WHAT IT IS

A pad synthesiser in which every one of its sixteen voices has its own place in the stereo field — and the place shapes the sound. Where a voice stands decides how bright it is, how loud, how far out of tune, how much grit it gets and how much of it reaches the echo. Two layers (analog, FM, wavetable), grit per voice, a chain of echo, shimmer, ensemble, phaser, flanger, reverse, blur, resonator strings, room and tape, an eight-slot modulation matrix, four slots that listen only to how hard you play — and a step arpeggiator whose notes can walk through the field.



Rendered by the plugin itself, offscreen — the real interface, not photographed in a DAW. Scene GLASS, seven voices sounding.

INSTALL (MACOS, AU + VST3, UNIVERSAL)

1 Unzip. 2 Copy DREAMS.component to ~/Library/Audio/Plug-Ins/Components/ and DREAMS.vst3 to ~/Library/Audio/Plug-Ins/VST3/. 3 Rescan plug-ins in your host (Ableton Live 12: Settings → Plug-Ins → Rescan). DREAMS is an instrument: put it on a MIDI track.

First launch. If macOS says the developer cannot be verified: System Settings → Privacy & Security → Open Anyway, then rescan.

YOUR SERIAL

Until activated, DREAMS stays silent and a sign over the voice field says why. Click ACTIVATE (sign or footer), enter your order email and the serial (DREAMS-PRO-XXXX-…) — once, for every project, AU and VST3. No trial clock, no account, no activation server: the serial is checked on your machine and kept in `Documents/oscillate-licenses.txt`. Lost it? oscillateaudio.com/my.

EVERYWHERE

Drag a knob or bar up and down (bars also sideways); hold Shift for fine steps; double-click (or right-click) returns a control to its default. Chips switch with a click. Every control is host automation. Hover anything and the help line at the bottom says what it does. Drag the lower-right corner to scale the window from 75 to 150 %; the size is saved with the project.

HEADER

CONTROL	WHAT IT DOES
BROWSE	Opens the preset browser over the whole window: ALL, ★ STARRED, YOUR PRESETS and the five scenes on the left, search on top, tiles on the right. A click loads and keeps the browser open, a double-click loads and closes, ESC closes. Each tile draws the preset's own envelope, filter curve and stereo width.
PRESET FIELD	Arrows step through scenes and presets. A click on the name opens the browser, a right-click the classic list: SCENES, the presets by scene, YOUR PRESETS, SAVE AS..., DELETE, REVEAL PRESET FOLDER, RANDOMIZE. The star marks a favourite.
DICE	Throws a new setting within musical limits (the same as RANDOMIZE).
HQ	Voices at double sample rate while you play: cleaner highs, about twice the CPU. Off by default; exports and bounces always render in HQ.
VOICES	How many of the sixteen voices are sounding right now.
OUT	Output level. The thin bar under it is the meter.

FOOTER

CONTROL	WHAT IT DOES
SCENES	SPARSE, GLASS, CHOIR, SCREAM, FROZEN — five starting points. The chip of the scene a preset comes from lights up. The macros return to the centre.
HELP LINE	What the control under the mouse does.

YOUR OWN PRESETS

SAVE AS... asks for a name; the preset lands in `Documents/Oscillate Audio/DREAMS/Presets` and appears under YOUR PRESETS. It stores everything, VELOCITY included. Stars are kept in `Documents/Oscillate Audio/DREAMS/Favourites.txt`.

DREAMS · Voice & filter

VOICE — LAYER A AND LAYER B

CONTROL	WHAT IT DOES
A · B	Switches the panel between the two layers.
SOURCE	ANALOG: saw, pulse, triangle, noise. FM: glass, bells, metal, e-piano (CLASSIC, FEEDBK, STACK, METAL). WAVE: wavetables that change over the note (VOCAL, GLASS, ORGAN, DIGITAL). The labels of SHAPE and OSC MIX follow the source.
SHAPE	ANALOG: pulse width of oscillator B (and of A on PULSE). FM: ratio. WAVE: bend.
DETUNE	Spreads the unison copies apart, in cents. The DRIFT macro scales it.
UNISON	Copies per voice, 1 to 7. Thicker, and more CPU.
SUB	One octave below. By default it bypasses the filter and stays as a clean floor. SINE, TRI, SQR; → FILTER sends it through the filter too.
DRIFT · GLIDE	Slow analog pitch wander, different in every voice · pitch slides into each new note.
OSC MIX	ANALOG: from oscillator A to the pulse oscillator B. FM: index. WAVE: position in the table.
EVOLVE	What changes over each note. ANALOG: slow pulse-width motion. FM: a bright strike that fades. WAVE: the position wanders.
WARMTH	Component spread between voices, console saturation and tape. 0 = clean, 1 = old gear.
B SOURCE · TYPE	Layer B: OFF, ANALOG, FM or WAVE, with its own waveform, FM type or wavetable bank. B runs about half as many unison copies as A.
B TONE · COLOR · EVOLVE	B's own SHAPE, OSC MIX and EVOLVE, with the same meaning per source as on layer A.
B LEVEL · OCTAVE · FINE	How much of B · up to two octaves up or down · fine detune against A in cents.
B PLACE	Where B stands in the field: SAME as A, MIRROR, WIDE (further out) or CENTER.
A LEVEL	Turn it down to hear layer B alone.

FILTER — WHERE THE SCREAM LIVES

CONTROL	WHAT IT DOES
LADDER · SVF	LADDER: 4-pole, round and heavy. SVF: 2-pole, open and vocal.
MORPH	Sweeps from low pass through band pass to high pass.
CUTOFF · RESO	Where the filter opens (AIR moves it two octaves either way) · resonance; high values sing.
DRIVE	Saturation into the filter.
KEY TRK	Higher notes open the filter further.
ENV AMT	How far the filter envelope sweeps; negative closes it. Your touch scales it too: soft notes sweep less.
SCREAM	Resonance beyond self-oscillation, caught by a saturator.

DREAMS · Field & play

VOICE FIELD

The stage: left–right is the stereo image, front–back is distance, height is pitch. Each sounding voice is a sphere on a stem. Drag empty space: sideways = WIDTH, up and down = TILT. Right- or Alt-drag turns the stage; 3D off shows it flat from the front. Double-click resets.

CONTROL	WHAT IT DOES
PITCH · ORDER · RANDOM · MANUAL	How voices find their place: by pitch, by the order you play, at random, or MANUAL — drag a number or a sounding voice sideways.
SCULPT	Paint across the field: each position gets its own BRIGHT, LEVEL, DETUNE, GRIT, ECHO or SHIM. Voices take on the value where they stand. FLAT (or a double-click on the curve) straightens the active one.
MOVEMENT	SWAY: each voice swings. ORBIT: voices circle and pass behind. BREATHE: the field opens and closes. SWARM: every voice wanders alone.
BASS MONO	Below this frequency everything is mono. Grab the dashed line at the front edge of the stage, up to 1 kHz; all the way down = OFF; or use the BASS MONO bar under the stage. Presets leave it where you put it.

PLAY — THE MACROS

CONTROL	WHAT IT DOES
AIR	Brighter and more open, or darker and closer. Centre = the preset.
BITE	Towards the scream: resonance, drive and scream at once.
DRIFT	More instability: drift, detune and motion depth at once.
FIELD	How far apart the voices stand: spread, width and movement.
BLOOM	Grains and room at once.
SCOPE	How wide the output really is. A vertical line = mono, a wide cloud = stereo. CORR below 0 means phase trouble in mono.
HOLD · AUDITION	HOLD keeps the chord after you let go; the next chord replaces it. AUDITION plays the scene's chord while you hold it.

The macros belong to you, not to the preset: every program change puts them back in the centre, so the preset sounds as saved.

THE BOTTOM ROW: SOUND · FX · FX 2 · MOD · VELOCITY · ARP

Six tabs share the row of tiles under the macros. Everything on them is per preset.

SOUND

CONTROL	WHAT IT DOES
SPREAD	AMOUNT (how far the voices spread), WIDTH (above 1 past the speakers), TILT (even or pushed outwards), MOVE and SPEED of the movement.
FIELD MOD	One modulator only for the field. ENV starts at every note and settles over TIME; LFO is one slow wave for all. Targets WIDTH, DISTANCE, MOVE. ENV + WIDTH at −100: every note blooms from the centre to its place.
TEXTURE	The grain engine from GRUS as a send: SIZE, SPRAY, GRAINS (how much), SPACE (the room), DISTANCE (outer voices sound further away), and FREEZE — play first, then freeze.
ENVELOPE	ATTACK, DECAY, SUSTAIN, RELEASE.
MOTION	A slow LFO on the filter: RATE, DEPTH, PHASE (0: all voices together, 1: the motion ripples across the field), SHAPE.
CHORD	One key plays a whole chord; arrows step, a click on the name shows the list. Chords: OCT, 5TH, MAJ, MIN, SUS2, SUS4, MAJ7, MIN7, 7SUS4, MAJ9, MIN9. STRUM fans it out, OPEN lifts every second tone an octave.

FX — GRIT PER VOICE, A CHAIN FOR ALL

CONTROL	WHAT IT DOES
GRIT	Runs sixteen times, once per voice: FOLD (wave folder), RING with RING TUNE, COMB (a short delay tuned to the note) with COMB TUNE, LO-FI, and GRIT MIX.
ECHO	TIME (or DIV with SYNC on), FEEDBACK, TONE, WOW, SEND, ECHO MIX. As a tape echo the right side answers at one and a half times. P-PONG makes it a true ping-pong: every repeat jumps hard from left to right and back, both on the beat.
SPACE	SPACE (size and amount of the room), SPACE MIX, SHIMMER (an octave up, fed back into the room), SHIM FB.
ENSEMBLE	ENSEMBLE MIX and RATE (three modulated delays), PHASER MIX and RATE (six all-pass stages).
REVERSE	REVERSE MIX and LENGTH (or DIV with SYNC on); BLUR MIX and SIZE — smears every attack into a cloud.
MIX	DRY (the untreated synth — at 0 you hear only the effects), TEXTURE, OUT.

MOD — EIGHT SLOTS, AND ONE SOURCE IS POSITION

Each slot: SOURCE → TARGET, then the amount. A click on the source or target opens its list; the amount goes both ways from the centre (negative turns it around). Everything is computed per voice — so a voice on the left can sound different from one on the right.

CONTROL	WHAT IT DOES
SOURCES	ENV 2, LFO 1, LFO 2, VELO, KEY, WHEEL, RANDOM (one value per note), POSITION and DISTANCE (where the voice stands in the field), AMP ENV, FILTER ENV, and ARP STEP (where the note sits in the arp pattern: −100 on the first step, +100 on the last — ARP STEP → CUTOFF opens the filter across the pattern).
TARGETS	OFF, CUTOFF, RESO, DRIVE, MORPH, A TONE, A COLOR, A EVOLVE, B LEVEL, B TONE, B COLOR, PITCH, PAN, DISTANCE, MOVE, FOLD, RING, COMB, LO-FI, ECHO, SHIMMER, LEVEL, TEXTURE, ATTACK, ENV AMT.
SOURCES PANEL	ENV 2 ATTACK and DECAY, LFO 1 RATE and SHAPE, LFO 2 RATE and SHAPE (slightly offset per voice, so the field never moves as one block).



Rendered by the plugin itself · the MOD page · not photographed in a DAW.

ATTACK, ENV AMT AND TEXTURE

ATTACK stretches or shortens the fade-in of each voice: +100 makes it eight times longer, −100 eight times shorter (at most 30 s). ENV AMT adds to the filter-envelope depth. Both are in the matrix and in the VELOCITY slots. TEXTURE works per voice: it sets how much of that voice reaches the grain engine.

VELOCITY — PLAY HARDER, AND THE SOUND ANSWERS

Four slots whose source is always how hard you play. Each sends your touch to one target, per voice. Velocity 100 — the default of every DAW — plays the preset exactly as saved: there the four slots do nothing. Softer pulls the targets one way, harder pushes them the other. A plus amount means: harder notes go up, softer ones down.



Rendered by the plugin itself · the VELOCITY page after 24 notes of different strength · not photographed in a DAW.

CONTROL	WHAT IT DOES
VELOCITY 1 – 4	The four slots: VELOCITY → TARGET, then the amount. A click on the target opens the list (the same 24 targets as the matrix).
RESPONSE	The curve: across is your touch from 1 to 127, up and down what the slots receive. The thin green line is the level. Your last notes light up on the curve. Drag it up for a softer response, down for a harder one; double-click = linear.
VEL SENS	How much your touch sets the volume. 0: every note equally loud. 100: soft notes almost vanish. 65 % is the classic response.
CURVE	SOFT: a light touch goes a long way. HARD: you have to dig in. Velocity 100 stays the preset as saved at every curve.
TOUCH	Your last 24 notes as columns, oldest on the left, and the last one as a number. The line marks 100.

WHAT THE PRESETS DO

Since 1.1 over seventy presets play through the arpeggiator — plucks, keys, arps, many basses, stabs and leads, a few pads — each with its own step pattern and field walk. Many more use the new flanger, resonator strings and tape, and most move more than before. The presets you can hear on oscillateaudio.com stayed exactly as they were recorded.

Every preset and every scene now answers to touch, with three or four slots chosen for its sound. Pads stay gentle: a little brighter, a faster swell, closer in the field when you press harder; a layer B, grains or shimmer joins in where the preset has them. Keys and plucks open the filter and the filter envelope, FM sounds get brighter. Basses and leads add drive, fold or FM colour. Drones come nearer and move more. Between velocity 40 and 127 a preset grows by 3 to 12 dB.

FX 2 — FLANGER, RESONATOR STRINGS, TAPE

Three more stages behind the dream chain. At 0 each one is out of the signal entirely; turned up, it fades in without a click.



Rendered by the plugin itself · the FX 2 page · not photographed in a DAW.

CONTROL	WHAT IT DOES
FLANGER — JETS, METAL, LIQUID	
MIX	How much flanger. At 100 dry and swept signal are equal: the deepest notches.
RATE · DEPTH	Speed of the sweep (0.02–8 Hz; below 0.1 Hz it becomes a slow tide) · how far it travels (0.5 to 8 ms). Left and right run a quarter period apart.
FEEDBACK	Positive: metallic and singing. Negative: hollow, like through a tube.
RESONATOR — STRINGS THAT RING ALONG	
MIX	A bank of four tuned strings per side that rings with the synth, like a piano with the pedal down. Part of it also blooms into the room.
KEY	FOLLOW tunes the strings to the lowest note you hold (folded into one octave). Or fix them to C … B.
CHORD	What the four strings are tuned to: OCT, 5TH, MAJ, MIN, SUS4, MAJ7, MIN7, MIN9.
DECAY · TONE	How long the strings ring, from a pluck to about six seconds · dark felt to bright wire.
TAPE — WARBLE AND WARMTH, NO HISS	
AMOUNT	Prints everything to tape at the very end of the chain — echo, room and grains included. No hiss — just saturation and warble. The amount scales drive, warble and age together.
DRIVE	Saturation with a little even-harmonic warmth.
WARBLE	The tape warbles: a slow, seasick pitch bend — part wandering, part a lazy swing — with a little fast flutter on top.
AGE	Old tape: fewer highs and now and then a small dropout. No hiss.

TAPE needs a few milliseconds of tape path for the warble. So that dry and tape never mix into a comb, there is no dry/wet blend: TAPE switches the whole signal onto tape with a 15 ms crossfade.

ARP — A STEP ARPEGGIATOR THAT WALKS THE FIELD

Hold notes, and ARP plays them one step at a time. Everything that holds notes feeds it: your keys, CHORD (one key, a whole chord), HOLD and the sustain pedal. When the host runs, the steps sit on the song position — a 1/16 lands on the 1/16 of the bar, every time. Stopped, it runs on its own at the host tempo.



Rendered by the plugin itself · the ARP page · not photographed in a DAW.

CONTROL	WHAT IT DOES
ARP ON	Turns the arpeggiator on. Notes you are holding switch over without a gap; turn it off and they sound as a chord again.
MODE	UP, DOWN, UP/DN (the ends are not repeated), RANDOM, ORDER (as you played them), CHORD (all notes at once, in the rhythm of the steps).
RATE	Step length as a note value: 1/32 to 1/1, dotted and triplet.
OCTAVES	How many octaves the pattern climbs, 1 to 4.
GATE	Note length as a share of the step. At 100 % with a full GATE step the notes run legato into each other.
SWING	Pushes every second step late; 75 % is a full shuffle.
STEPS — 16 STEPS, FOUR LANES	
VELO	How loud each step plays (your touch is multiplied in). Drawn to the bottom = a rest: the step passes, the note order waits.
GATE	How long each step holds, on top of the global GATE.
PITCH	Shifts single steps by −12 … +12 semitones: octave jumps, fifths, a sparkle on top.
RATCHET	Repeats a step 1 to 4 times inside its length — rolls and stutters, a little softer each time.
LENGTH	How many of the 16 steps the pattern uses. Odd lengths against an even note count make patterns that drift against the bar.
FIELD WALK — NOTES TRAVEL	
OFF	Each note takes its place from SPREAD, as without ARP.
SWEEP · BOUNCE	Step by step from left to right · left to right and back within the pattern.
SCATTER · SPLIT	Every note somewhere else · left, right, left, right.

Draw by dragging across the steps; double-click a step to reset it. The width of FIELD WALK follows SPREAD × WIDTH. In the MOD matrix, **ARP STEP** is a source: it knows where each note sits in the pattern.

DREAMS · Playing

MIDI

CONTROL	WHAT IT DOES
NOTES	DREAMS listens on every MIDI channel. Sixteen voices; when all are busy, the oldest released voice is taken over first, then the oldest held one.
PITCH BEND	±2 semitones, for all voices.
MOD WHEEL	CC 1 deepens MOTION (the filter LFO) and is the WHEEL source in the MOD matrix.
SUSTAIN	CC 64 holds released notes until the pedal comes up; with HOLD on, notes wait for both.
ALL NOTES OFF	CC 123 and CC 120 release every voice. CC 121 (reset controllers) centres pitch bend and mod wheel and lifts the pedal.
MPE	Not supported: per-note pitch bend from an MPE controller bends every voice.

SWITCHING WHILE YOU PLAY

WAVE, FILTER TYPE, UNISON, A and B SOURCE, B TYPE, B PLACE, SUB WAVE, → FILTER and HQ change the voices themselves. If notes are sounding, DREAMS fades the voices out for a few milliseconds, switches and fades them back in: no click, and echo, room and grains keep ringing. With SYNC switched, ECHO and REVERSE glide to the new time like a tape motor.

PROJECTS AND PRESETS

A project stores every control, the MANUAL positions, the SCULPT curves, the open page and the window size. Projects and presets saved with an earlier version open with the defaults for anything added since, so they sound as they did.

CPU

Load grows with sounding voices × UNISON × layers. The heaviest case is sixteen voices at UNISON 7 with both layers, every effect and HQ. Since 1.1, HQ is off while you play and switches on by itself for exports and bounces, so the file always gets the cleanest highs. When nothing sounds, DREAMS sleeps and costs next to nothing. If your computer still struggles: lower UNISON, shorten long releases, or turn layer B off.

DREAMS · Tips & support

VELOCITY IN PRACTICE

From a keyboard. If you play softly and the sound never opens, set CURVE towards SOFT. If every note already sounds like an accent, towards HARD.
From a piano roll. Notes drawn at 100 sound exactly like the preset. Lower the velocity of single notes to push them back — darker, further away, slower — and raise it for accents.
Even level, moving colour. VEL SENS to 0 and give the slots CUTOFF and DRIVE: every note is equally loud, but the hard ones bite.
Slow strings. VELOCITY → ATTACK at −40: soft notes swell in, hard notes speak at once.
Depth with touch. VELOCITY → DISTANCE at −35: soft notes sit at the back of the stage, hard ones step forward. Watch the spheres move.
Grains for the quiet notes. VELOCITY → TEXTURE at −40: the softer you play, the more of the note falls into grains.

MORE

Wide but safe in mono. Keep BASS MONO at 120–200 Hz and check the scope: a cloud above the line is fine, CORR below zero is not.
Only the effects. DRY to 0: what stays is echo, room, shimmer and grains.
Stuck? DICE throws something new within musical limits; a scene chip brings you back to solid ground.

UPDATES

When a newer version exists, a notice appears at the right of the footer: UPDATE 1.1 · FREE ↗. Every update is free for owners. Click opens your downloads at oscillateaudio.com/my; hover shows what is new. At most once a day DREAMS asks for the latest version number — nothing else is sent (no serial, no email, no computer ID; the server sees your IP address). Switch it off with UPDATE CHECK in the preset browser or the right-click list.

SUPPORT

hello@oscillateaudio.com · licences and downloads: oscillateaudio.com/my · This manual describes DREAMS 1.1.0 with 254 programs: 5 scenes and 249 presets.

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