WHAT IT IS

A multiband distortion that puts the dirt exactly where the track needs it. For mix engineers and producers who want distortion they can place — not a pedal for the master bus, and not a guitar amp. The signal is split into four bands (LOW, MEDIUM, HIGH, AIR). Each band runs through one of eight character units, optionally followed by a second unit, and is level-matched so that DRIVE changes the sound, not the loudness. INJECT feeds the distorted sum back into the input. Behind the bands sits an eight-band mid/side EQ, and a modulation matrix — three LFOs and an envelope follower in eight slots — can move any of its 144 controls in time with the track.



Rendered by the plugin itself, offscreen — the real interface, not photographed in a DAW.

INSTALL (MACOS, AU + VST3, UNIVERSAL)

1 Unzip. 2 Copy SCREE.component to ~/Library/Audio/Plug-Ins/Components/ and SCREE.vst3 to ~/Library/Audio/Plug-Ins/VST3/. 3 Rescan plug-ins in your host (Ableton Live 12: Settings → Plug-Ins → Rescan).

First launch. If macOS says the developer cannot be verified: System Settings → Privacy & Security → **Open Anyway**, then rescan. **Ableton on Apple silicon:** if Live does not list SCREE, check whether Live itself runs under Rosetta (Finder → Get Info on the Live app) and rescan after changing it.

SIGNAL FLOW

```
IN TRIM → HIGH-PASS / LOW-PASS → [oversampling] → INJECT loop → 4-band split
  → per band: UNIT → (STAGE 2 UNIT) → level match → MIX → band EQ → GAIN
  → sum → WET / DRY → 8-band M/S EQ → OUT TRIM
```

The split is phase-compensated Linkwitz-Riley: with every band neutral the bands sum back flat, and the dry path runs through the same phase so that WET between 0 and 100 % mixes without holes at the crossovers. SCREE reports a small, constant latency to the host — also while the host bypasses it.

YOUR SERIAL

Until SCREE is activated it passes your audio through dry, and a sign above the spectrum says where the serial is. Click ACTIVATE (sign or chip, top right), enter your order email and the serial (`SCREE-PRO-XXXX-XXXX-XXXX-XXXX`), click Activate — once, for every project, AU and VST3. The chip then reads LICENSED. No trial clock. The serial is bound to that address, checked on your machine and never sent anywhere — no account, no activation server. It is kept in `Documents/oscillate-licenses.txt`, shared by all Oscillate Audio devices. If your host is not allowed into the Documents folder, SCREE says so — allow it under System Settings → Privacy & Security → Files and Folders and activate once more.

EVERYWHERE

Drag a knob up or down — the pointer never runs into the edge of the screen while you drag. Shift = fine, double-click = default, the mouse wheel works too. A second, pale ring shows where ENV and MOVE are really driving the value right now; a thin violet ring marks a knob the modulation matrix is moving (violet belongs to modulation only). The line at the bottom always says what is under the mouse. A / B in the header: two complete settings to compare; the current side is kept when you switch. The window can be dragged larger or smaller (62 to 100 %, same proportions) and remembers its size.

Keys (when SCREE has focus): 1 2 3 4 and ← → select a band, M mute, S solo, E M/S EQ on/off, F input filters on/off.



The four band channels: unit, CHARACTER, DRIVE, MIX, BIAS, ENV, MOVE, STAGE 2 and the band EQ — rendered by the plugin itself.

SCREE · Controls

EACH BAND (FOUR CHANNELS, ALL ALWAYS LIVE)

CONTROL	WHAT IT DOES
SPECTRUM	Input and output across the top, each band filled in its colour. Drag one of the three handles to move a crossover: SPLIT 1 30–800 Hz (default 120), SPLIT 2 150 Hz–5 kHz (750), SPLIT 3 1–18 kHz (4.5 k). Double-click a handle resets it; click inside a band to select its channel.
UNIT	Click the centre of the unit name for all eight units; click the edge to step through them. The table on the next page lists what each one is.
CHARACTER	Sweeps the pair of opposites the unit has, e.g. TRIODE ↔ STARVED.
DRIVE	How hard the band hits the unit, 0 to 100 %.
MIX	How much of the distorted signal stays in the band (default 100 %).
GAIN	Level of this band in the sum, −24 to +12 dB.
BIAS	Shifts the operating point — makes the distortion asymmetric.
ENV	The envelope of this band drives DRIVE and CHARACTER: louder = more bite.
MOVE	A slow drift across DRIVE and CHARACTER, 0.11 Hz, offset per band.
STAGE 2	ON puts a second unit in series behind the first, with its own UNIT 2, DRIVE 2 and CHARACTER 2. Shape first, then break: TRAFO → CRUSH sounds different from CRUSH → TRAFO.
BAND EQ	Three nodes per band — low shelf, bell, high shelf, ±15 dB: drag a node for frequency and gain, mouse wheel = Q (bell).
MUTE · SOLO	Silence the band, or hear it alone.
SPLIT	With the stereo axis on L / R or M / S: gives the band two independent sides (A = left or mid, B = right or sides).

MASTER

CONTROL	WHAT IT DOES
IN · OUT TRIM	Level before everything else and right at the end, ±24 dB. Presets leave both alone.
SATURATION	Turns up all four bands at once.
HIGH-PASS · LOW-PASS	Take lows (20–800 Hz) or highs (2–22 kHz) away before anything is distorted. FILTERS switches both.
M/S EQ	The mid/side equaliser on or off.
M/S EQ · MODULATION	Two tabs at the top left of the lower panel: the M/S EQ field or the modulation matrix (page 5). The open tab is saved with the project.
AUTO	Matches the level per band, so DRIVE changes the tone, not the loudness. On by default.
OVERSAMPLING	OFF · 2x · 4x (default) · 8x. Higher = cleaner up top, costs CPU. FOLD and RECT switch to 8x on their own.
HQ	Off = ECO (default for new instances): the chosen oversampling runs one step lower (4x as 2x, 8x as 4x) for about half the CPU; FOLD and RECT keep their 8x. On = full quality. Projects made before ECO open in HQ. Presets never change it.
STEREO AXIS	STEREO: both sides linked. L / R: side A is left, B is right. M / S: A is the mid, B the sides.
MIX · INJECT	The joystick: across = WET (how much of the sum is distorted, default 100 %), up = INJECT (feeds the output back into the input, limited and filtered — small amounts thicken, large ones grow). Double-click resets.
M/S EQ FIELD	Eight bands behind the damage, ±18 dB, Q 0.2–12. Drag a node, wheel = Q, double-click = on/off, right-click = shape (HP, LOW SHELF, BELL, HIGH SHELF, LP, NOTCH) and track (STEREO, MID, SIDE, LEFT, RIGHT).

SCREE · Units & presets

THE EIGHT UNITS

UNIT	CHARACTER	WHAT IT IS
TUBE	TRIODE ⇔ STARVED	Asymmetric triode with grid current; an output transformer rounds off the top as you drive it harder.
TAPE	SLOW ⇔ FAST	Tape curve with memory, head bump and gap loss. Warm even harmonics, and no hard edge even at full DRIVE.
DIODE	GERMANIUM ⇔ SILICON	Overdrive-pedal diode clipper: the mids break up first, the bass stays tight. GERMANIUM is loose and asymmetric (two diodes against one, like a fuzz pedal), SILICON tight and symmetric.
TRAFO	IRON ⇔ STEEL	Transformer core saturation, weighted to the lows, with HF loss. IRON adds warm even harmonics.
FOLD	SOFT ⇔ DEEP	Wavefolding, sine and triangle folding blended — folds smoothly, never clips.
CRUSH	BITS ⇔ RATE	Bit and sample-rate reduction with error feedback instead of noise.
RECT	HALF ⇔ FULL	Rectifier, half-wave to full-wave, with DC blocking.
SINE	ROUND ⇔ HARD	Sine-shaped saturation after the principle of Airwindows' Density (MIT, Chris Johnson). Past half DRIVE the peaks fold back slightly — glassy rather than square.

PRESETS AND THE BROWSER

BROWSE in the header (or a click on the preset name) opens the browser over the device: ALL, ★ STARRED, YOUR PRESETS and BY SOUND, a search across names, families and descriptions, and one tile per preset — a small picture of its four bands drawn from the real values (height = DRIVE, a wavy top = MOVE, violet = modulated). Click loads and keeps the browser open, double-click loads and closes, ESC closes. The star marks a favourite. Arrows ◂ ▸ beside the name step through the list; a right-click on the name opens the quick menu.

A preset sets every sound parameter, the modulation matrix included — only IN and OUT TRIM (and HQ) stay where you put them. Changing presets, or switching A / B, fades the processed sound out and back in within about 50 ms, so nothing jumps. The presets are level-matched against the dry signal with their modulation running, so the bypass comparison is fair. The same list is handed to your host as its program list.

YOUR OWN PRESETS

The buttons under PRESET FILES in the browser (also in the quick menu): SAVE AS… asks for a name and, if you like, a pack — a pack becomes a subfolder you can pass on as a whole. RENAME, DELETE, FOLDER, IMPORT…, IMPORT PACK…, EXPORT… and EXPORT ALL… do what they say. SAVE AS asks before it replaces another preset of the same name; EXPORT ALL keeps your packs as subfolders. The files live in `Documents/Oscillate Audio/SCREE/Presets`. Your own presets also recall IN / OUT TRIM; HQ and the window size stay as they are.

WHERE IT IS

The lower panel has two tabs at its top left: M/S EQ and MODULATION. Left: LFO 1 – 3 and ENV, each with a live curve. Right: eight slots in two columns. If you never open the tab, you never see the matrix.



The modulation tab, rendered by the plugin itself.

HOW A SLOT WORKS

Each slot reads SOURCE → TARGET → AMOUNT. Click SOURCE or TARGET to pick from a list; drag AMOUNT (–100 … +100 %, double-click for 0). The amount is measured on the knob itself: +100 % is the whole way from one end to the other. Several slots on the same target add up and stop at the end of the knob. The slot number lights up with how hard it is pushing right now. Modulation never moves the knob — automation and presets still see your setting.

THE SOURCES

LFO 1 – 3	SINE, TRI, RAMP UP, RAMP DOWN, SQUARE, S&H (steps), DRIFT (smooth random). SYNC on: 4 BARS down to 1/32, dotted and triplet, locked to the song position — a 1/4 LFO hits the same spot of every beat, also after jumping in the arrangement. SYNC off: RATE 0.02 – 20 Hz.
ENV	Follows the input level (–48 dBFS = 0, 0 dBFS = full) with ATTACK and RELEASE. Louder playing pushes harder.

144 TARGETS

Every band on side A and side B: DRIVE, CHARACTER, BIAS, MIX, GAIN, DRIVE 2, CHARACTER 2 and the band EQ (gains, frequencies, Q). MASTER: SATURATION, WET, INJECT, HIGH-PASS, LOW-PASS, SPLIT 1 – 3. M/S EQ: FREQ, GAIN and Q of all eight bands. The target list is sorted like the device: LOW / MED / HIGH / AIR, the same for SIDE B, then MASTER and M/S EQ.

GOOD TO KNOW

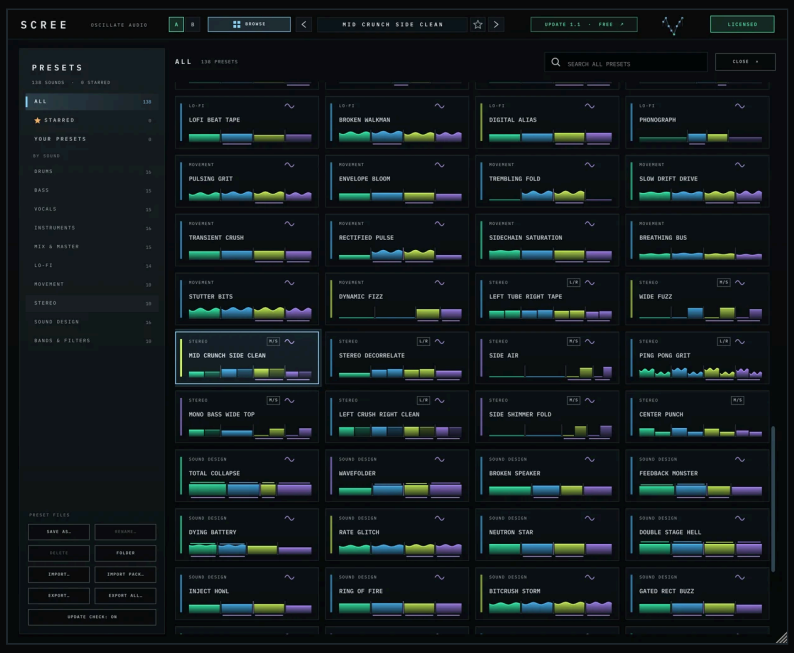
Modulation runs on a fixed 64-sample grid, so a preset sounds the same at every buffer size and in every host, bounce included. Square and S&H do not click: every value glides over a few milliseconds. Projects and preset files made before the matrix load unchanged — all slots empty.

238 PRESETS, MOST OF THEM MOVING

Sorted by sound in the browser. 214 of the 238 use the modulation matrix; open the MODULATION tab to see what moves and change it. The mix and master tools stay still on purpose, because a bus should not wander: MASTER TAPE, MASTER GLOW, CONSOLE IRON, TAPE PUSH and most of their family.

FAMILY	#	TRY FIRST	WHAT MOVES
Drums	31	Drum Bus Glue, Parallel Smash, Kick Punch	ENV on DRIVE with the hits, LFO on DRIVE and EQ
Bass	28	808 Warmth, 808 Growl, Reese Motion	LFO on CHARACTER and the crossover SPLIT 2
Vocals	25	Vocal Grit, Vocal Air, Telephone	ENV on DRIVE (loud phrases bite), slow LFO on CHARACTER
Instruments	31	Fuzz Pedal, Amp Crunch, Synth Drive	ENV on DRIVE, LFO on the EQ bell — auto-wah
Mix & master	25	Master Tape, Master Glow, Console Iron	mostly still
Lo-fi	23	Lo-Fi Cassette, Dusty Sampler, Bitcrusher	wow on the EQ, flutter on DRIVE
Movement	18	Pulsing Grit, Envelope Bloom, Slow Drift Drive	LFOs on DRIVE and CHARACTER
Stereo	18	Left Tube Right Tape, Wide Fuzz, Mid Crunch Side Clean	side B in alternation, wandering width
Sound design	24	Total Collapse, Wavefolder, Feedback Monster	LFOs on CHARACTER, DRIVE and SPLIT 2, ENV on INJECT
Bands & filters	14	Mids Only Walkie, Scooped Metal, Low Cut Drive	LFO on EQ frequencies, ENV on DRIVE

Plus INIT: nothing on, the starting point. Total Collapse, Feedback Monster and the other INJECT presets feed on themselves — they are chaotic on purpose: the smallest difference in the input sends them down another path.



The preset browser — rendered by the plugin itself.

SCREE · Updates & support

UPDATES

When a newer version exists, a green notice appears at the top right: `UPDATE 1.1 · FREE ↗` (the number is the new version). Every update is free for owners.

Click	Opens the download page on oscillateaudio.com in your browser — normally your account at oscillateaudio.com/my.
Hover	The line at the bottom says what is new.
Switch	In the browser: UPDATE CHECK: ON / OFF under PRESET FILES (also the last entry of the quick menu).
How often	At most once a day, in the background. It never holds up loading, and without internet nothing changes.
What is sent	Only a request for the latest version number. No serial, no email, no computer ID, no cookies; as with any web request, the server sees your IP address.

TIPS

Parallel. Pull WET (joystick, across) to 30–50 % on a drum bus: the crushed sum sits under the dry kit — PARALLEL SMASH starts there.
Keep the low end. Leave LOW at little DRIVE and let MEDIUM, HIGH and AIR do the work.
Width without mono trouble. Set the stereo axis to M / S and distort only the sides (WIDE SHEEN).
Judge by ear, not by level. Leave AUTO on while you choose a unit — then louder never wins by accident. Use A / B for two versions of the same idea.
Movement. ENV makes a band bite harder on loud hits; MOVE lets it drift slowly. Both show on the pale second ring. For movement in time with the song, use the MODULATION tab: an LFO at 1/16 on DRIVE, or ENV on INJECT.
Clean highs. With lots of DRIVE on HIGH or AIR — fuzz, megaphone, broken radios — switch HQ on, and stay at 4x or 8x.

SUPPORT

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