

Thank you for buying the world's... whatever. Pick an instrument and make it yours.

Substance supplies the direct mono voice. MADRE-8 turns that foundation polyphonic. Octet takes a different route through oscillator movement and filtering.

Voltage Synths

first note through final recall



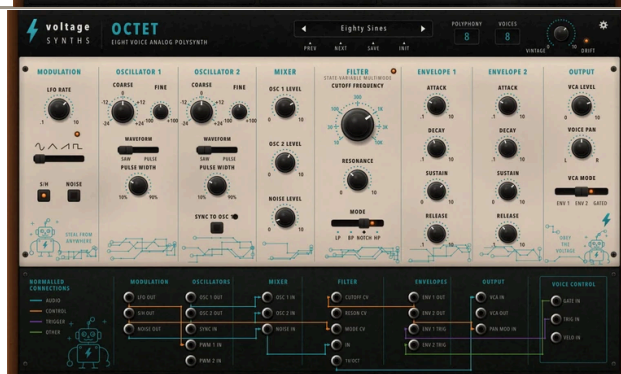
SUBSTANCE

Mono bass and lead



MADRE-8

Polyphonic foundation



OCTET

Eight-voice specialist

Quick start

01

Load Voltage Synths.

Create a stereo instrument track and select Voltage Synths in the host. Send MIDI notes to that track and leave monitoring enabled.

02

Choose the instrument.

Click the **MODEL** well to move between the three instruments. The panel changes with the selected instrument.

03

Pick a factory sound.

Use the arrows beside the preset name. The bank follows the selected instrument, so every starting point loads the correct complete control set.

04

Play the role.

Use Substance for mono bass or lead. Reach for MADRE-8 when a direct polyphonic sound is needed. Choose Octet for animated filter and oscillator movement.

05

Shape the large decisions.

Set oscillator balance before the filter. Adjust the envelopes for articulation, then add modulation or voice movement.

06

Save with the project.

The host stores the selected instrument and the full parameter state. Give the track a name that includes the instrument and musical role.

SUBSTANCE IS INCLUDED ONCE

Voltage Synths also grants the canonical standalone Substance plug-in. If Voltage Drums is installed too, Bitsnacks Vending Machine keeps one Substance component rather than installing a duplicate.

Choose the right voice

MONO	POLY FOUNDATION	POLY SPECIALIST
Substance Use the standalone Substance plug-in when one focused mono instrument is the clearest host workflow. Use it inside Voltage Synths when the wider family needs to stay in one rack instance. BASS · SEQUENCES · PLUCKS · LEADS	MADRE-8 Choose the ladder-based polyphonic voice for warm pads, broad chords and a direct oscillator-to-filter path. Unison turns the voice pool toward one note. CHORDS · PADS · UNISON LINES	Octet Choose Octet when oscillator interaction or the continuous filter-mode sweep should lead the sound. It is especially useful for vocal movement and hollow colour. MOVING PADS · SYNC TONES · FILTER SWEEPS

The MODEL well is intentional here.

Voltage Synths is a multi-instrument rack, so clicking its MODEL well is a real instrument-selection action. Each click moves to the next instrument and updates the visible panel.

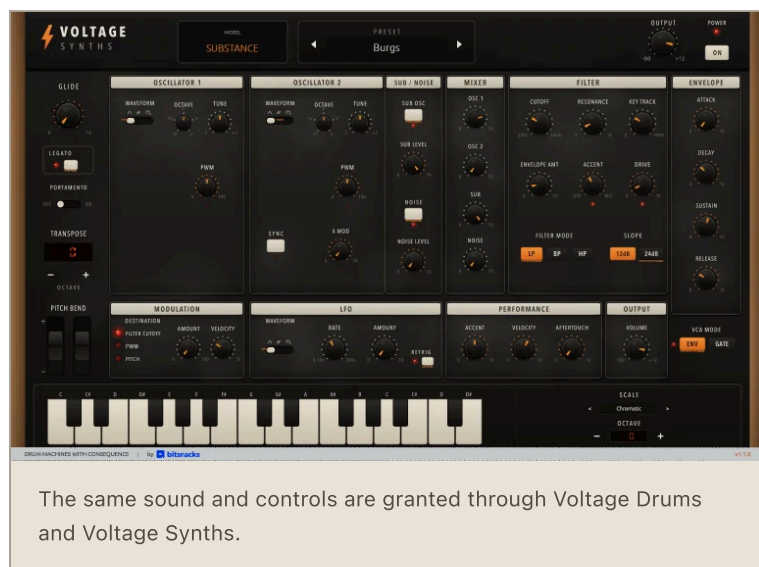
Standalone Substance stays fixed.

The separate Substance plug-in exposes only Substance. Its model label is not an instrument browser, so selection remains with the host when you load that focused plug-in.

SWITCHING IN A PROJECT

The rack keeps each instrument's controls in the project and moves smoothly to the selected voice. A MODEL change can be automated, but a deliberate musical boundary is easier to mix and recall.

Substance



Build the voice in four moves

- 01 Choose a waveform for both oscillators. Set their octave and tuning.
- 02 Blend Oscillator 1 and 2 with the sub and noise sources.
- 03 Choose the filter mode and slope. Set Cutoff, Resonance and then the envelope or accent amount.
- 04 Finish the amplifier envelope. Add modulation response and glide.

OSCILLATORS

Movement starts before the filter.

Detune the oscillators gently for weight. Use sync or cross-modulation when the harmonic motion should be obvious.

FILTER

Drive changes the input.

Balance the mixer first, then use Drive and Resonance. Choose a low-pass or band-pass response, or move to high-pass. Each mode offers two slopes.

PERFORMANCE

Mono playing has memory.

Glide and legato shape note changes. Velocity and aftertouch turn the same patch into a different performance.

THE DETAILED SUBSTANCE MANUAL

The canonical guide covers the oscillators and filter in detail. It also explains every envelope, modulation source and mono-performance control. [Open the Substance user guide.](#)

MADRE-8



Eight voices extend the Substance approach into chords and pads.

Start with the voice pool

Poly allocates separate notes for chords.

Mono keeps one note active at a time.

Legato changes pitch between overlapping notes and keeps the whole articulation running.

Unison gathers the available voices onto one note.

Detune separates pitch. **Drift** supplies movement, while **Spread** places the voices across the stereo field.

Shape the foundation

Each oscillator offers triangle and saw shapes, plus square. Tune their octave and fine relationship, then set pulse width or stronger cross-modulation only where the sound needs extra movement. The mixer adds sub and noise before the ladder filter.

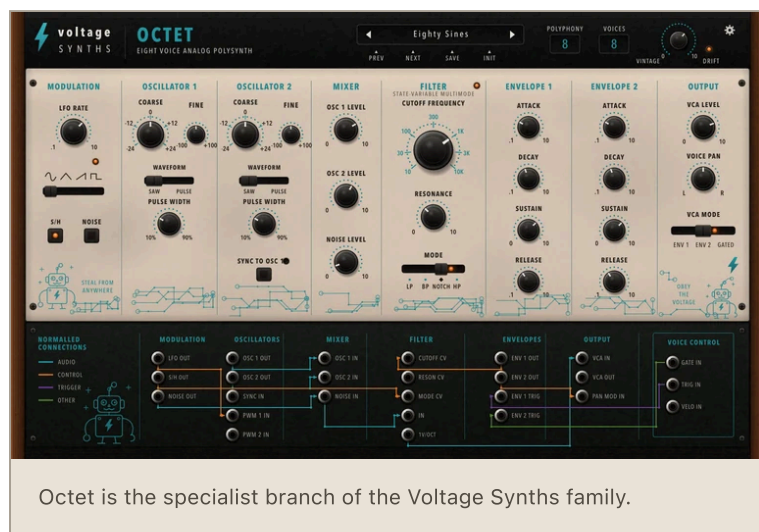
Animate the result

Two LFOs can run freely or follow host tempo. Route modulation to cutoff or pulse width. Amplitude and pitch are available too. Velocity and aftertouch add playing response while preserving the patch.

ARPEGGIATOR

Choose Up or Down. Inclusive and Exclusive variations are available, along with Random. Set the octave range and synced rate, then add Swing. Hold keeps the current chord available after the keys are released.

Octet



Build around interaction

- 01 Tune the two oscillators and choose their waveforms.
- 02 Use pulse width or Oscillator 2 Sync to create motion before the filter.
- 03 Blend both oscillators with noise in the mixer.
- 04 Set Cutoff and Resonance, then choose the filter response.
- 05 Shape filter movement with Envelope 1 and amplitude with Envelope 2.

FILTER MODE

Travel or select.

The main mode control travels continuously from low-pass through notch, then reaches high-pass. Band-pass has its own selection.

MODULATION

Periodic or unpredictable.

Set LFO rate and waveform for repeatable movement. Sample-and-hold or modulation noise creates stepped variation.

VOICE CHARACTER

Stable differences return.

Vintage adds repeatable voice variation. Voice Pan and the output controls decide how the eight voices occupy the stereo field.

A USEFUL STARTING ORDER

Begin with one oscillator and a simple low-pass setting. Add the second oscillator, then move the filter mode. Bring in Vintage and modulation last so each source of movement has a clear job.

Presets and performance

INSTRUMENT	FACTORY SOUNDS	USEFUL FIRST CHOICES
Substance	10	Burgs · Goanna · Drive-Thru
MADRE-8	8	Amber Poly · Copper Fanfare · Slow Current
Octet	10	Hearth Brass · Night Choir · Glass Current

Factory navigation

The left and right preset arrows wrap through the current instrument’s bank.

A factory sound loads a complete state for that instrument.

An asterisk after the name means a control no longer matches the shown factory sound.

Where **Init** appears, it returns the selected instrument to its initial state.

MIDI performance

Note velocity reaches the performance response set by the patch.

Channel pressure supplies aftertouch where the instrument exposes it.

The pitch wheel is accepted as MIDI performance input.

MADRE-8’s synced LFOs and arpeggiator follow host tempo.

PATCH SLOT BUTTONS

When Save or Load appears on a full panel, it writes or restores the whole Voltage Synths state through that machine’s patch slot. Host projects and host presets remain the portable way to keep named versions.

Bring the sound back

Project state The host saves the selected MODEL and every exposed parameter. Reopening the project restores each instrument's stored controls even when another model is currently selected.	Automation Automate musical controls through the host. Keep stepped switches on clear boundaries and audition large filter or level moves in context.
No sound Confirm that the track is an instrument track with stereo output, monitoring is active and MIDI reaches the selected instance. Try a factory sound before tracing a custom patch.	An installation opens silent Open Bitsnacks Vending Machine and confirm Voltage Synths is installed for this device. Choose Repair if offered, restart the host, then reopen the project.

Still stuck?

Send the host name and version, plug-in format, operating system, selected MODEL and the shortest steps that reproduce the problem. For a sound question, include the MIDI part and factory sound you started from.