VOID ENEMY PRESENTS

PLENITUDE

Three oscillators. One panel. Nothing hidden.

USER MANUAL · VERSION 1.2



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Protect your hearing. Plenitude can get loud, especially with high resonance, distortion, unison or delay feedback. Start with your volume low and raise it gradually. Keep listening levels moderate, above all on headphones, and take regular breaks. To the extent permitted by law, Void Enemy is not responsible for any damage to hearing, speakers or other equipment resulting from the use of this software.

01 · WELCOME

WELCOME TO PLENITUDE

Plenitude is a polyphonic synthesizer built around one idea: everything you need is in view at once. Three oscillators, a sub oscillator, a resonant filter, two LFOs, a modulation matrix and built-in effects all live on a single panel, with no pages and no hidden menus.

Under the panel, Plenitude runs its voices with up to 4× oversampling, so oscillators, hard sync and distortion stay clean at high notes. A gentle analogue-style saturation and stereo widening are always part of its character.

I made Plenitude the way I like to work: I want to see the whole sound while I play it, and change anything with one move. No menus to dig through, no page where a setting hides. If you can see it, you can grab it. — Marco, Void Enemy

02 · INSTALLATION

INSTALLING PLENITUDE

MACOS

1. Double-click **PLENITUDE-1.2-mac.pkg** and follow the installer.
2. In **Customize** you can choose what to install: **Audio Unit** (Logic, GarageBand), **VST3** (Ableton Live, Cubase, Reaper, FL Studio…) and the **standalone app**. By default everything is installed.
3. Enter your Mac password when asked: plug-ins go into the system audio plug-in folders.

The installer is signed and notarized by Apple, and runs on both Apple Silicon and Intel Macs.

WINDOWS

1. **Extract the download first.** Right-click the .zip file → **Extract All…** → **Extract**. The installer cannot start from inside the .zip: Windows shows an error such as “cannot access the specified device, path or file”.
2. In the extracted folder, right-click **PLENITUDE-1.2-win.exe** → **Properties**. If there is an **Unblock** checkbox at the bottom, tick it and click **OK**.
3. Double-click **PLENITUDE-1.2-win.exe**. If Windows shows **“Windows protected your PC”**, click **More info**, then **Run anyway**.
4. Follow the installer. It installs the **VST3** plug-in and, if selected, the **standalone app**.

Why the warning? Windows shows it for installers that are not yet signed with a paid Microsoft-trusted certificate. Plenitude is made by an independent developer and the Windows installer is not signed yet. It is safe to run. On Windows set to Italian, the same buttons read **Ulteriori informazioni** and **Esegui comunque**.

IN YOUR DAW

After installing, let your DAW rescan its plug-ins. Plenitude appears as an instrument under **Void Enemy**.

THE PANEL



OSCILLATORS	Left column. Three oscillators, each with its own volume, waveform buttons and a row of tone controls.
MASTER & ENVELOPE	Centre. The big MASTER knob, the amplitude ADSR faders and the LR output meter.
MATRIX	Centre. Six modulation slots: source, amount, destination.
SUB OSC	Bottom centre. A sub oscillator one octave below, with its own drive.
DISTORTION & PITCHBEND	Bottom left. TUBE or DRIVE character, fed by each oscillator's DIST knob. The PITCHBEND range sits in the corner.
FILTER & UNISON	Top right. Unison and hard sync, then the filter with its own envelope. MONO / POLY / LEGATO, velocity, tune and octave sit above.
LFO	Right. Two LFOs side by side, each with RETRIG and SYNC.
REVERB, DELAY, DRIFT	Bottom right. Effects, plus drift, glide and stack.

04 · PLAYING WITH THE CONTROLS

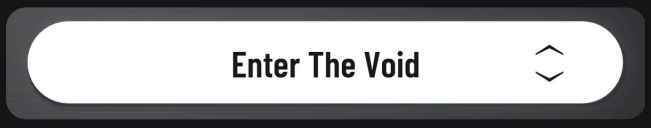
KNOBS, FADERS, BUTTONS

TURN A KNOB	Click and drag up or down (or left and right).
RESET	Double-click any knob or fader to return it to its default value.
READ THE VALUE	While you move a control, its exact value appears: in a white circle on the knob, or in a small box next to faders and small knobs.
BUTTONS	Waveforms, modes and switches change with a single click. The active choice lights up.
RESIZE	Drag the bottom-right corner of the window. The panel is drawn at very high resolution and stays sharp at any size.

Controls that have no effect in the current setting go dark: for example PW lights up only with the Pulse waveform, and ST DLY RATIO only in STEREO delay mode.

05 · PRESETS

SAVING AND LOADING SOUNDS



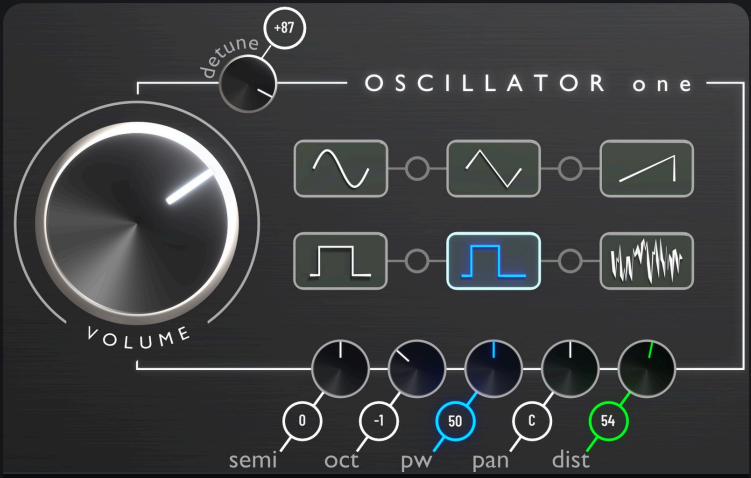
The white bar at the top shows the name of the current sound. **Click it** to open the preset menu:

INIT	Resets every control to its starting value: a clean point to build a sound from.
ALL PRESETS	Every sound in alphabetical order: the ones that come with Plenitude and your own.
CATEGORIES	The same sounds grouped by category: Bass, Lead, Pad, Pluck, Keys, Sequence, FX.
SAVE PRESET…	Saves the current sound: type a name, choose a category (Bass, Lead, Pad, Pluck, Keys, Sequence, FX) and click Save. Saving with an existing name replaces that preset.
RENAME	Changes the name shown in the bar.
OPEN PRESETS FOLDER	Shows your presets in Finder or Explorer.

The ▲ ▼ arrows on the right of the bar step to the previous and next preset, in the same order as the Categories menu. A new instance of Plenitude starts with **Enter The Void**.

User presets are **.plenpreset** files in **MUSIC/VOID ENEMY/PLENITUDE/PRESETS** on macOS and **DOCUMENTS\VOID ENEMY\PLENITUDE\PRESETS** on Windows. You can share them: drop a file into that folder and it appears in the menu. A preset of yours with the same name as a factory one takes its place. Factory presets also show up in your DAW's own preset list.

THE OSCILLATORS



OSCILLATOR ONE

The three oscillators are identical. The big **VOLUME** knob is also the on/off switch: at zero the oscillator is silent and its block goes dark; bring it up and it lights back in.

WAVEFORM	Six buttons: Sine, Triangle, Saw, Square, Pulse and Noise.	
VOLUME	Level of the oscillator.	0 – 100 %
DETUNE	Fine tuning, in cents.	±100 ct
SEMI	Transposition in semitones.	±12
OCT	Transposition in octaves.	±3
PW	Pulse width. Active only with the **Pulse** waveform, where it lights up blue. Modulate it from the matrix for classic PWM.	1 – 99 %
PAN	Position in the stereo field.	L100 – R100
DIST	Sends the oscillator into the distortion. It sets both how much distorted signal you hear and how hard it is driven. Lights up green above zero.	0 – 100 %

HARD SYNC

The **HARD SYNC** switch (under the unison knobs) acts on **oscillators two and three**: they restart every time oscillator one starts a new cycle. I left oscillator one out on purpose: it sets the pitch you hear, so the sweep stays in tune while the other two tear around it. Tune oscillator two or three higher than oscillator one, then sweep its pitch, for the classic biting sync sound.

07 · SUB OSCILLATOR

THE SUB



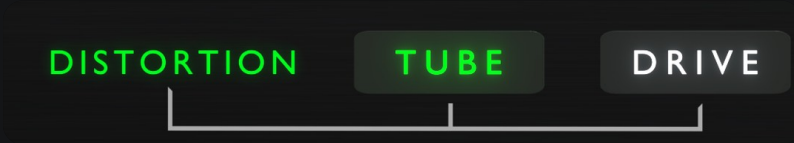
SUB OSC

The sub oscillator plays one octave below the note, to add body to any sound.

ON	Switches the sub oscillator on and off.
WAVEFORM	Sine, Triangle or Square.
MIX	Level of the sub oscillator.
DIST	Sends the sub into the distortion, like the oscillators' DIST knob.
FIX	When on, the sub restarts from the same point at every note, for a punchy, consistent attack. When off, it runs freely like an analogue oscillator.
FLTR	When on, the sub goes through the filter with the rest of the sound. When off, it bypasses the filter and keeps its full low end. On basses I usually keep it off: the filter can move all it wants, the low end stays put.

DISTORTION

TUBE OR DRIVE



TUBE	Soft and asymmetric, like an overdriven valve. Adds warm, even harmonics.
DRIVE	Symmetric with a sharper knee, like a diode pedal. More aggressive, odd harmonics.

Distortion is applied per oscillator, so each DIST knob decides how much of that oscillator is distorted.

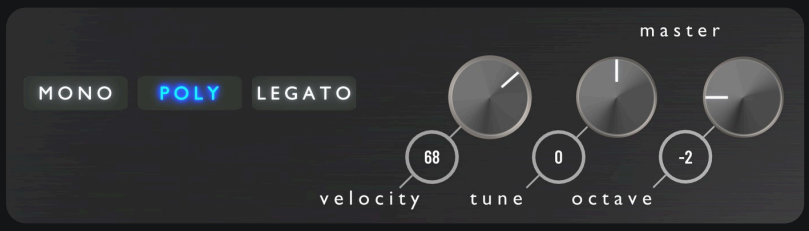
MASTER AND ENVELOPE



MASTER	Overall output level.	
A	Attack: time to reach full level.	1 ms – 5 s
D	Decay: time to fall to the sustain level.	1 ms – 5 s
S	Sustain: level while the key is held.	0 – 100 %
R	Release: fade-out after the key is released.	1 ms – 10 s
LR	Output meter for the left and right channels. It turns red close to 0 dB.	

Plenitude keeps a safety margin on its output and gently limits peaks above −1 dBFS, so big chords don't clip.

VOICE MODE, VELOCITY, TUNE & OCTAVE



POLY	Up to 8 notes at once. STACK works only in this mode.	
MONO	One note at a time. Every new note restarts the envelopes; release a key and the last note still held plays again.	
LEGATO	One note at a time. Notes played while another is held do not restart the envelopes and keep the first note's velocity: only the pitch moves, with GLIDE if set.	
VELOCITY	How much your playing strength changes the volume. At 0 % every note plays at the same level; at 100 % soft notes are much quieter.	0 – 100 %
TUNE	Master fine tuning.	±100 ct
OCTAVE	Master transposition.	±3

FILTER AND UNISON



UNISON, HARD SYNC AND FILTER

FILTER

LP / HP	Low-pass removes highs, high-pass removes lows.	
12 / 24	The button next to HP and LP sets the slope: 12 dB/oct is gentler, 24 dB/oct cuts more steeply. HP and LP each keep their own setting.	12 or 24 dB
CUTOFF	Filter frequency.	20 Hz – 20 kHz
RESONANCE	Emphasis around the cutoff. Higher values sing and whistle.	0.10 – 4.00
ENV	How much the filter envelope moves the cutoff, up or down.	±5 octaves
KF	Key follow: higher notes open the filter more. At 100 % the cutoff follows the keyboard one to one.	0 – 100 %
A D S R	The filter's own envelope, with the same ranges as the amplitude envelope.	

UNISON

VOICE	Number of stacked copies of every oscillator.	1 – 8
DETUNE	Spread of tuning between the copies.	0 – 100 ct
SPREAD	How wide the copies are placed in stereo.	0 – 100 %

FROM MY BENCH · A QUICK PLUCK

Start from **Init**. OSC one on **Saw**, filter **LP 24**, CUTOFF around 300 Hz, RESONANCE a touch above 1. Push the filter **ENV** up to about +3 octaves and set its envelope to A at zero, D around 0.3 s, S at zero. Do the same on the amplitude envelope with a slightly longer decay. Then UNISON VOICE 3, DETUNE 15, and a dotted-eighth DELAY under 20 % mix. Play it short and fast.

THE LFOS



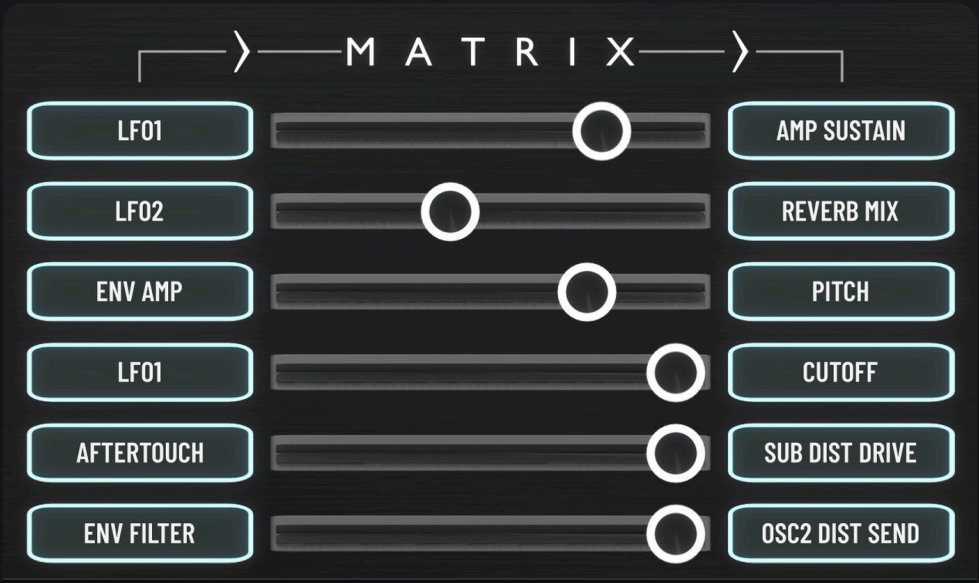
LFO ONE AND TWO

The two LFOs are identical. An LFO does nothing on its own: **route it in the modulation matrix** to decide what it moves.

WAVEFORM	Sine, Tri, Saw up, Saw down, Square and S&H (random steps).	
RATE	Speed, when SYNC is off.	0.01 – 20 Hz
DEPTH	Strength of the LFO.	0 – 100 %
DELAY	Time after each note before the LFO starts.	0 – 8 s
FADE IN	Time the LFO takes to reach full depth.	0 – 8 s
RETRIG	When on, the LFO restarts from the beginning of its cycle at every note. When off, it runs freely.	
SYNC	Locks the speed to your DAW tempo.	
NOTE	With SYNC on, click the box to choose a division: from 1/64 to 64/4, including triplets (T) and dotted (D) values.	

Each note starts its own LFOs, so delay and fade in apply per note. When an LFO modulates the reverb or delay, which are shared by all notes, it runs continuously instead.

THE MATRIX



Each row connects a **source** (left box) to a **destination** (right box). The slider in the middle sets the **amount**: centre is zero, right is positive, left is negative. Click a box to choose from the list.

SOURCES

LFO1 · LFO2 · ENV AMP · ENV FILTER · VELOCITY · AFTERTOUCH · MOD WHEEL · KEY TRACK · GATE · DRIFT

DESTINATIONS

CUTOFF · PITCH · LEVEL · PAN · OSC1-3 LEVEL · OSC1-3 PAN · OSC1-3 DETUNE · OSC1-3 DIST SEND · OSC1-3 PULSE WIDTH · DIST DRIVE · SUB LEVEL · SUB DIST DRIVE · RESONANCE · ENV AMOUNT · UNISON VOICES · UNISON DETUNE · UNISON SPREAD · MASTER LEVEL · MASTER TUNE · MASTER OCTAVE · AMP ATTACK · AMP DECAY · AMP SUSTAIN · AMP RELEASE · FLT ATTACK · FLT DECAY · FLT SUSTAIN · FLT RELEASE · DELAY TIME · DELAY FEEDBACK · DELAY MIX · REVERB MIX

TRY THIS

LFO1 → Cutoff for a slow filter sweep · **Mod Wheel → Delay Mix** to throw echoes in on demand · **LFO2 → OSC2 Pulse Width** (with the Pulse wave) for a rich, moving PWM pad · **Velocity → Cutoff** so harder notes sound brighter.

Several slots can target the same destination: their amounts add up. At full amount, Cutoff moves by ±2 octaves and Pitch by about ±2 semitones.

REVERB, DELAY AND DRIFT



REVERB

PRE	Pre-delay before the reverb starts.	0 – 200 ms
SIZE	Room size.	
DAMP	Softens the reverb's highs.	
MIX	Dry / wet balance.	
LOW MID HIGH	EQ of the reverb only, at 200 Hz, 1 kHz and 5 kHz.	±12 dB

DELAY

TIME / NOTE	TIME: the knob sets milliseconds (10 ms – 2 s). NOTE: it steps through tempo divisions; click the box below to pick one.	
FDBCK	Number of repeats.	0 – 95 %
MIX	Dry / wet balance.	
MODE	MONO, PING-PONG (echoes bounce left and right) or STEREO.	
ST DLY RATIO	In STEREO, the right echo time relative to the left, for wide, uneven echoes.	0.25 – 1

DRIFT, GLIDE & STACK

DRIFT RATE	How quickly the drift wanders, from slow to fast.	
DRIFT DEPTH	Analogue-style instability: each voice drifts in pitch (up to ±12 cents), level and brightness on its own. I rarely leave it at zero: a little drift makes chords sound played rather than printed.	
GLIDE TIME	Each new note slides in from the previous one.	0 – 2 s
STACK VOICE	Plays every note several times, slightly detuned and spread in stereo, for an instant ensemble. You can change it while playing. Works in POLY mode.	1 – 4

MIDI, HQ AND SPECS

MIDI

PITCH BEND	Up and down ranges are set separately in the two PITCHBEND circles (bottom left): top for up, bottom for down. Drag a circle, click it to type a value, or use the arrows. Default 2; at 0 the wheel does nothing in that direction.	0 – 24 st
MOD WHEEL (CC1)	Available as a matrix source.	
AFTERTOUCH	Channel and polyphonic aftertouch, as a matrix source.	
CONTROLLERS	CC7 volume · CC10 pan · CC11 expression · CC71 resonance · CC72 release · CC73 attack · CC74 cutoff · CC91 reverb amount · CC120 / CC123 all sound / notes off.	

HQ

Click the small Void Enemy logo next to the title to open the **HQ** switch. With HQ on, voices run at 4× oversampling for the cleanest sound; off, they run at 2× to save CPU. Offline renders and bounces always use 4×.

KEEPING CPU USAGE LOW

Some presets are designed to sound huge and can be heavy on your processor. If your computer struggles, try these steps, from the most to the least effective:

Lower **UNISON VOICE**: each extra unison voice adds another copy of every oscillator.

Turn **HQ** off: voices run at 2× instead of 4× oversampling.

Lower **STACK**: each stacked voice plays another copy of every note.

Shorten the **RELEASE** or play fewer notes at once, so fewer voices sound together.

In your DAW, raise the audio buffer size or freeze the track.

SPECIFICATIONS

FORMATS	VST3 and Audio Unit (macOS), VST3 (Windows), plus a standalone app.
SYSTEMS	macOS on Apple Silicon and Intel · Windows 64-bit.
POLYPHONY	8 voices.
OSCILLATORS	3 + sub, 6 waveforms, unison up to 8.
MODULATION	2 LFOs, 2 envelopes, drift, matrix with 10 sources and 42 destinations.
EFFECTS	Distortion (Tube / Drive), reverb with EQ, delay with tempo sync.

VOID ENEMY

Click the **PLENITUDE by VOID ENEMY** title to see the credits. Questions or problems? Write to **support@void-enemy.com** · **void-enemy.com**

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