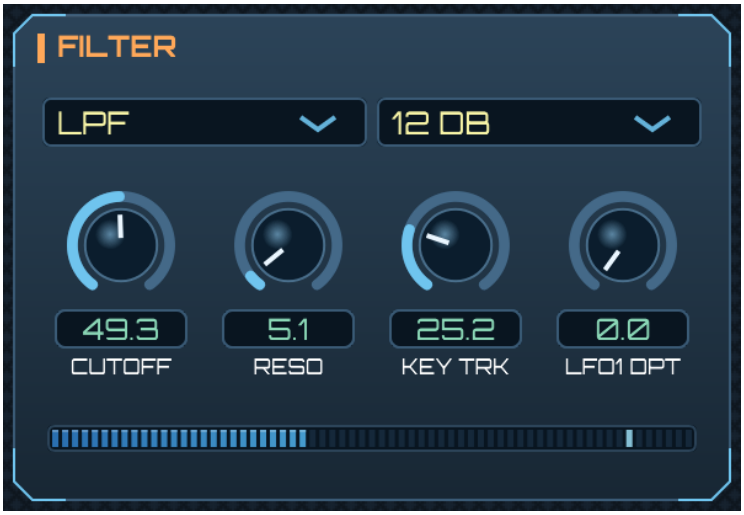


Figure 6. FILTER section. The blue meter at the bottom shows the filtered signal.

CONTROL	RANGE	FUNCTION
TYPE	HPF / BPF / LPF	High-pass, band-pass or low-pass.
SLOPE	12 dB / 24 dB	24 dB is twice as steep on all three types: darker LPF, thinner HPF, narrower BPF band.
CUTOFF	0–100 (20 Hz–18 kHz)	Cutoff frequency, on a logarithmic scale.
RESO	0–100	Resonance: emphasis around the cutoff.
KEY TRK	0–100	How much the cutoff follows the played note. At 100 it tracks one octave per octave.
LFO1 DPT	0–100	LFO 1 modulation of the cutoff, up to ±4 octaves.

The filter envelope can open the cutoff up to +6 octaves, and aftertouch up to +5 octaves (section 18). In 24 dB mode the filter is a 4-pole Butterworth cascade with a single resonant peak, so resonance behaves consistently in both slopes.

> **Note:** The blue meter under the filter shows the level of the voices leaving the filter, before the master effects.

8. Amplifier and Envelopes

8.1 Amp



Figure 7. AMP section.

CONTROL	FUNCTION
PAN / VCA HOLD	When on, released notes keep sounding at the sustain level until the voice is reused (drone and organ-style hold).
AMP MODE	AUTO: each note is lowered as more notes play (voice-count gain), so dense chords never overload. MANUAL: every note keeps its full level

CONTROL	FUNCTION
	however many play; set the level with LEVEL and VOLUME, while the safety limiter still guards the ceiling.
LFO1 DPT	LFO 1 tremolo on the volume.
LEVEL	Output level of the voice amplifier.

8.2 Envelopes



Figure 8. The three envelopes: Pitch, Filter and Amp.

SYN-8800 has three ADSR envelopes, each with its own section and vertical faders. Each one has an EXP switch at the right of its title: off (default), the stages are straight lines; on, they follow analogue-style curves with the same times: a fast, rounded attack, and a decay and release that fall quickly and then fade softly (at half the time about 9 % of the distance is left, against 50 % on the straight line). INV (Pitch and Filter) sits just left of EXP.

ENVELOPE	DESTINATION	DEPTH
PITCH ENVELOPE	Oscillator pitch (see LFO1 & Env Destination)	DEPTH up to +24 semitones (INV: down to −24)
FILTER ENVELOPE	Filter cutoff	DEPTH up to +6 octaves (INV: closes up to −6)
AMP ENVELOPE	Voice volume	Always full

STAGE	RANGE	FUNCTION
ATTACK	0.001–10 s	Time to rise from zero to full level.
DECAY	0.001–10 s	Time to fall from full level to the sustain level.
SUSTAIN	0–100	Level held while the key is down.
RELEASE	0.001–10 s	Time to fade to zero after the key is released.

9. LFOs

9.1 LFO 1



Figure 9. LFO 1 section, with its animated shape display.

CONTROL	RANGE	FUNCTION
WAVEFORM	Triangle, Saw, Square, S&H	S&H (sample and hold) produces random steps.
RATE	0.02–20 Hz	Speed.
FADE	0–10 s	Fade-in time after each note starts: delayed vibrato.

LFO 1 has three destinations, each with its own depth: pitch (LFO1 DPT in OSC Common, introduced with the mod wheel), filter cutoff (LFO1 DPT in Filter) and volume (LFO1 DPT in Amp). The animated display shows LFO 1 running at its real shape and speed; while a note sounds, it follows that note's LFO exactly, including the fade-in and the S&H steps.

> **Note:** Pitch vibrato from LFO 1 only acts through the mod wheel: with the wheel at zero there is no vibrato, whatever the depth setting.

9.2 Modulation – LFO 2

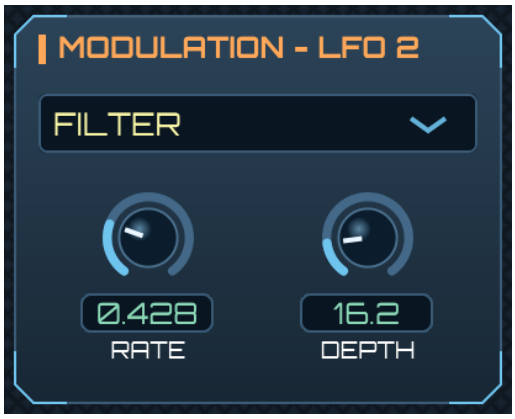


Figure 10. MODULATION – LFO 2 section.

CONTROL	RANGE	FUNCTION
DESTINATION	Pitch, Filter, Amp	A single destination at a time.
RATE	0.02–20 Hz	Speed (triangle shape).
DEPTH	0–100	Amount. On pitch, 100 equals ±12 semitones: use small values (around 1) for natural vibrato. On the filter, 100 sweeps the cutoff ±4 octaves (like LFO 1); on amp, it is a full tremolo.

10. Effects

10.1 Tone Control



Figure 11. TONE CONTROL: EQ curve (orange) over the live spectrum.

BASS and TREBLE are shelving equalizers of ±12 dB at 200 Hz and 3.5 kHz, applied to the full mix. The display draws the resulting EQ curve (orange) over a live spectrum analyzer of the output.

10.2 Delay Effect (Chorus and Delay)



Figure 12. DELAY EFFECT section. The blue meter shows the echoes.

CONTROL	FUNCTION
MULTI FX	Chorus level: a stereo chorus that widens and animates the sound.
TIME	Delay time (shown in ms), 10 ms to 1 s. Changes glide smoothly, like tape.
FDBK	Feedback: number of repeats.
DAMP	Darkens each repeat, like tape or an analogue delay: the first echo stays bright, every one after it loses more top. 0 = OFF.
LEVEL	Level of the echoes. The dry signal is never reduced: echoes are added on top.
SYNC	TIME follows the DAW tempo: the knob picks a note value from 1/32 to 1/1 (T = triplet, D = dotted). Without host tempo (standalone) it uses ARP TEMPO.
P.PONG	Ping-pong: the echoes bounce left, right, left… The input is summed to mono first.

10.3 Drive Effect

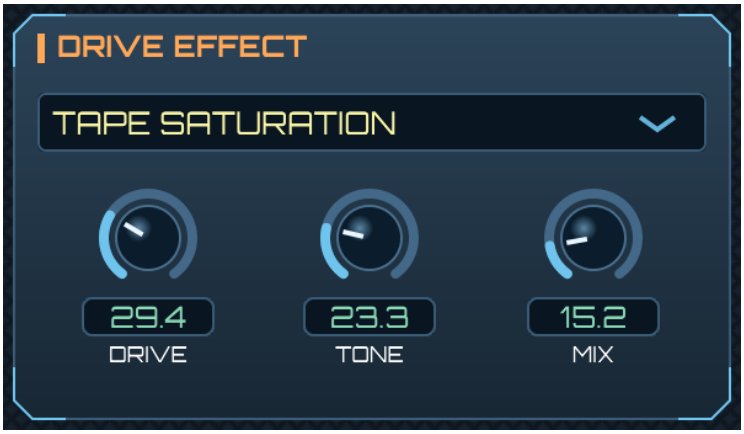


Figure 13. DRIVE EFFECT section.

A saturation stage after the master bus, with four characters modeled on the circuits they are named after. All processing runs 8× oversampled to avoid harsh digital aliasing, and an automatic gain match means DRIVE changes the character, not the volume.

TYPE	CHARACTER
TAPE SATURATION	Record/playback emphasis, soft compression of transients, low-end head bump and gentle high-frequency loss. Warm and glued.
TUBE SATURATION	Two asymmetric triode stages: strong 2nd harmonic and a level-dependent "bloom". Warm and rich.
FUZZ SATURATION	Germanium-style rounded clipping with a Big Muff-style tone control (mid scoop). Thick and aggressive.
FOLD SATURATION	Smooth sine wavefolder: complex, evolving harmonics without harshness.

CONTROL	FUNCTION
DRIVE	Drive: how hard the signal hits the saturation.
TONE	Tone: higher values are darker.
MIX	Balance between dry and saturated signal.

10.4 AURASHIMMER



Figure 14. AURASHIMMER amount fader in the footer.

AURASHIMMER is SYN-8800's signature effect: a lush reverb whose tail keeps rising in pitch as it rings, turning short notes into radiant, evolving pads. Its amount is set with the AURASHIMMER fader in the footer: 0 % is off, about 70 % is the classic level and 100 % is even more lush. It is saved with each preset, can be automated from the DAW, and a double-click returns the fader to 70 %.

FEATURE	DESCRIPTION
Reverb engine	8-line feedback delay network with Hadamard mixing and slow line modulation, plus dedicated input diffusion. A dense, smooth tail without metallic resonances.
Shimmer	Pitch shifting of +12 semitones (main layer) and +24 semitones (subtle sparkle), fed back into the reverb so each pass rises higher.
Tone	Feedback filtering and a gentle high-shelf keep the tail warm instead of piercing.
Decay	Long tail of about 9 seconds.
Mix	Additive: the tail is added on top of the dry sound and never reduces it. Set with the footer fader; moving it is smooth, without clicks.

> Tip: AURASHIMMER builds over time: hold a note or chord for a few seconds, or release it and listen to what keeps ringing. It shines on plucks, pads, strings and slow melodies.

11. Touch / Dynamics



Figure 15. TOUCH / DYNAMICS section with the output level meter.

CONTROL	FUNCTION
PORTAM.	Portamento (glide) between notes, shown in ms: OFF at 0, up to 2 seconds. The knob is progressive (half-way = 0.5 s), so short glides are easy to set.
VELOCITY	How much key velocity affects the volume. At 100 the full dynamic range is used; at 0 every note plays at the same level.
CURVE	Shapes the velocity response (0.25–4.0). 1.0 is linear; below 1 soft notes sound louder; above 1 they sound softer.
VOLUME	Master output level, after the Drive Effect and before the safety limiter. It does not change how hard the Drive saturates.

> **Note:** The meter in this box shows the synth's output level (after the limiter), from −48 to 0 dB. The last LEDs light up orange when the signal reaches the top (−4 dB and above).

12. Voice Modes – Solo SW

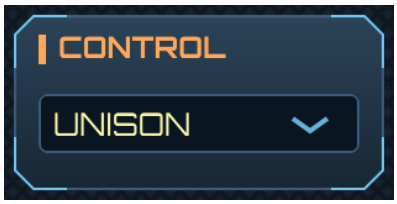


Figure 16. CONTROL section: voice mode selector (Solo SW).

The selector in the CONTROL section defines how the voices (10, or 20 in Unison X4) are assigned to the notes you play.

MODE	BEHAVIOR
MONO	One voice with last-note priority. Releasing a key returns to the most recent key still held.

MODE	BEHAVIOR
LEGATO	Like Mono, but notes played legato do not retrigger the envelopes: smooth, connected phrases.
UNISON	Two voices per note, detuned ±10 cents and spread in stereo with STEREO WIDTH: a fat, analog sound.
VELOCITY	Standard polyphony, one voice per note. When voices run out, the quietest one is reused.
UNISON X4	Four voices per note (−16, −6, +6 and +16 cents) opened symmetrically with STEREO WIDTH, over a 20-voice pool (5 notes): a wider, denser unison, balanced per note.

13. Dual / Split – Key Mode

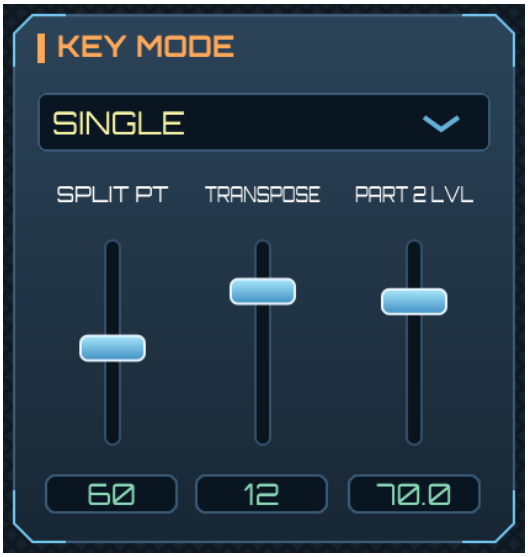


Figure 17. KEY MODE section (Dual / Split).

KEY MODE adds a second, independent voice engine (Part 2) that shares the same sound design as Part 1 and differs by transposition and level.

CONTROL	FUNCTION
KEY MODE	Single: Part 1 only. Dual: every note plays both parts (layer). Split: notes below the split point play Part 1, notes at or above it play Part 2.
SPLIT PT	Split point as a MIDI note number (0–127; 60 = middle C).
TRANSPOSE	Part 2 transposition, −24 to +24 semitones.
PART 2 LVL	Part 2 level relative to Part 1.

> Tip: Classic split: a bass in the lower half and the same patch one octave up (TRANSPOSE +12) in the upper half, from a single preset.

14. Arpeggiator – Arp / RPS



Figure 18. ARP / RPS section.

CONTROL	FUNCTION
ON	Turns the arpeggiator on: held notes become a rhythmic pattern.
HOLD	Keeps the pattern running after you release the keys. The next chord you play, once every key is up, replaces it.
SYNC	Follows the DAW tempo instead of TEMPO (the knob then shows DAW), locked to the DAW's beat grid at the chosen RATE while the transport plays.
TEMPO	20–240 BPM. Step length follows RATE; the pattern starts as soon as you press a key. Ignored while SYNC is on.
SWING	50–75 %. Delays every second step: 50 % = straight, 66 % = triplet shuffle, 75 % = hard swing. Disabled (dimmed) for triplet rates.
GATE	10–100 %. How long each note lasts, as a share of its step: 100 % = legato (each note lasts until the next), lower = shorter, more staccato.
MODE	Up, Down, Random or Up/Down.
RANGE	Pattern span: 1 to 4 octaves.
RATE	Step length: 1/4, 1/8, 1/8 T, 1/16 (default), 1/16 T or 1/32 (T = triplet).

> **Note:** Notes and arpeggio steps are timed with sub-millisecond accuracy, independent of the host buffer size.

15. Stereo and Output



Figure 19. STEREO section with the L / R output level meter.

STEREO WIDTH spreads the voices across the stereo field with constant-power panning. At 0 the sound is mono; at 100 the voices are spread widely. Unison and Unison X4 benefit most from it.

A safety limiter is always the last stage. It looks 2 ms ahead, so its ceiling (−0.18 dBFS) is never exceeded, and it is transparent at normal levels. A DC blocker before it keeps the waveform centered. The limiter look-ahead is reported to the DAW, which compensates for it automatically.

> **Note:** The level meter under STEREO shows the final output in two bars: Left on top and Right below. Each channel has its own small segment on the right, which turns pink when that channel reaches the limiter's ceiling.

16. Preset Management



Figure 20. PRESET screen: waveform over the frequency spectrum (orange bars).

The PRESET screen shows the preset name, its folder in square brackets (top right, e.g. [CABIN 01]) and a live oscilloscope of the output. Behind the waveform, soft orange bars show the frequency spectrum of the same signal: 40 bands from 30 Hz (left) to 16 kHz (right). Bass sounds light up the left side, pads and strings spread across the whole width,

and leads peak in the mids. The analysis runs only in the interface and does not affect the sound.

BUTTON	FUNCTION
OPEN	Opens any .syn8800preset file. The dialog starts in the folder of the last preset loaded or saved.
SAVE	Saves the current sound, suggesting the current preset name so you can overwrite it in one click.
PREV / NEXT	Browse the presets in the current preset's folder.

Presets are XML files with the .syn8800preset extension, organized in folders inside the preset folder (section 2.3). You can create your own subfolders: each folder is numbered and browsed separately. The loaded preset, including its name and folder, is saved with your DAW project.

17. Random, Undo, Redo and Tooltips



Figure 21. Footer: RAND, Undo, Redo, Aftertouch selector, AURASHIMMER fader and Tooltips.

CONTROL	FUNCTION
RAND	Creates a new musical patch. It first picks a sound family (pad, strings, pluck, bass, lead, brass or keys) and then sets every parameter within ranges suited to that family, so results sound like instruments rather than noise.
UNDO / REDO	Undo or redo the last parameter changes, including presets loaded and RAND. Continuous moves are grouped into a single step. History lasts until the plugin is closed.
TOOLTIPS	Shows a short description when you hover over a control. Off by default.

18. MIDI Implementation

MESSAGE	BEHAVIOR
Note On / Off	Plays notes, with velocity. Timing is sample-accurate.
Pitch bend	±2 semitones on both oscillators.
Mod wheel (CC 1)	Brings in LFO 1 vibrato (depth set with LFO1 DPT in OSC Common).
Sustain pedal (CC 64)	Holds released notes until the pedal is lifted.
Channel aftertouch	Key pressure, routed with the AFTERTOUCH selector (section 18.1).
Polyphonic aftertouch	Per-note pressure; the strongest one is used.

18.1 Aftertouch

Key pressure (channel or polyphonic aftertouch) is controlled with a single selector, AFTERTOUCH, in the footer:

AFTERTOUCH	WHAT PRESSURE DOES
OFF	Nothing.
FILTER	Opens the filter (up to +5 octaves, never above 12 kHz) and adds a touch of resonance. Most noticeable on sounds with a fairly closed filter.
DRIVE	Adds saturation (more drive, and the effect brought in even if the preset's Mix is low), using the preset's Drive type.
VIBRATO	Adds a classic vibrato (5.5 Hz) on any patch: gentle with moderate pressure, up to ±25 cents at full pressure.

The thin bar under the AFTERTOUCH label shows the pressure the plugin is receiving, even with both switches off. If it never moves while you press the keys, aftertouch is not reaching the plugin.

> **Note:** Pressure response is shaped so that moderate pressure already gives a clear effect on the selected destination. The selected destination is saved with each preset. If a key is released without the keyboard sending a final zero, the pressure resets automatically when no keys are held.

19. Interface Scaling

Drag the window edges or the bottom-right corner to resize SYN-8800. All sections scale proportionally. Below a window width of 1100 pixels the footer adapts: RAND, UNDO and REDO show only their icons, and the branding shortens, so the switches stay visible.



20. Factory Preset Library

SYN-8800 comes with 111 factory presets organized in four folders inside the preset folder (section 2.3): the root folder, shown on the screen as [ROOT], with 11 presets; Cabin 01 and Cabin 02, with 40 presets each; and Cabin 03, with 20 presets.

Together they cover the whole range of the synth: pads and strings, basses and sub-basses, leads, plucks, harps and bells, keys, pianos and organs, brass, voices, arpeggios, atmospheres and sound effects. The root folder holds a selection of representative sounds, and most names start with their category (Pad, Bass, Lead, Keys, Pluck, Strings, Fx...), so presets of the same type sit together when browsing in alphabetical order.

When the plugin opens for the first time, it loads the first preset of [ROOT]. PREV and NEXT step through the presets of the current folder, the number on the screen is the position within that folder, and OPEN reaches any other folder or file. Factory presets are never overwritten: edited versions can be saved under a new name or in a folder of your own, and deleting the Presets folder restores the original library the next time the plugin opens.

21. Troubleshooting

PROBLEM	SOLUTION
No sound when playing	Check that the track's MIDI input reaches the plugin, that AMP LEVEL and VOLUME are not at zero, and that ARP ON is off if you expect direct notes.
A note keeps sounding after release	Check PAN / VCA HOLD in the Amp section and ARP HOLD: both sustain notes by design.
The plugin does not appear (macOS)	Remove the quarantine flag (section 2.2) and rescan plugins in your DAW.
Updated factory presets do not appear	Existing files are never overwritten. Delete the Presets folder (after backing up your own presets) and reopen the plugin.
Aftertouch has no effect	Press a key firmly and watch the bar under AFTERTOUCH. If it moves, choose a destination in the AFTERTOUCH selector. If it does not move, the pressure is not arriving: check that your keyboard has aftertouch and it is enabled, and that the DAW passes it to the track.
The level meter shows pink often	The limiter is catching peaks. Lower VOLUME, AMP LEVEL or the Drive MIX for a cleaner signal.
No vibrato from the mod wheel	Raise LFO1 DPT in OSC Common: LFO 1 vibrato depth is zero in some presets.

22. Technical Specifications

SPECIFICATION	VALUE
Formats	VST3 (Windows; macOS universal binary), Standalone (Windows)
Platforms	Windows 10/11 x64; macOS 10.13+ universal (Apple Silicon and Intel)
Polyphony	10 voices per part (20 with Dual/Split); 20 voices in Unison X4 (5 notes of 4 voices)
Oscillators	2 per voice: OSC 1 with 7 waveforms, OSC 2 with 4; oversampled 2×–8× with linear-phase anti-aliasing filters
Filter	State-variable HPF / BPF / LPF, 12 / 24 dB
Envelopes	3 ADSR (pitch, filter, amplitude)
LFOs	2
Effects	Tone, Chorus, Delay, AURASHIMMER, Drive Effect (4 types, 8× oversampled)
Output	Safety limiter with 2 ms look-ahead, ceiling −0.18 dBFS
Latency	2 ms (limiter look-ahead, reported to the host)
Presets	111 factory presets, XML format (.syn8800preset)



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