

WAVEFORM 1

- EFFECTS**: DISTORTION, DRIVE, DELAY, SYNC, FB, MIX, REVERB.
- SOURCE**: JAZZMAN (PITCH CENT, A, R, LEGATO, REVERSE, RANGE LOW, HIGH).
- VOLUME ENVELOPE**: A, H, D, S, R.
- EQ**: SINE (Hz, %, Q, J).
- FILTER ENVELOPE**: A, %, D, S, R.
- ARP**: UP, HOLD, STEPS, OCTAVE, SPEED, SWING.
- LFO**: SINE (Hz, %, Q, J).
- MICROPHONES**: CLOSE, OVERHEAD, ROOM.
- VELOCITY**: INTENSITY, WIDTH.

MASTER

- PRESETS**: FEEDFORWARD, LOAD, SAVE.
- LFO**: SINE.
- EQ**: HI, SUB (SINE, Hz, db).
- FILTER ENVELOPE**: A, %, D, S, R.
- ARP**: CHORD, FILTER, HOLD, STEPS, OCTAVE, SPEED, SWING.
- LFO**: TRIANGLE (Hz, %, Q, J).
- OUTPUT**: LEVEL, INTENSITY.

WAVEFORM 2

- SOURCE**: FREEDBACKER (PITCH CENT, A, R, LEGATO, REVERSE, RANGE LOW, HIGH).
- EFFECTS**: DISTORTION, DRIVE, DELAY, TIME, FB, MIX.
- VOLUME ENVELOPE**: A, H, D, S, R.
- EQ**: HI, MID (SINE, Hz, db).
- FILTER ENVELOPE**: A, %, D, S, R.
- ARP**: CHORD, FILTER, HOLD, STEPS, OCTAVE, SPEED, SWING.
- LFO**: TRIANGLE (Hz, %, Q, J).
- MICROPHONES**: CLOSE, OVERHEAD, ROOM.
- VELOCITY**: INTENSITY, WIDTH.

Version: 0.0.3 CPU: 1%, RAM: 71.0MB, Voles: 0

PANTOMIME 4

VST3, AU & AAX for Mac 10.15+

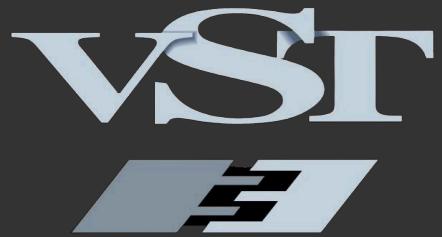
VST3 for Windows 11+

Version 1.0.3

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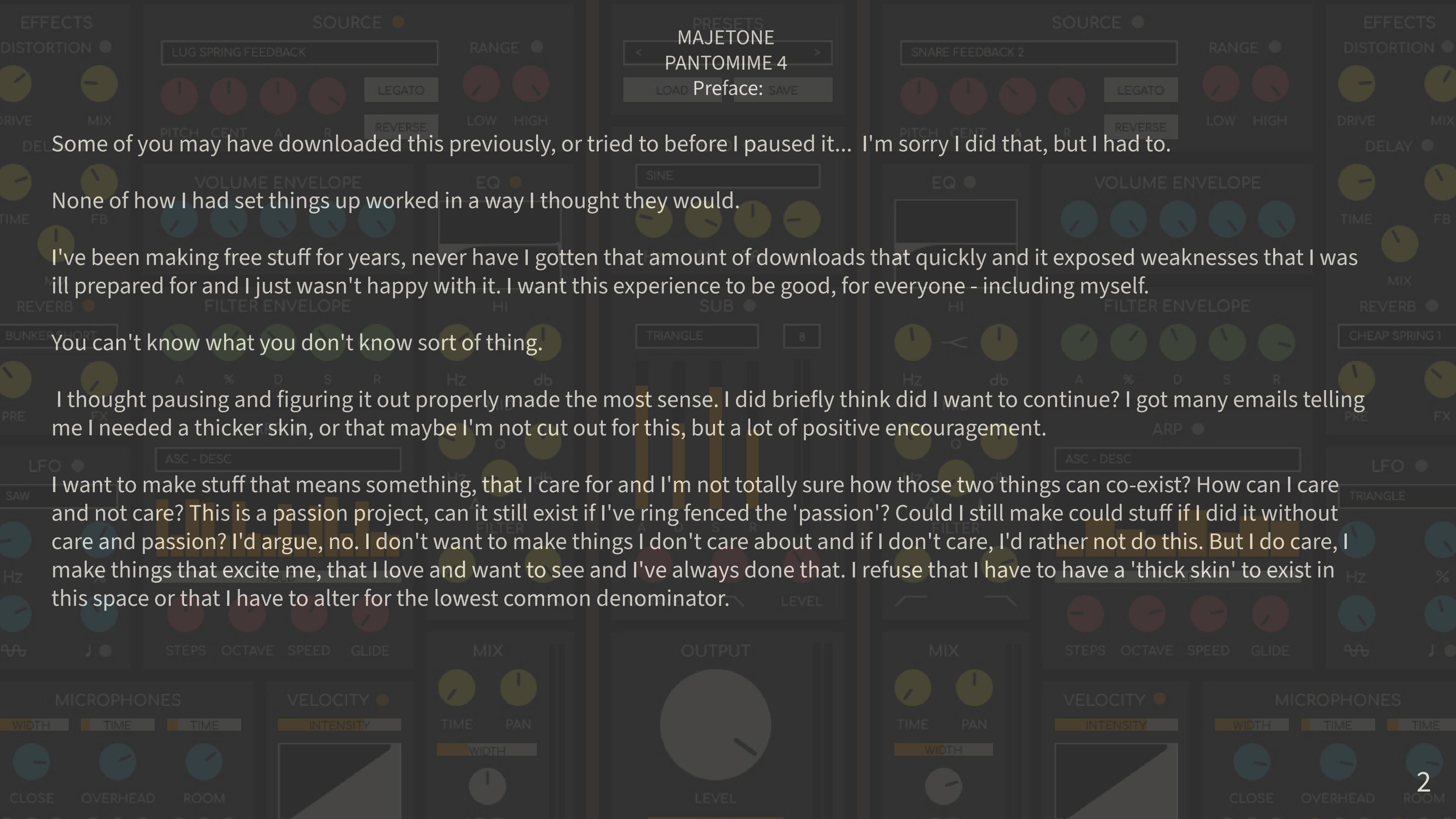
MAJETONE



Audio Units



AAX



EFFECTS

DISTORTION

DRIVE

DELAY

TIME

FB

REVERSE

VOLUME ENVELOPE

EQ

REV

BUNKER

SHORT

PRE

FX

ARP

LFO

SAW

FILTER

Hz

db

A

%

D

S

R

Hz

db

Q

Hz

db

HOLD

STEPS

OCTAVE

SPEED

GLIDE

MICROPHONES

WIDTH

TIME

TIME

VELOCITY

INTENSITY

TIME

WIDTH

CLOSE

OVERHEAD

ROOM

SOURCE

LUG SPRING FEEDBACK

RANGE

LOW

HIGH

LEGATO

MAJETONE

PANTOMIME 4

Preface:

LOAD

SAVE

SOURCE

SNARE FEEDBACK 2

LEGATO

REVERSE

EQ

VOLUME ENVELOPE

TIME

MIX

FB

REVERB

CHEAP SPRING 1

PRE

FX

ARP

LFO

SAW

FILTER

Hz

db

A

%

D

S

R

Hz

db

Q

Hz

db

HOLD

STEPS

OCTAVE

SPEED

GLIDE

MICROPHONES

WIDTH

TIME

TIME

VELOCITY

INTENSITY

TIME

WIDTH

CLOSE

OVERHEAD

ROOM

There was an issue with installing the samples in some mac os environments, but I frustratingly couldn't mirror the issues and none of my testers had the same issue - it was hellish- so frustrating and anxiety inducing. I do really appreciate the users who've helped me solve it.

I spoke to other developers, they suggested lots of complicated fixes, which was really daunting but that also didn't make sense, there was a part of me looking at my company that I've spent years building and sacrificing for and thinking this peak is insurmountable. That feeling lasted for about a week then I started tinkering - It turns out all it was doing was getting itself in the wrong order of things then spiralling when it couldn't do things that hadn't happened yet.

Basically my plugin had anxiety, it worked great it was just worrying about things that hadn't happened yet. I've sorted that.

In pausing the plugin and as suggested by many words of encouragement I wanted to figure out how I could make free plugins work both for the end user and me. A lot of the anger was directed towards using the checkout on the website - in fact that was where most of it came from - that's not totally my fault, I don't want your address but because it's a checkout my webhost required it. BUT you try telling someone that who starts their email for a free plugin with an expletive...

Not my fault, sure, but I did choose its implementation which I think was the wrong choice.

EFFECTS

DISTORTION



DRIVE

MIX

DELAY



TIME

FB

A

H

D

S

R

REVERB



BURP



PRE

FX

ARP

HI

EQ

SUB

HI

EQ

FILTER

HI

EFFECTS

DISTORTION



DRIVE

DEPTH

TIME

FB

VOLUME

ENVELOPE

TIME

FB

EQ

REVERB

BUNNED

DRIVE

DEPTH

TIME

FB

EQ

REVERB

CHEAP SPRING1

PRE

FX

LFO

ARP

SAW

ASC - DESC

Hz

%

D

S

R

db

MID

Hz

%

A

Hz

db

Q

Hz

db

ARP

Hz

MAJETONE PANTOMIME 4

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WAVEFORM 1

EFFECTS

DISTORTION

DRIVE

DELAY

SYNC

MIX

REVERB

CLOCKWORK MARG

PRE

FX

EFFECTS

DISTORTION

DRIVE

DELAY

SYNC

MIX

REVERB

CLOCKWORK MARG

PRE

FX

SOURCE

JAZZMAN

RANGE

PITCH CENT

A

R

LEGATO

LOW

HIGH

VOLUME ENVELOPE

EQ

FB

MIX

REVERB

CLOCKWORK MARG

PRE

FX

DISTORTION

DRIVE

DELAY

SYNC

MIX

REVERB

CLOCKWORK MARG

PRE

FX

MASTER

PRESETS

FEEDFORWARD

LOAD

SAVE

LFO

SINE

FB

MIX

REVERB

CLOCKWORK MARG

PRE

FX

DISTORTION

DRIVE

DELAY

SYNC

MIX

REVERB

CLOCKWORK MARG

PRE

FX

WAVEFORM 2

SOURCE

FREEDBACKER

PITCH CENT

A

R

LEGATO

REVERSE

VOLUME ENVELOPE

EQ

FB

MIX

REVERB

CLOCKWORK MARG

PRE

FX

DISTORTION

DRIVE

DELAY

SYNC

MIX

EFFECTS

DISTORTION

DRIVE

DELAY

TIME

FB

MIX

REVERB

CRAB

PRE

FX

DISTORTION

DRIVE

DELAY

SYNC

MIX

REVERB

CLOCKWORK MARG

PRE

FX

HOWARD'S NOTE

7

MAJETONE - PANTOMIME 4

Possibly the HARDEST thing about plugin development is naming it.

When I first started making kontakt instruments in 2020 I made a bunch of freebie instruments - The Jazzman, Freedbaker etc etc. I always thought it would be good to update these and bring them inline with where I see Majetone going. For It to still be free- obsensibly acting as a demo for the larger libraries I offer (*Dream Kit: Zenith*, for example).

BUT what do you call it? I couldn't really come up with any great ideas until one day re-watching The Mighty Boosh.

I'm not sure how much The Mighty Boosh made it outside of the UK - it seems like it's a very English comedic, surrealist sensibility. I'd recommend seeking it out. It's gold!

In the episode '*Howard's Note*' - Howard believes he's found a new note in between B & C - naming it '*Howard's Note*'. To do this, he took a "saw tooth wave from a *Pantomime 4*" - and I thought - that's a really good name for a synth. Why doesn't that exist?

For Howard. For Vince. The Shoe and the Dying Crab.



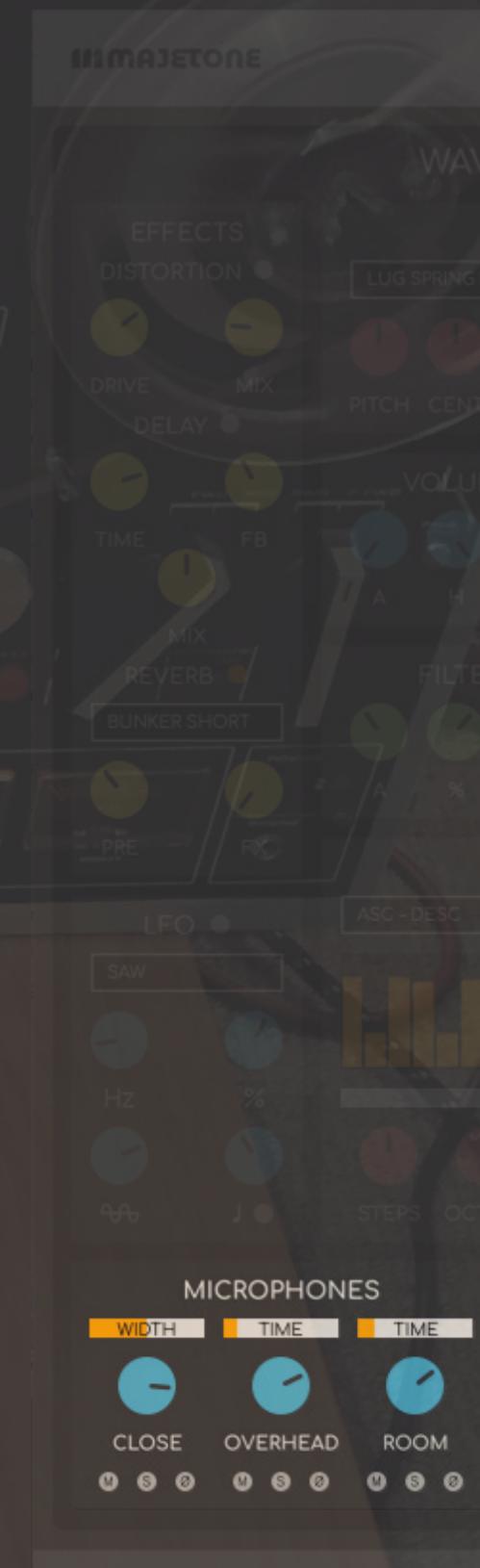
PANTOMIME 4 is a 2 Oscillator Synth (with a sub oscillator)

Like Dream Kit: Zenith everything has been re-amped at Otterhead Studios - perhaps uniquely giving you Close (dry), Overhead (close rooms) and Room mic control.

I've taken the initial recordings from those free instruments - Jazzman & Freedbacker and augmented them with some choices:

DISYNTEGRATE
FP TAPE SINE
FREEDBACKER
JAZZMAN LONG
JAZZMAN PITCH
JAZZMAN TAPE
JAZZMAN
PETER CRISS
WAVE SAW
WAVE SINE
WAVE SQUARE
WAVE TRIANGLE

New for v103:
PSS VIBES
PSS TRUMPET
PSS PIPE ORGAN
PSS PIANO 1
PSS MARIMBA 2
PSS MARIMBA 1
PSS HORN
PSS HARP
PSS ELECPIANO 2
PSS ELECPIANO 1
PETER CRAZZ
EP30 PIANO
EP30 HARP



INSTRUMENTS

DISTORTION

DISYNTEGRATE:

This came from an experiment largely derived from William Basinski's disintegration loops - I fed my jen sx 1000 into an AKAI tape machine 10 times - it didn't quite go as I'd hoped, but putting the variations of the disintegration on to the overhead & room channel and it created something I was not expecting.

FP TAPE SINE:

I have been messing with crap cassette tape machines for YEARS and this Fisher Price tape machine from the late 80s may be the crappiest. Tape warble. Hiss. It's magnificent.

FREEDBACKER:

This was my first kontakt instrument back in 2020 - super simple, I'd tried to improve this over the years, but the unpredictability of the stretched note just couldn't be beaten. I still love it.

JAZZMAN:

The Jazzman was a keyboard made by Italian company Crumar. I found it at a carboot sale, it was broken (only one sound worked) so I sampled it. It has a really lofi rhodes quality. As in the original kontakt instrument, there's four variations: original, tape, pitch and long, but with the improvements of the plugin gui and room - it's so much more useable!

SOURCE

LUG SPRING FEEDBACK

PRESETS

RANGE

SNARE FEEDBACK 2

PETER CRISS:

An ode to my favourite band: Don Caballero and the track: "The Peter Criss Jazz".

The track begins with a sine like keyboard sound. It could be a keyboard, it probably is a keyboard - but - I've always imagined it was a guitar (played by Ian Williams).

For years I've tried to figure out what this sound is and I *think* it's guitar harmonic volume swells, swelled into a gate so you get a hard chopped attack on a sustained sound. So this instrument is that, I'm not really sure how close it is but sometimes imagining how something is done and probably getting it a million miles off can be really interesting. It probably wasn't that at all. Love that album.

WAVE:

No synth would be complete without waveforms - Sine, Saw, Square and Triangle - the crucial difference is that these have all been re-amped. Basque in the glory of loud physical synths.



NEW FOR V103:

PSS 270:

10 of my favourite sounds from the Yamaha 270 - a weird 2 voice fm synth crossed with a childrens toy. I recorded these at some point in the 2010's - it was my primary keyboard in the early 00s and upon rediscovering I'd recorded them as samples I knew I wanted to include them. Here's a brief description:

PSS VIBES:

That classic sort of FM Vibraphone thing, kind of thin and slight vibrato,

PSS TRUMPET & PSS HORN

Sort of more synth than brass, but great for layering

PSS PIPE ORGAN

I used to use this as a bass sound, it kind of has a bit more going on than just a straight waveform.

PSS PIANO

I mean, don't expect it to sound like a piano... but it's lofi and cool.

PSS MARIMBA 1 & 2

Marimba 1 is crying out for sequencing Marimba 2 is a weird looping pattern, that's how it is on the keyboard and that's how it is here - really cool with a filter envelope.

PSS ELECPIANO 1 & 2

These were my total favourite - sort of rhodes like, lofi. Great

PSS HARP

To get that sort of FM pluck, but in a beautiful lofi characterful way.

SOURCE

DISTORTION

LUG SPRING FEEDBACK

RANGE

LEGATO

LOW

HIGH

PITCH CENT

A

VOLUME ENVELOPE

TIME

A

FB

EQ

TIME

A

H

D

S

R

EQ

TIME

A

LOOKS FAMILIAR?

Yes! I've been asked a lot about DREAM KIT: ZENITH

The number one question was is there a demo?

In short, no.

It's too big an instrument (21gb!) to do a demo but I wanted a way for people to try the workflow.

PANTOMIME 4
features an identical layout, but with different sounds.

If you like this instrument, you may like DREAM KIT: ZENITH here's a 10% off code for making it this far!:

RTFM10

*"They say there's a fine line between
madness and genius. Dream Kit: Zenith sits
very comfortably on the genius side."*



Sound on Sound October 2025



EFFECTS
DISTORTION
DRIVE
DELAY
PANTOMIME 4
TIME FB
25 waveforms
Over 100 custom presets.
Classic, weird keyboards and unique tape effects
REVERB BUNKER SHORT
10 Custom Reverbs
Analog modeled delay unit
Recorded at Hoxa, Fortress of Solitude & Otterhead Studios.
LFO
SAW
Lossless compressed: 1gb
Size on download: 0.8 gb
MICROPHONES
WIDTH TIME TIME
CLOSE OVERHEAD ROOM
VELOCITY
INTENSITY
TIME PAN
WIDTH
MICROPHONES
WIDTH TIME TIME
CLOSE OVERHEAD ROOM

SOURCE ●
LUG SPRING FEEDBACK
RANGE ●
PITCH CENT A R
LEGATO
REVERSE
LOW HIGH
VOLUME ENVELOPE
A H D S R
EQ
A H D S R
FILTER ENVELOPE
A % D S R
ARP
LFO ●
SAW
HOLD
STEPS OCTAVE SPEED GLIDE
MICROPHONES
WIDTH TIME TIME
CLOSE OVERHEAD ROOM
VELOCITY
INTENSITY
TIME PAN
WIDTH
MICROPHONES
WIDTH TIME TIME
CLOSE OVERHEAD ROOM

PRESETS
< >
LOAD SAME
LEO
RANGE ●
PITCH CENT A R
LEGATO
REVERSE
LOW HIGH
SNARE FEEDBACK 2
PANTOMIME 4
PANTOMIME 4
TIME FB
25 waveforms
Over 100 custom presets.
Classic, weird keyboards and unique tape effects
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MICROPHONES
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CLOSE OVERHEAD ROOM
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INTENSITY
TIME PAN
WIDTH
MICROPHONES
WIDTH TIME TIME
CLOSE OVERHEAD ROOM

SOURCE ●
RANGE ●
DISTORTION
DRIVE
DELAY
PANTOMIME 4
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25 waveforms
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MICROPHONES
WIDTH TIME TIME
CLOSE OVERHEAD ROOM
VELOCITY
INTENSITY
TIME PAN
WIDTH
MICROPHONES
WIDTH TIME TIME
CLOSE OVERHEAD ROOM

Choose a different sample instrument from dropdown menu

Global Settings

Pitch +/- 2 octaves

Cents finer pitch control & attack/release

Effects for the waveform

-be careful with the drive-
it can get wild!

Volume envelope -

Control attack, decay, sustain and release

Delay

Analogue styled delay Time (ms),
Feedback & Mix control

Filter envelope -

engage EQ to activate

Reverb

Select different unique Impulses
by dropdown menu. Pre is
pre-delay & fx is a blend knob.

LFO

LFO of filter envelope -
frequency of modulation, %
amount, phase shift and note
sync. Choose different
waveforms from dropdown
menu

Microphone balance controls

Mute, Solo & Polarity

Click the name to purge mic group
Time is set to real life time delay of
Otterhead live room by default

Hover over a control for
more info displayed here
in instrument

Open/Close Preset browser

Current loaded preset

Load random
preset in bank

Save user preset

Waveform 2 is a
discrete duplicate of
Waveform 1
Turn off here

Website

Range
keyboard range of
waveform - set low & high
midi note number range
to create kits - like kick &
snare or combinations.

Legato
The top note played
takes priority in
performance

Reverse
plays the sample set
backwards

Global LFO
frequency of modulation,
% amount, phase shift of
modulation & daw note
sync

Sub Oscillator
ADSR Envelope controls,
octave, low pass filter &
level

EQ
Simple design based on a
one off custom German
console

Discrete Arpeggiator
'Step visualiser', 'Hold' is a
latch after playing.
'Steps' chooses the amount,
'Octave', the range, 'Speed'
is the note value and
'Swing' is the shuffle or
triplet feel.



PRESET BROWSER

When a bank is chosen you can choose a random preset by hitting 'PRESETS'

Clicking the LOAD button to open/close the browser



SAVE here is saving the preset. Open to SAVE AS or RENAME Save in the Preset Browser

Once a bank is chosen you can cycle through using the left/right arrows

PRESETS-
select a preset - depending on the size of the sample set this may take a moment to load.

FAVOURITE SELECT -
click on the dot to the left to favourite a preset. By clicking on the heart at the top it will open the favourite menu:

- 13 FEEDBACK ARP ROOM
- 13 FEEDBACK MIX 1
- 13 FEEDBACK PITCH DELAY
- A43 TWINKLE

EFFECTS

DISTORTION ●

DRIVE MIX

DELAY ●

TIME FB

MIX

REVERB ●

CRAB

REVERB ●

✓ CLOCKWORK MARGERET

CRAB

CYBORG PATRICK

LONDON STUDIO

MOUSEMAT SKATE

OAKY TIMBRE

OXYGEN KNOWLEDGE

SHOE

SHOES OF THE FUTURE

TROUSERS OF PAST

DISTORTION - harmonics makes everything come alive!

DRIVE - adds saturation

MIX - parallel amount

Be careful with levels when adding distortion.

DELAY- More space, movement! A custom Majetone bit of Analogue modelled DSP from an obscure vintage unit

TIME - delay in MS

PRESS 'TIME' to tempo sync delay

FEEDBACK - amount of repeats

MIX - parallel amount

REVERB- a collection of Majetone impulses - named and referencing The Mighty Boosh sketch. London Studio is the original studio where Jazzman and Freeducker were tracked

SOURCE ●

JAZZMAN

PITCH CENT A R

LEGATO REVERSE

LOW HIGH

WAVEFORM 1

RANGE ●

EQ ●

HI

MID

db

ARP ●

UP

LFO ●

SINE

Hz %

Q

db

FILTER

STEPS OCTAVE SPEED SWING

MICROPHONES

WIDTH TIME TIME

CLOSE OVERHEAD ROOM

VELOCITY ●

INTENSITY

TIME PAN

WIDTH

LEVEL

16



WAVEFORM - Choose one of the 12 sample instruments (*dropdown menu*)

PITCH +/- 2 Octaves (*hold shift for macro moves*)

CENT - *microtuning +/- 1 Octave*

ATTACK / RELEASE - *Envelope control of Cent tuning*

LEGATO - *chooses the most recent note to play out*

REVERSE - *Reverse the chosen waveform*

RANGE - *Set the midi playable range for the waveform.*



VOLUME ENVELOPE

A H D S R

FILTER ENVELOPE

A % D S R

VOLUME ENVELOPE
Attack, Hold, Decay, Sustain & Release
settings of the envelope

FILTER ENVELOPE
Attack, Amount, Decay, Sustain & Release
settings of the envelope (turn on filter by selecting the EQ)

EFFECTS

DISTORTION ●
LFO ●
SINE
SUB ●
TRIANGLE
REVERB ●
CLOCKWORK MARG
PRE ●
FX
LFO ●
SINE
Hz
%
J ●
MICROPHONES
WIDTH TIME TIME
CLOSE OVERHEAD ROOM
VELOCITY ●
INTENSITY
TIME PAN
WIDTH
LEVEL

WAVEFORM 1

SOURCE ●
JAZZMAN
PITCH CENT A R
LEGATO
REVERSE
RANGE ●
LOW HIGH
EQ ●

HI
Hz db
MID
Q db
FILTER
STEPS OCTAVE SPEED SWING
UP
HOLD
LEVEL

18

ARP

Discrete Arpeggiator for waveforms

Dropdown menu -

UP

DOWN

UP - DOWN

DOWN - UP

RANDOM

CHORD

BUNKER SHORT

PR

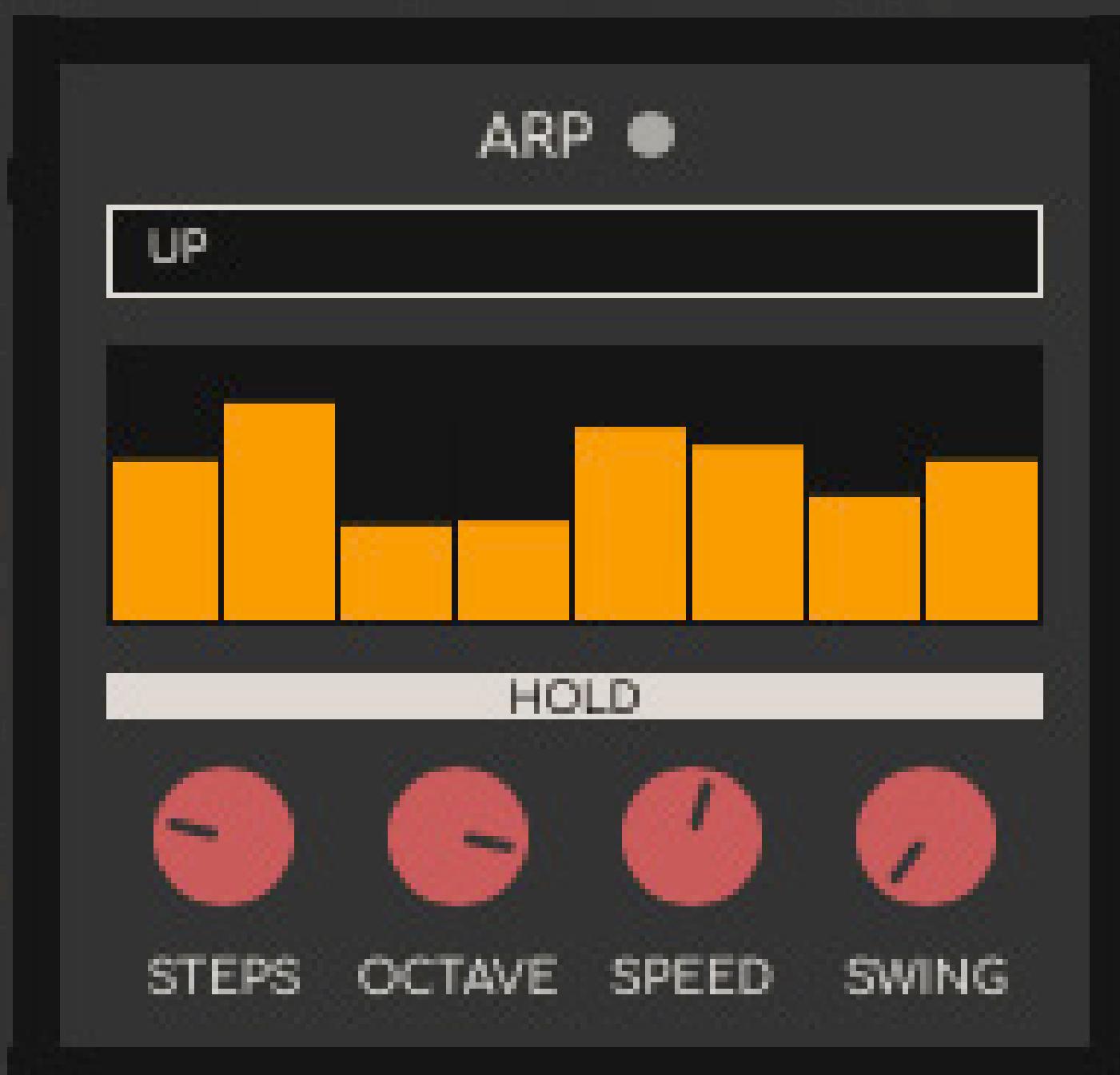
HOLD - Latch after notes played

STEPS - Amount of steps in the sequence

OCTAVE - Amount of reach the arpeggiator has

SPEED - The note division of the sequence

GLIDE - blending between notes in sequence



WAVEFORM 1

EFFECTS

DISTORTION

DRIVE

DELAY

SYNC

MIX

REVERB

CLOCKWORK MARG

PRE

FX

LFO

SINE

Hz

%

Q

Hz

db

ARP

UP

SINE

Hz

%

Q

Hz

db

MICROPHONES

WIDTH

CLOSE

OVERHEAD

ROOM

LEVEL

SOURCE

JAZZMAN

PITCH

CENT

A

R

LEGATO

REVERSE

LOW

HIGH

VOLUME ENVELOPE

A

H

D

S

R

EQ

ARP

UP

SINE

Hz

%

Q

Hz

db

MICROPHONES

WIDTH

CLOSE

OVERHEAD

ROOM

LEVEL

VELOCITY

INTENSITY

TIME

PAN

WIDTH

TIME

LEVEL

MICROPHONES

CLOSE - Close microphones with Width control

OVERHEADS - Overhead Microphones
(either AKG C414 eb or Extinct Audio Valkyr)
2ms delay

ROOM - Room Microphone (Coles 4038 or Reslo Ribbons) 5ms delay

The time delays applied to the distance mics mirror the reality of the room at Otterhead.

If you wanted it to be super tight the mics can be moved with the delay. The phase relationship may change so you can alter that on each channel with the invert switch: ø

Each channel has Solo, Mute & Polarity invert & by clicking the channel name you can purge those mics (for example: if you're not using room mics)



The screenshot displays the WAVEFORM 1 software interface, featuring a dark-themed control panel with various audio parameters. The interface is organized into several sections:

- EFFECTS** (Top Left): Includes controls for DISTORTION, DRIVE, MIX, DELAY, SYNC, FB, and MIX.
- SOURCE** (Top Center): Shows the current source as "JAZZMAN" with controls for PITCH, CENT, A, R, LEGATO, and REVERSE.
- RANGE** (Top Right): Includes controls for LOW and HIGH.
- VOLUME ENVELOPE** (Middle Center): Shows five blue knobs labeled A, H, D, S, and R.
- EQ** (Right): Shows a graphical equalizer with a frequency range from 20 Hz to 20 kHz.
- FILTER ENVELOPE** (Middle Center): Shows five green knobs labeled A, %, D, S, and R.
- HI** (Right): Includes controls for HI, Hz, and db.
- ARP** (Bottom Center): Shows an "UP" sequence with a bar graph, a "HOLD" slider, and controls for STEPS, OCTAVE, SPEED, and SWING.
- MID** (Right): Includes controls for MID, Hz, %, db, and FILTER.
- LFO** (Top Left): Shows a "SINE" waveform with controls for Hz, %, A/V, and J.
- MICROPHONES** (Bottom Left): Shows controls for WIDTH, TIME, and TIME, with options for CLOSE, OVERHEAD, and ROOM microphones.
- VELOCITY** (Bottom Center): Shows a velocity envelope with controls for INTENSITY and a waveform graph.
- MIX** (Bottom Right): Shows controls for TIME, PAN, and WIDTH, with a LEVEL slider.

LFO

Dropdown Menu of LFO frequency -

SINE
TRIANGLE
SAW
SQUARE

The lfo is related to the filter envelope & filter (eq)



VELOCITY

INTENSITY - *the amount of velocity control.*
The graph changes the ramp in relation to the velocity of the samples.



WAVEFORM 1

EFFECTS

DISTORTION ●

DRIVE  MIX 

DELAY ●

SYNC  FB 

MIX

REVERB ●

CLOCKWORK MARG  FX 

PRE

LFO ●

SINE  % 

Hz  % 

% J 

UP

HOLD

STEPS  OCTAVE  SPEED  SWING 

MICROPHONES

WIDTH  TIME  TIME 

CLOSE  OVERHEAD  ROOM 

VELOCITY ●

INTENSITY 

WIDTH  TIME 

LEVEL 

SOURCE ●

JAZZMAN    

LEGATO  REVERSE 

RANGE ●

LOW  HIGH 

EQ ●

HI  db 

MID  db 

LOW  db 

FILTER

Q  db 

MIX

TIME  PAN 

WIDTH  LEVEL 

EQ

HI - *Hi Shelf*
 Hz - *Frequency*
 db - *Amount -/+*

MID

Variable mid range
 Hz - Frequency
 Q - Width
 db - Amount -/+

FILTER

Hi-pass filter 6db per octave curve
 Lo-pass filter 6db per octave curve
(controllable by filter envelope & lfo)

Recording Disintegrate

WAVEFORM 1

EFFECTS

DISTORTION ●
 DRIVE ○
 MIX ○
 DELAY ○
 SYNC ○
 FB ○
 MIX ○
 REVERB ●
 CLOCKWORK MARG

PRE ○
 FX ○

LFO ●
 SINE

UP

HOLD

STEPS ○
 OCTAVE ○
 SPEED ○
 SWING ○

MICROPHONES

WIDTH ○
 TIME ○
 TIME ○
 CLOSE ○
 OVERHEAD ○
 ROOM ○

VELOCITY ●
 INTENSITY ○
 TIME ○
 PAN ○
 WIDTH ○
 LEVEL ○

SOURCE ●
 JAZZMAN
 PITCH ○
 CENT ○
 A ○
 R ○
 LEGATO
 REVERSE
 RANGE ●
 LOW ○
 HIGH ○

EQ ●

HI ○
 db ○
 MID ○
 Q ○
 db ○
 FILTER ○
 db ○
 WIDTH ○
 TIME ○
 PAN ○
 LEVEL ○
 INTENSITY ○

MIX

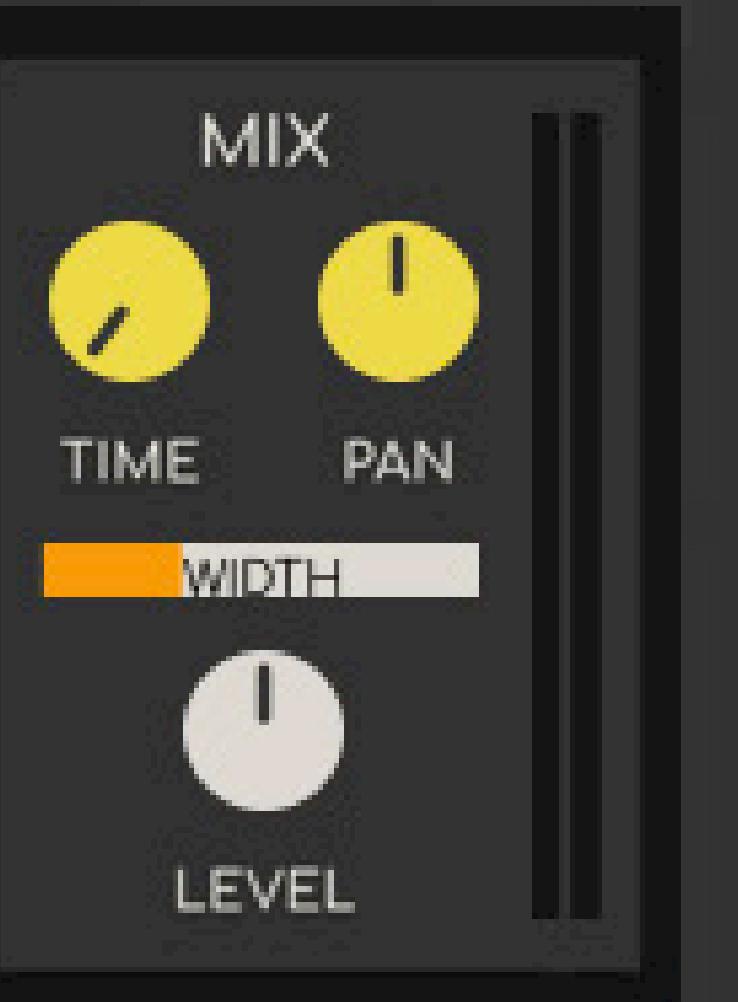
TIME - time delay of the waveform channel

PAN - Pan of the channel

WIDTH - 0 = Mono, 100 = Stereo, 200 = Wide Stereo

LEVEL - amount going to master

Waveform 2 is a discrete mirror of Waveform 1



MASTER/GLOBAL CHANNELS

LFO

Global lfo volume envelope

Dropdown menu of LFO frequency -

SINE

TRIANGLE

SAW

SQUARE

Hz - Frequency of oscillation

% - Amount

Variable phase of oscillation

Sync - note sync *interestingly, this isn't discrete so you can apply sync and then add variation with the frequency knob



A sub oscillator/wave generator
Dropdown menu of available waveforms:

TRIANGLE
SINE
TRIANGLE
SAW
SQUARE
NOISE
TRI 2
SQ 2

Dropdown menu voice amount select 1-8

Envelope:

Attack, Hold, Decay,
Sustain & Release
Octave -/+ 1 Octave
Lo Pass filter

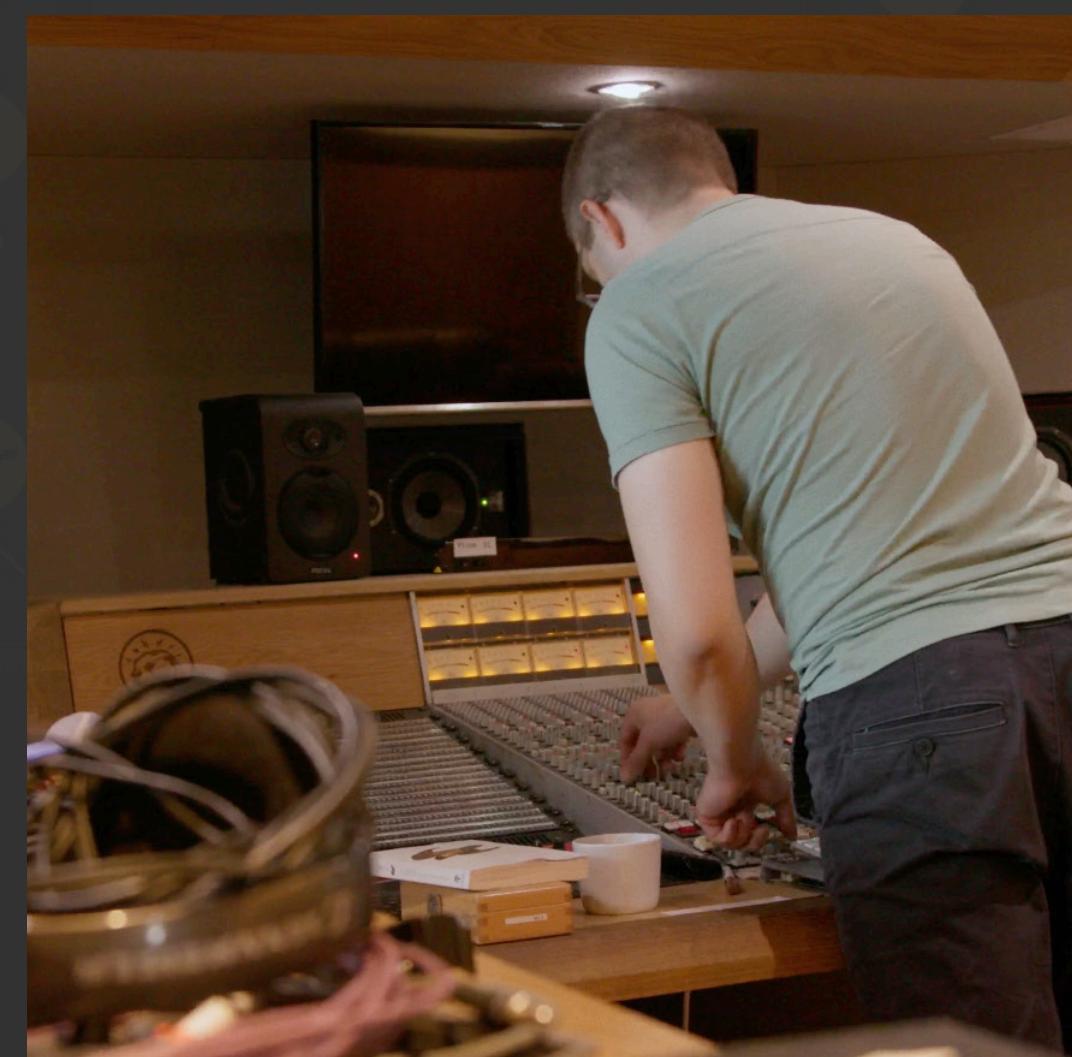
Master

LEGATO

Level - Output level

REVERSE

Intensity - Global filter, factory mapped to cc1 control for performance control



Mixing at Otterhead Studio 2022/2023.

PRESETS

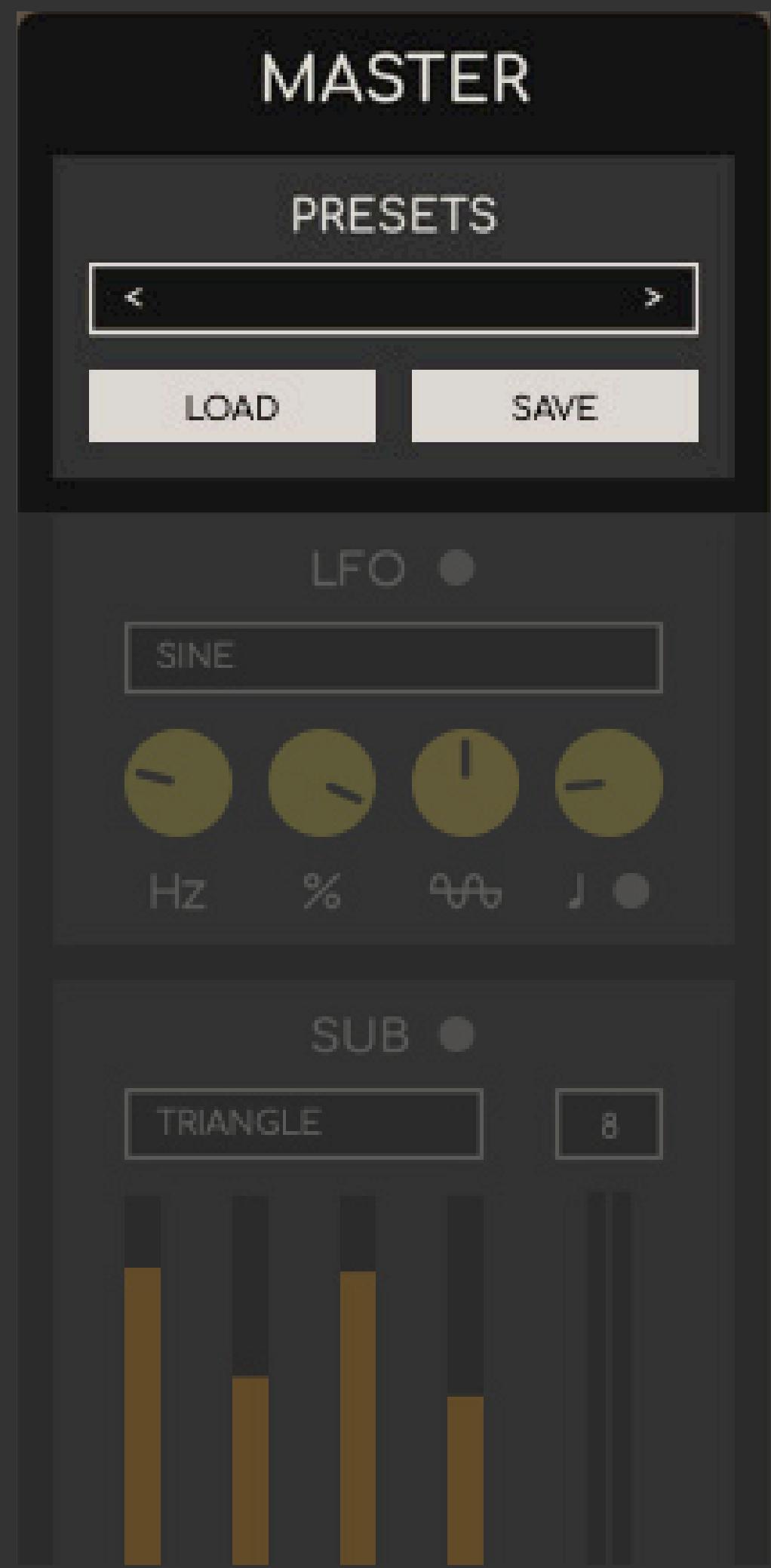
Current preset loaded

< > - scroll through presets

Load - Brings up the preset menu

Save - Saves over current settings in the User Presets Folder

Save in the preset browser (press load) acts as a 'SAVE AS' - click the + to add your own preset or bank



Here's a few of my favourites:

FEEDFORWARD - This is the preset that loads when you first open the instrument - the Jazzman Keybaord with a layer of feedback

PETER CRISS - The sound of Guitar Harmonics swelling in to a gate - I heavily drew inspiration from Don Caballero's American Don - Is this how Ian Williams did it on the track "The Peter Criss Jazz" I have no idea, but I like to imagine it was.

REVERSE BAY PARK - It's building like a gritty pad, with the pristine sine wave as the attack.

MASERATI - Named after another favourite band and their cyclical guitar riffs. RIP Jerry Fuchs.

ODE TO JEFF - My friend Jeff had a musical project called 'Juffage' - there was one track I remember on myspace that had this super cool arp thing, is it similar to this? Not quite sure, but definitely an ode to Jeff.

To access the favourites menu, load the preset menu and hit the heart.



SETTINGS - click

MAJETONE

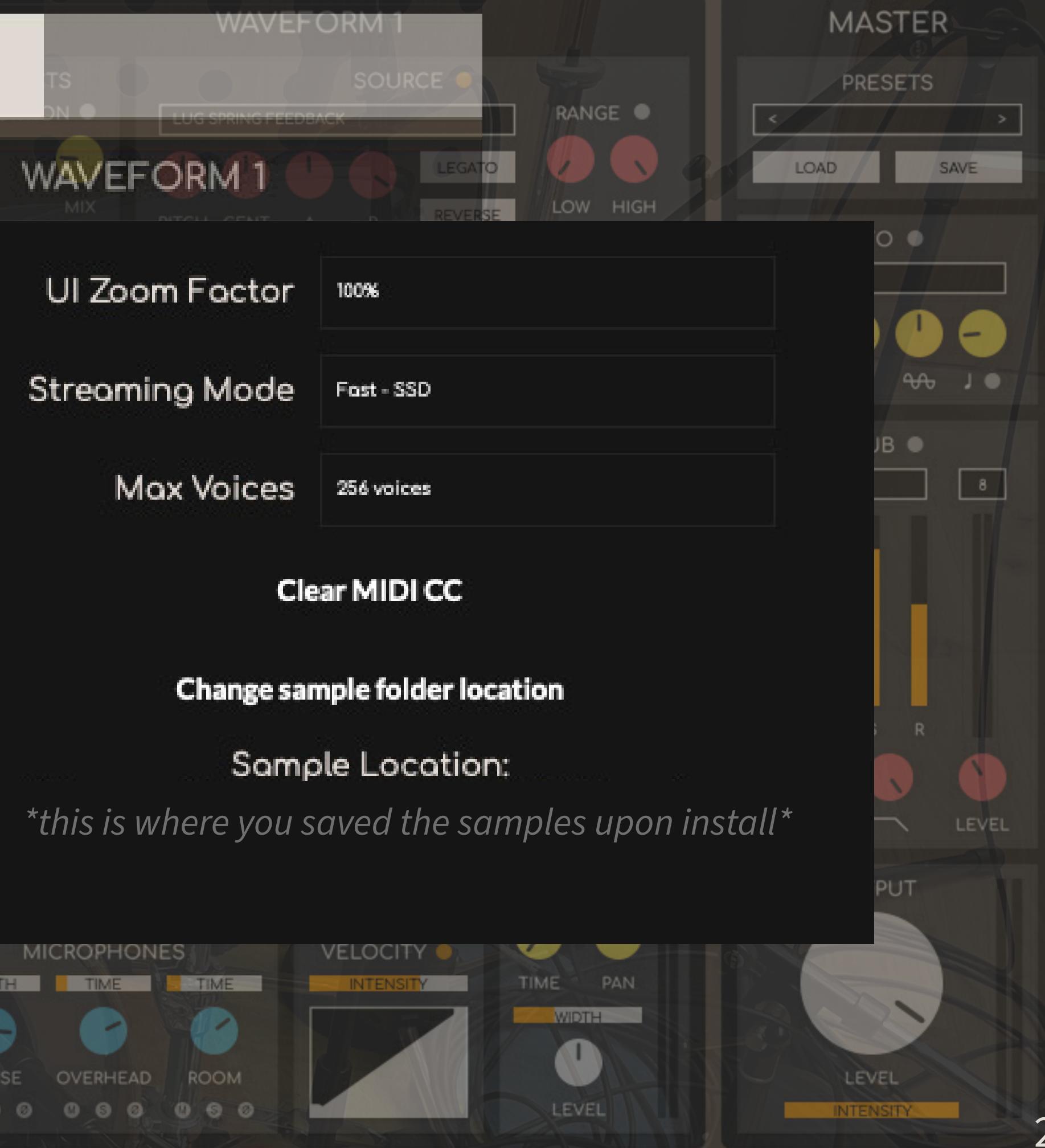
UI ZOOM - 50 - 200%

Streaming Mode - set for streaming samples from standard hard drive or SSDs (we recommend SSDs)

Max Voices - Set maximum amount of voices, the DKZ should be pretty lean, but with room mics it can get pretty sample heavy, this can optimise that.

Clear Midi CC - clears all assigned midi cc, including cc1 which is the mod wheel & master intensity control

Change sample location - change where the sample folder is located





I always planned to use Dream Kit:Zenith as a framework for future instruments and I've had a few people mention they'd like a demo of it. I can't really do that, it's 21gb on download and just too big to download and do as a demo.

I thought what if I took all of my free instruments from Kontakt, re-amped them at Otterhead, made them better and presented them in the same layout. I then realised it's been 5 years since I released the Jazzman - I've learned a hell of a lot since then, how to run a business, how to market stuff, code, how to make better instruments, all that stuff.

The Jazzman at the time was right at the far edge of my abilities - I couldn't even work out how to do graphics so I just drew them by hand, same with the freeducker. Pantomime 4 is a cool instrument, theres fun experiments, tape stuff, synth stuff

Anyway, I hope you make great stuff with it, Lot's more stuff to come!

Best wishes,

James

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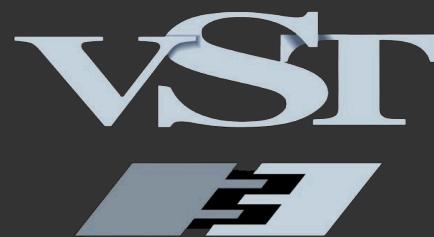
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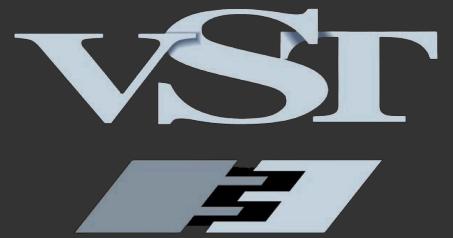
Mac OS: VST3, AU,AAX *64 bit only*



Audio Units



Windows 11: VST3 *64 bit only*



Requires at least 2gb of hard drive space

Mac OS 10.15+

Windows 11+

Daws tested:

Pro Tools, Reaper, Ableton, Logic, Nuendo

Rosetta compatible with Intel & Silicon

Not compatible with Reason or any 32 bit programmes.

The Mighty Boosh is awesome and i've made this with love and respect. I hope you find Howards Note.



PANTOMIME 4



VST3, AU & AAX for Mac

VST3 for Windows

Version 1.0.3

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Credits:

Recorded, Engineered, Mixed, Performed, Edited, Coded by James Yates in 2025

Assisted by Ellis Powell-Bevan

Recorded & Mixed at

Otterhead Studios, Rugby UK,

Hoxa Studios, London UK,

Fortress of Solitude, Somerset UK.

Original GUI design by Bureau de Fatigue altered for Pantomime 4 by James Yates

With thanks to Oscar & family, Jimmy Hogarth, Al Lawson, Ellis Powell-Bevan, Sam & Benni @ Make Noise Pro Audio and the many who've all helped with development of this.

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Made with Juce 8.0  & HISE

Manual written and designed by James Yates

Proof read by Al Lawson (legend!)



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