VOLTRA



USER MANUAL · 1.1.0

DARK TECHNO SYNTHESIS. BUILT LIKE HARDWARE.

VERSION	1.1.0
PLATFORM	MACOS 11+
FORMATS	VST3 · AU · APP
BINARY	APPLE SILICON · INTEL
LIBRARY	260 PRESETS
MAKER	ANOTHER MACHINES

[VOLTRA] /// OPERATING MANUAL /// UNIT AM-V110

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01 · WELCOME

ONE FOCUSED INSTRUMENT FOR PRESSURE, MOTION AND ATMOSPHERE.

VOLTRA is a hybrid synthesizer by Another Machines for dark techno, hypnotic sequences, industrial percussion and cinematic sound design. Every engine, modulator and effect is visible and playable, so you can hear and see what a sound is doing at all times.

SOURCE

THREE SOUND LAYERS

Two analog-style oscillators for weight and raw tone, a Digital Engine slot running Wavetable or Resonator, and a Sub/Noise layer for low end, transients and air.

SHAPE

FILTER AND MOTION

Eight filter models, three ADSR envelopes, a 16-point multi-stage ENV, four LFOs, Chaos and a modulation system that can reach any knob on the panel.

PLAY

SEQUENCE AND FINISH

An arpeggiator, a 32-step sequencer with hardware-style lanes, a full effects rack and the Motion Filter Engine turn a patch into a finished, moving part.

/// FORMATS

VST3	VOLTRA.vst3 for VST3-compatible hosts.
AUDIO UNIT	VOLTRA.component for Logic Pro, GarageBand and other AU hosts.
STANDALONE	VOLTRA.app, with automatic USB MIDI input. No host required.

/// SYSTEM REQUIREMENTS

MACOS	macOS 11 Big Sur or later.
PROCESSOR	Universal binary, native on Apple silicon and Intel Macs.
LIBRARY	238 factory presets plus Factory Expansion 01 (22 presets): 260 in total.

02 · WHAT IS NEW IN 1.1.0

A DEEPER, FASTER VOLTRA.

Version 1.1.0 is a major update with a redesigned interface, modulation that reaches any knob, a hardware-style sequencer and a smarter preset generator. Every existing preset and project sounds exactly as before.

01

MODULATE ANY KNOB

Drag an LFO, envelope, the multi-stage ENV, Chaos or velocity onto any control: envelope times, LFO rate and depth, effect parameters, glide, spread. Up to 16 links per preset.

02

HARDWARE-STYLE SEQUENCER

Per-step Slide and Accent, ratchets from one to four hits and polymetric lanes, each with its own length. GEN writes a style-aware pattern in one click.

03

SMARTER GENERATOR

Each style programs its sound and its sequence the way a producer would, then an audio critic listens to every candidate. A new preset arrives in a fraction of a second.

04

RENEWED RESONATOR

Exciter selection (Auto, Mallet, Pluck, Bow, Breath), oscillator feed into the body, stereo radiation and a crisp holographic visual that responds instantly.

05

RICHER TONE

A Spread control for unison on both oscillators, bass-preserving resonance compensation on the LP24 filter and a live route inspector in the Matrix.

06

FASTER AND LIGHTER

Quicker launch, 60 Hz oscilloscopes, living visuals on every effect, lower CPU on sustained notes and automatic USB MIDI in the standalone app.

03 · INTERFACE TOUR

THE SYNTH PAGE



1	Preset name, browser, previous and next, options, generator and save
2	Page tabs: Synth, FX, Arp Seq and Matrix
3	CPU, output meter and Master level
4	Oscillator 1 and Oscillator 2
5	Sub / Noise layer
6	Filter with live response
7	Envelopes: Amp, Filter, Aux and ENV
8	LFOs 1 to 4
9	Digital Engine: Wavetable or Resonator
10	Chord and Voice
11	Macros 1 to 4
12	Pitch, Mod and keyboard

04 · SOUND SOURCES

OSCILLATORS, SUB AND NOISE



OSCILLATOR 1 AND 2

WAVE	Sine, Saw, Triangle or Pulse: clean body, classic techno pressure, round tone or hollow acid edge.
TUNE · PW	Semitone offset, and pulse width or shape movement where the waveform supports it.
DRIFT	Analog-style instability for basses and pads that never sound frozen.
UNISON · DETUNE	Extra voices and how far they spread from the centre pitch.
SPREAD NEW	Stereo width of the unison stack, independent of detune, so wide leads stay in tune.
LEVEL	Oscillator contribution before filtering.
SYNC · RING	Oscillator 2 can hard-sync or ring-modulate for sharp leads and metallic tones.

SUB AND NOISE

SUB WAVE	Sine for clean weight, Triangle for body, Square for presence on small speakers.
OCTAVE	One or two octaves below the played note.
NOISE TYPE	White, Pink or Blue for attack, breath and industrial texture.
COLOR	Tilts the noise darker or brighter.
OSC MIX	Balances oscillator body against the Sub/Noise layer.

Tip. For a modern techno bass start with Oscillator 1 on Saw or Pulse, add the Sub at one octave down, keep unison low and let the filter envelope do the talking.

05 · DIGITAL ENGINE

WAVETABLE ENGINE

The Digital Engine slot runs either Wavetable or Resonator. In Wavetable mode it adds spectral motion and modern digital edge, drawn live as a stack of moving frames.



TABLE	Selects the source. VOLTRA ships its own tables for techno and cinematic work, including Acid Core, Bleep Techno, Hypnotic Dark, Industrial Metal, Rave Sync, Cinematic Formant, Resonator Source and Percussive Cycle.
POSITION	Scans through the table. Modulate it slowly for evolving pads, quickly for talking sequences.
TUNE	Transposes the engine against the oscillators.

UNISON · DETUNE	Voice density and spread for wider leads and thicker pads.
FOLD	Wavefolding for brighter, more aggressive harmonics.
LEVEL	Balances the digital layer against the oscillators.

06 · DIGITAL ENGINE

RESONATOR ENGINE

A physical-modelling voice, not an insert effect. Each note drives a dedicated exciter into a resonant body, so the Resonator plays on its own even with every other source muted.



MODEL	Eight body families: Modal, Plate, Membrane, Beam, String, Sympathetic, Tube and Spectral Metal.
EXCITER NEW	Auto, Mallet, Pluck, Bow or Breath. Auto picks the natural exciter for each model.
EXCITE	Strike hardness, burst energy and sustained excitation.
FEED NEW	How much of the oscillators and Wavetable is fed into the body.
BODY	Size, geometry or cavity, depending on the model.

TUNE · FINE	Semitone and cent tuning of the body.
MATERIAL	From soft and absorptive to rigid and reflective.
DECAY · DAMPING	Ring length, and absorption of the upper partials.
SPREAD NEW	Stereo radiation of the body, with the low end kept centred.
BRIGHT · MIX	Upper-partial emphasis, and direct excitation against resonance.

06 · DIGITAL ENGINE

EIGHT RESONANT BODIES

MODAL	Harmonic modal bank.	Rounded plucks, wooden pulses, bell bodies
PLATE	Dense two-dimensional plate.	Metal hits, wide cinematic tails
MEMBRANE	Tuned drumhead.	Toms, kicks, synthetic skins
BEAM	Struck bar.	Marimba-like attacks, glass, industrial ticks
STRING	Dispersive waveguide.	Plucked wire, bowed textures, basses
SYMPATHETIC	Coupled string network.	Interval clouds, chords, evolving drones
TUBE	Open or closed air column.	Pipe basses, hollow plucks, tonal percussion
SPECTRAL METAL	Inharmonic resonant network.	Broken bells, metallic stabs, machine drones

Live visual. The holographic surface is driven by the audio engine. It moves with the real excitation and resonant energy, and settles when the sound stops.



FIG.01 /// RESONATOR NEON PING RUN · SPECTRAL METAL BODY

/// WHERE TO START

Bleeps and obsessive sequences: Modal, Beam, Tube or Spectral Metal with a short amp envelope and velocity-sensitive excitation. **Cinematic drones:** Plate, Sympathetic or String with long decay and slow modulation on Body or Material. **Tonal percussion:** Membrane, Beam or Plate with sequencer velocity variation.

07 · SHAPE

FILTER



FIG.02 /// THE RESPONSE CURVE MOVES WITH CUTOFF, RESONANCE AND MODULATION

/// MODELS

LP24 · LP12	Steep or gentle low-pass for basses, acid lines, pads and leads.
BP · HP	Narrow movement and bleeps, or thin tops and transitions.
NOTCH · COMB	Spectral hollowing and tuned metallic colour.
ANALOG · ZDF	Ladder character, or a clean, tight response at high resonance.

CONTROLS

CUTOFF	Main filter frequency.
RESO	Resonance around the cutoff. On LP24, VOLTRA compensates the bass that a classic ladder loses as resonance rises, so acid lines keep their weight without losing self-oscillation.
DRIVE	Saturation pressure into the filter.
TRACK	How far cutoff follows the played note.
ENV AMT	Depth of the Filter envelope on cutoff.
FOLD	Post-filter shaping for edge and bite.

Acid. Combine Env Amt with Reso on LP24 or Analog, keep the Filter envelope short and add Accent steps in the sequencer for the classic squelch.

08 · SHAPE

ENVELOPES AND ENV

AMP, FILTER AND AUX

Three ADSR envelopes. **Amp** shapes loudness, **Filter** drives cutoff through Env Amt and **Aux** is free for any destination. The graph is drawn on a real time scale, so a longer release looks longer.

A · D · S · R	Attack, decay, sustain level and release.
CURVE	Sharper transients or smoother fades.
VELOCITY	How strongly playing dynamics scale the envelope.

ENV, THE MULTI-STAGE ENVELOPE

Up to 16 points with individual time, level and curve. Use it for long sweeps, rhythmic shapes and risers that an ADSR cannot draw.

MODE	One Shot, Loop, Ping Pong, Free Run, Hold and A-L-R.
SYNC · GRID	Tempo divisions and point snapping.
SHAPES	Ready-made curves to start from.
SLEW	Smooths abrupt jumps.
ATTACK · LOOP · RELEASE	Scale each part of the shape globally.



FIG.03 /// ENV TAB · ONE SHOT · 1/8 SYNC

09 · MOTION

LFOS AND CHAOS

FOUR LFOS

Two banks of two, switched with the 1-2 and 3-4 tabs. Each scope shows the real waveform and its current position.

SHAPE	Sine, Triangle, Saw, Square or Random.
RATE · DEPTH	Speed and amount of movement.
SYNC	Locks the rate to tempo divisions, including dotted and triplet values.
SOURCE DOT	Drag it onto any knob to modulate that control (see chapter 10).



FIG.04 /// LFO 1 AND 2 · SYNCED DIVISIONS

CHAOS

A bounded source of controlled instability, found in the Matrix. Route it subtly to cutoff, wavetable position, Resonator material or delay feedback to make a static patch breathe.

MODES	Drift, Magnetic, Dust, Surge, Organic and Voltage.
RATE · DEPTH	How fast it evolves and how far it moves.

10 · MODULATION NEW IN 1.1.0

MODULATE ANY KNOB

Every LFO, envelope, the multi-stage ENV, Chaos and velocity carries a small source dot. Drag it onto any knob on the panel and the knob starts to move.

01 **Drag** a source dot from an LFO, envelope or ENV onto any knob: filter, oscillator, envelope times, LFO rate and depth, effect parameters, glide, spread and more.

02 **Read** the ring. A coloured arc around the knob shows the modulation range, and its light follows the movement as you play.

03 **Adjust** the depth by dragging the ring itself. Positive and negative amounts are both possible.

04 **Clear** a link with a right-click on the knob.

Each preset holds up to **16 knob links** in addition to the Matrix routes. Links are saved with the preset and recalled exactly.



FIG.05 /// MODULATION RINGS ON THE MACROS

/// GOOD FIRST LINKS

- >> LFO on Wavetable Position for evolving pads
- >> Aux envelope on Delay feedback for dub throws
- >> Chaos on Resonator Material for living bodies
- >> Velocity on Filter envelope decay for expressive basses

11 · MODULATION

MOD MATRIX

Sources run down the side, destinations across the top. Click a cell to create a route and drag inside it to set the amount. Destinations are grouped in three tabs: **Main**, **Motion/FX** and **Resonator**.

Route inspector. Select any route to see its source, depth and live effect on the destination in the side panel.

SOURCES	Amp, Filter, Aux and Motion envelopes, LFOs 1-4, Velocity, MPE pressure and timbre, Macros 1-4, step sequencer lanes and Chaos.
SMART ROUTES	Builds musical modulation relationships in one click.
PATCH MUTATE	Varies route amounts in a controlled way. Undo returns to the previous state.



FIG.06 /// CARBON ROLLER 2026 · 13 ACTIVE ROUTES

12 · PERFORMANCE

MACROS, CHORD, VOICE AND SCALE

MACROS

Four performance knobs with their own names, designed for one-hand gestures and DAW automation: open a sequence, add pressure, push the space. Every factory preset ships with meaningful macros.

CHORD

Builds a chord from a single key: Major, Minor, Sus2, Sus4, Power5, Major7, Minor7 or Octave. The chord-tone buttons choose which intervals sound.

VOICE

MODE	Poly for pads and stabs, Mono and Legato for basses and leads.
GLIDE	Pitch slide between notes.
VOICES	Polyphony limit, to balance density and CPU.

SCALE

Found on the Arp Seq page. Choose a root and a scale, and the arpeggiator, the sequencer and the generator stay inside it. The list covers common modes and darker scales for techno and film work.

KEYBOARD AND WHEELS

The on-screen keyboard, Pitch and Mod wheels let you audition a patch without a controller. In the standalone app VOLTRA opens connected USB MIDI keyboards automatically.

MPE. Per-note pressure and timbre arrive in the Matrix as sources, ready to route to any destination.

13 · ARP SEQ PAGE

ARPEGGIATOR



MODE	Off, Up, Down, Up-Down, Random or As Played.
RATE · SYNC	Free speed or tempo divisions.
GATE	Note length, from tight stabs to legato.

SWING	Groove offset for less rigid patterns.
PROB	Chance that each note plays.
OCTAVES · RATCHET	Range extension and fast repeats inside a step. Small amounts add motion; large ones get busy fast.

14 · ARP SEQ PAGE EXPANDED IN 1.1.0

STEP SEQUENCER



Up to 32 steps that can play notes, modulate the patch, or both. Select a lane with the tabs above the steps and draw values directly.

VALUE	Modulation shape, available as a Matrix source.
PITCH · OCT	Semitone and octave per step.
VEL · GATE	Dynamics and note length per step.
RATCH NEW	One to four hits inside a step.
SLIDE NEW	Glides into the next note, 303 style.
ACC NEW	Accent plays the step at full velocity for harder, brighter hits.

LEN NEW	Pitch, Octave, Velocity and Gate lanes can each run at their own length for polymetric patterns.
DIRECTION	Forward, Reverse, Ping-Pong, Random or Drunk.
EUCLID	Distributes Hits evenly across Steps, then shifts them with Rotate.
SMOOTH	Glides every note into the next, for liquid lines.
SEND NOTES	Turns the sequencer into a self-playing instrument from a C3 root. Play a key to transpose it.
GEN NEW	Writes a new style-aware pattern for the current preset.

14 · ARP SEQ PAGE

WRITING PATTERNS THAT MOVE

/// TECHNO SEQUENCING

- >> Odd lengths of 3, 5 or 7 steps against a 16-step gate lane create hypnotic displacement.
- >> Use 16 or 32 steps for direct, club-ready patterns.
- >> Put Slide on a few steps only. A slide carries meaning when it is rare.
- >> Velocity and Accent make the groove; full velocity everywhere sounds mechanical.
- >> Shorten Gate for rests and stabs instead of switching steps off.
- >> Press GEN repeatedly to audition ideas, then refine the one you like by hand.

Send Notes starts immediately; no key press is needed. Switching it off, stopping the transport or loading a preset clears any pending notes.



FIG.07 /// SEQUENCE IRON CLOCK · EUCLID · 13 STEPS

15 · FX PAGE

FX RACK

Drive and Shifter sit at the ends of the chain; the slots in between can host any effect. Each slot has its own on/off switch, a randomise die, a menu to swap the effect type and arrows to change its position. The FX page always follows the effects stored in the loaded preset.

DRIVE	Warm or Fold saturation with Amount and Tone.
BITCRUSHER	Bit depth and sample-rate reduction.
CHORUS	Rate and depth for width and soft motion.
DELAY	Free or synced time, Ping-Pong, feedback and tone.
REVERB	Hall, Plate, Shimmer or Spring with size, decay and pre-delay.
COMPRESSOR	Threshold, ratio, attack, release and sidechain.
PUMP	Tempo-synced ducking for club movement.
EQ	Low, mid and high bands with frequency and gain.
PHASER · FLANGER	Sweeps and metallic stereo animation.
LIMITER	Input gain, ceiling and release for a safe output.
SHIFTER	Pitch, Frequency or Ring shifting with drive and feedback.



FIG.08 /// EVERY EFFECT SHOWS A LIVE VIEW OF WHAT IT IS DOING

16 · FX PAGE

MOTION FILTER ENGINE

VOLTRA's signature moving filter. A filter, a tempo-synced LFO and an envelope follower work together, and the display shows the live spectrum flowing through the moving response.

/// FILTER

TYPE	LP24, LP12, BP, HP, Notch, Comb, Analog or ZDF.
CUTOFF · RESO	Base frequency and resonance.
DRIVE · MIX	Pressure into the stage, and parallel blend.

/// LFO

SHAPE	Sine, Triangle, Saw or Square.
RATE · SYNC	Free speed or tempo divisions, with Retrig on each note.
DEPTH · PHASE · WIDTH	Amount, timing offset and stereo spread of the movement.

/// ENVELOPE FOLLOWER

ATTACK · RELEASE	How fast it reacts to the signal level.
AMOUNT · INVERT · RMS	Depth, direction and smoother detection.



FIG.09 /// ANALOG DUB TECHNO STAB

17 · LIBRARY

PRESETS AND LIBRARY

Click the preset name to open the browser. Factory, User and Expansion content stay separate, so your own sounds never mix with the shipped library.

FACTORY	238 curated presets in clearly labelled categories.
EXPANSIONS	Factory Expansion 01 adds 22 presets, for 260 in total.
USER	Your saved sounds, which you can delete from the User view.
SEARCH	Finds presets by name, category, character or pack.
FAVOURITES	Star a preset to collect it in the favourites view.
SAVE	Updates the preset you are editing.
SAVE AS	Always creates a new User preset and never overwrites the original.
IMPORT · EXPORT	Moves presets and banks in and out for backup and sharing.

Playable range. Most basses, bleeps and sequences are voiced for the C1 to C3 register. Start there, then move up or down to taste.

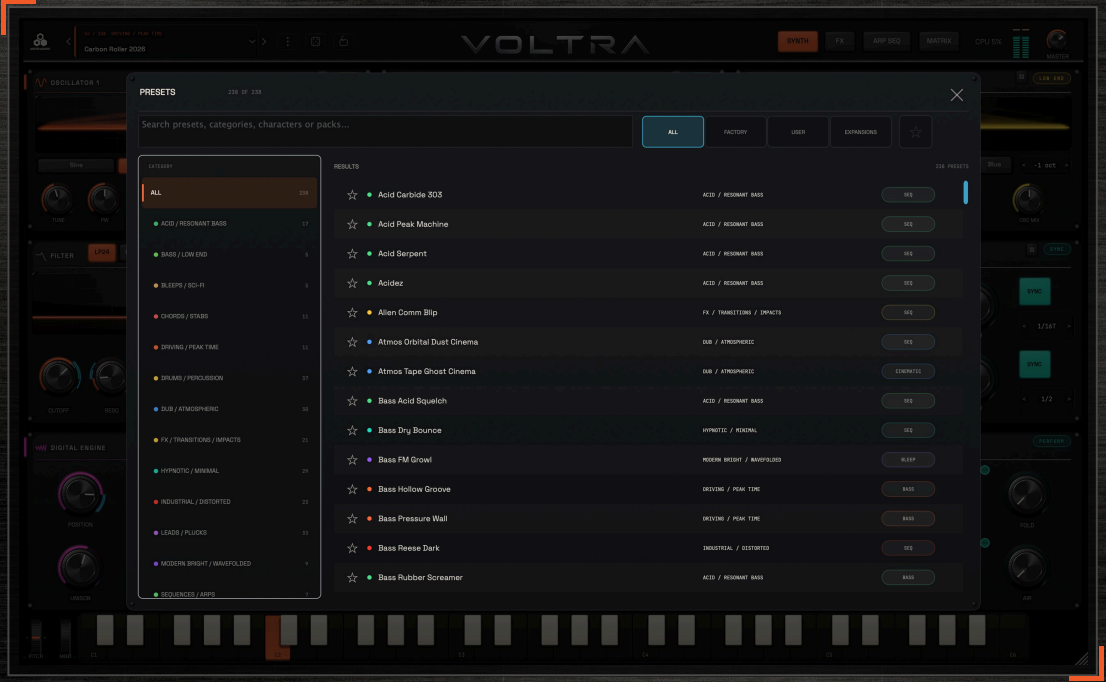


FIG.10 /// PRESET BROWSER · ALL CATEGORIES

18 · CREATION

PRESET GENERATOR

The die in the header creates a complete new preset: sound, modulation, effects, macros and sequence. It runs entirely on your Mac, with no network connection, and never touches your saved presets until you choose to save.

01 · INTENT

CHOOSE A STYLE

Industrial, Old School, Current, Hypnotic, Acid, Dub, Rave or Cinematic, or Surprise for any of them. Each style knows its sounds, its sequences and its space.

02 · DESIGN

PROGRAMMED LIKE A PRODUCER

Acid gets slides and accents, Hypnotic gets polymetric lanes, Industrial gets rolls, Dub sends its stabs into the echo. Unsafe or incoherent settings are rejected early.

03 · LISTEN

JUDGED BY EAR

The best candidates are rendered and measured for level, spectrum, low end, attack, tail, width and movement against their style. The winner is the one that sounds right.

/// WORKING WITH IT

- >> Each press takes a fraction of a second and always delivers a new sound.
- >> GEN on the sequencer rewrites only the pattern and keeps your sound.
- >> The randomise die on each module changes just that section.

/// KEEP WHAT YOU LIKE

- >> Use Save As to keep a generated preset in your User library.
- >> Generated presets carry a category and a playable range like factory sounds.
- >> Load any preset to return to where you were.



19 · RECIPES

SOUND DESIGN RECIPES

BASS

DARK TECHNO BASS

01 Osc 1 on Saw or Pulse.
02 Sub Sine, one octave down.
03 LP24, Analog or ZDF.
04 Short Amp decay, low sustain.
05 Env Amt with moderate Reso.
06 Drive before any space.

BLEEP

WAREHOUSE BLEEP

01 Sine, Triangle or Resonator Beam.
02 Very short Amp decay.
03 BP, Comb or ZDF filter.
04 Short Filter envelope.
05 Synced delay at low mix.
06 Accent a few steps.

DRONE

CINEMATIC DRONE

01 Wavetable or Resonator Plate.
02 Slow LFO on Position.
03 Long Amp attack and release.
04 ENV on cutoff, Loop mode.
05 Chaos at low depth.
06 Hall or Shimmer reverb.

PERC

INDUSTRIAL PERCUSSION

01 Noise plus Resonator Membrane.
02 Short envelopes everywhere.
03 Filter Drive or Fold.
04 EQ away the harshness.
05 Velocity and Gate lanes.
06 Ratchets on the last step.



20 · SETUP

INSTALLATION AND SETUP

/// INSTALL

01 Download the current VOLTRA disk image from your Gumroad Library and quit your DAW.

02 Open the disk image and run `Install VOLTRA.pkg`.

03 Follow the macOS installer to the end.

04 Reopen your DAW, rescan plug-ins if needed, and load VOLTRA as an instrument.

/// INSTALLED LOCATIONS

STANDALONE	/Applications/VOLTRA.app
VST3	/Library/Audio/Plug-Ins/VST3/VOLTRA.vst3
AU	/Library/Audio/Plug-Ins/Components/VOLTRA.component

> The installer is signed with an Apple Developer ID and notarized by Apple. You never need to disable Gatekeeper or lower macOS security.

/// IF SOMETHING GOES WRONG

>> Download a fresh copy of the disk image and run the package again.

>> If macOS shows a message about the package, use the option it offers in System Settings, Privacy & Security.

>> As a fallback, run `Install VOLTRA.command`, or copy the bundles from the Manual Install folder to the locations listed here.

>> If your DAW does not list VOLTRA, rescan or clear its plug-in cache. VOLTRA is an instrument, not an audio effect.

/// UPDATES AND SUPPORT

New versions are published to your Gumroad Library, and Gumroad notifies you by email. For help, contact Another Machines with your macOS version, Mac model, DAW and the exact message you see.

VOLTRA is independent software by Another Machines. Thank you for supporting independent audio tools.