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MAJETONE
PANTOMIME 4

LOAD Preface: SAVE

Some of you may have downloaded this previously, or tried to before I paused it... I'm sorry I did that, but I had to.

None of how I had set things up worked in a way I thought they would.

I've been making free stuff for years, never have I gotten that amount of downloads that quickly and it exposed weaknesses that I was ill prepared for and I just wasn't happy with it. I want this experience to be good, for everyone - including myself.

You can't know what you don't know sort of thing.

I thought pausing and figuring it out properly made the most sense. I did briefly think did I want to continue? I got many emails telling me I needed a thicker skin, or that maybe I'm not cut out for this, but a lot of positive encouragement.

I want to make stuff that means something, that I care for and I'm not totally sure how those two things can co-exist? How can I care and not care? This is a passion project, can it still exist if I've ring fenced the 'passion'? Could I still make could stuff if I did it without care and passion? I'd argue, no. I don't want to make things I don't care about and if I don't care, I'd rather not do this. But I do care, I make things that excite me, that I love and want to see and I've always done that. I refuse that I have to have a 'thick skin' to exist in this space or that I have to alter for the lowest common denominator.

MAJETONE

< PANTOMIME 4 >

Preface:

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.

MAJETONE
PANTOMIME 4
Preface:

In the meantime and in my downtime, I bought a great plugin from Klanghelm called TENS - I'm a sucker for any AKG BX20 thing, but I noticed how they were doing free stuff.

It's just there on a site and you can download it if you want, you don't need an email, there's no checkout stuff. Simple.

Sounds stupidly obvious now I write it on paper, but I had got myself going in the wrong direction - a complicated, subscribe, checkout ... so I figured I'd try it the opposite way in the truest George Costanza form.

If you want to subscribe to the mailing list, you can. I think that's the best way to do it. So that's how it is. Will this work? I don't know...

I appreciate anyone following along on the mailing list. I have lots on the cards.

MAJETONE

PANTOMIME 4

Preface:

This was definitely a lesson and I'm grateful for it. I'm not a perfect person and figuring this stuff out as I go, which I think is life in the creative field.

There was a lot of support and that really helped so Thank you.

As I was going back and rebuilding, I took some time away and worked on my archive of stuff and I discovered a whole bunch of random keyboards or things I'd recorded and forgotten.

One was a Yamaha Pss 270: a kids keyboard from the 80s. A Roland ep30 & something from the Peter Criss session, I've called 'Peter Crazz'. I thought this was kind of a ludicrous idea, but maybe I should include these in this updated plugin. I also think they made it better, so I've done that.

So there's now 25 sounds and a few more presets.

If you downloaded it the first time around, I'd recommend starting from scratch - delete everything (including the samples) and just pretend that never happened!

Thanks very much,
James

MAJETONE PANTOMIME 4

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HOWARD'S NOTE

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- ostensibly 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.



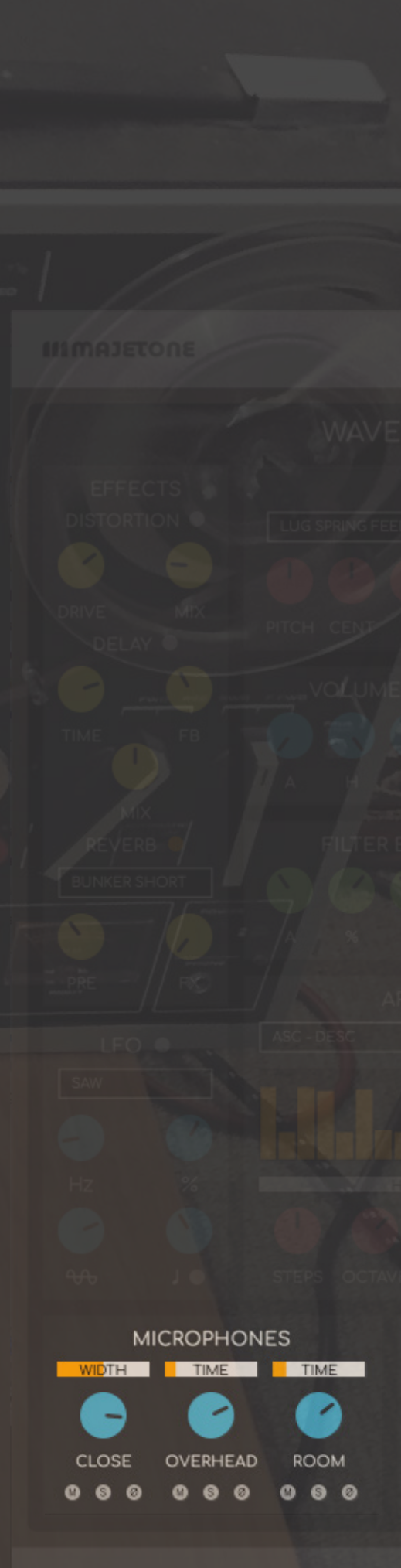
PANTOMIME 4 is a 2 Oscillator Synth (with a sub oscillator)

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:

DISYNTTEGRATE
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

DISYNTTEGRATE:

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!

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.

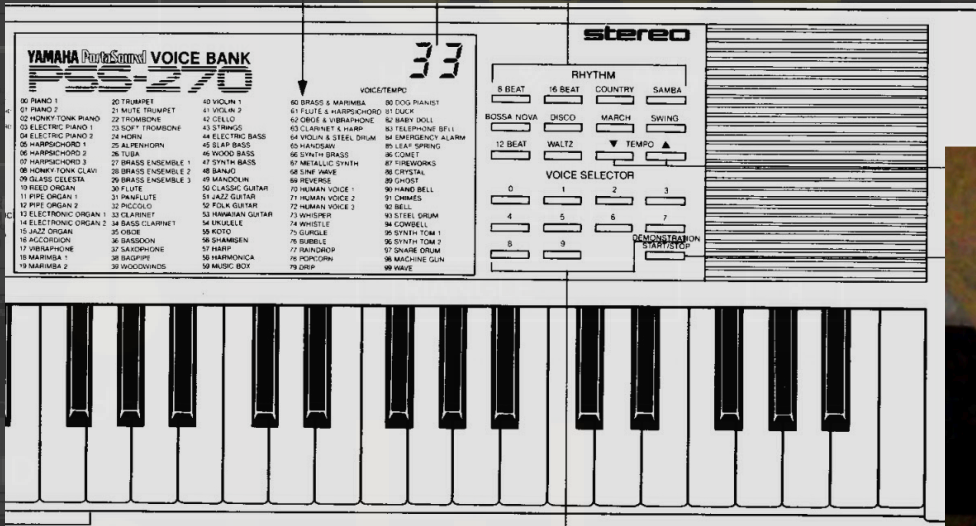
PSS PIANO
I mean, don't expect it to sound like a piano... but it's lofi and cool.

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 thats 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.

EP30 PIANO & HARP
This is a Roland keyboard I recorded in 2014 - it's fairly similar to the Jazzman, which is why it didn't make sense as a standalone instrument, but in being able to blend it in Pantomime 4 really changes it.

PETER CRAZZ
Another from the session for Peter Criss, volume swell guitar



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



PANTOMIME 4

25 waveforms

Over 100 custom presets.

Classic, weird keyboards and unique tape effects

10 Custom Reverbs

Analog modeled delay unit

Recorded at Hoxa, Fortress of Solitude & Otterhead Studios.

Lossless compressed: 1gb

Size on download: 0.8 gb



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

BANK -

- ALL
- BASS
- LEAD
- LOFI
- MAJETONE
- MOVEMENT
- PAD

CLICK THE + TO ADD YOUR OWN BANKS

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

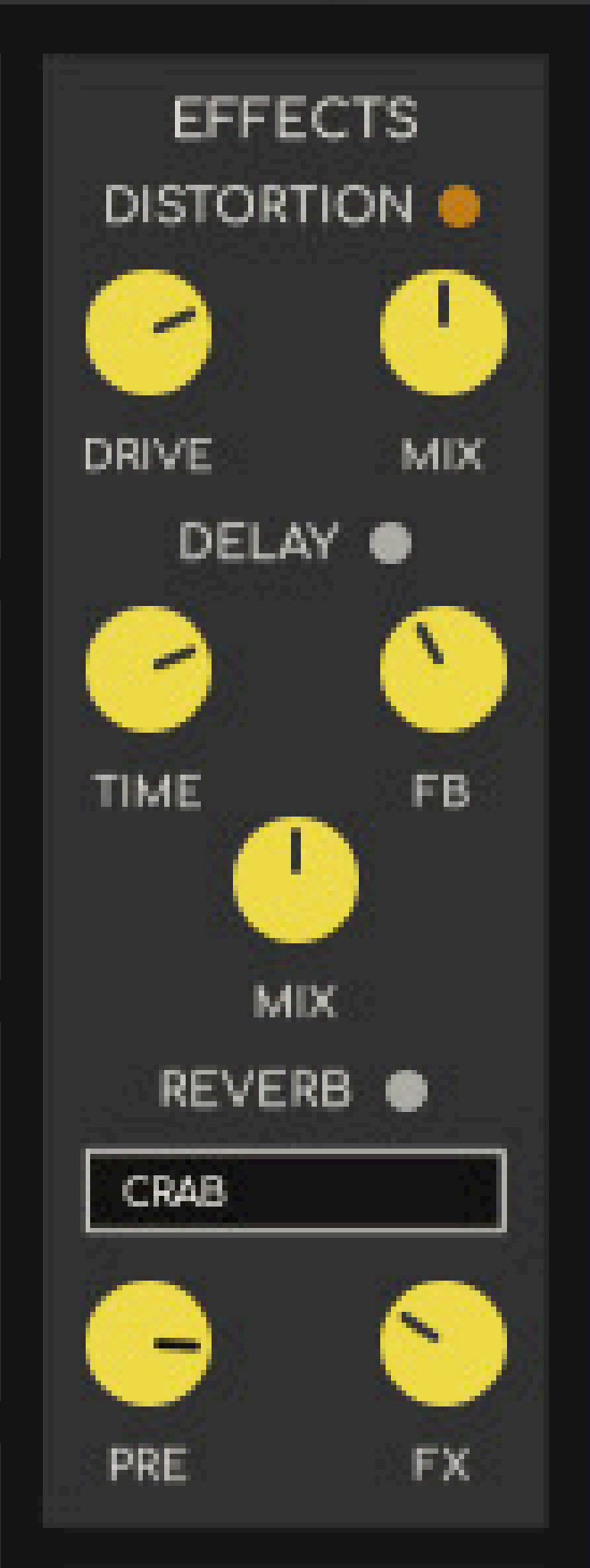
FAVOURITE SELECT -
click on the dot to the left to favourite a preset. By clicking on the heart at the top it will open the favourite menu:

13 FEEDBACK ARP ROOM

13 FEEDBACK MIX 1

13 FEEDBACK PITCH DELAY

A43 TWINKLE



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*

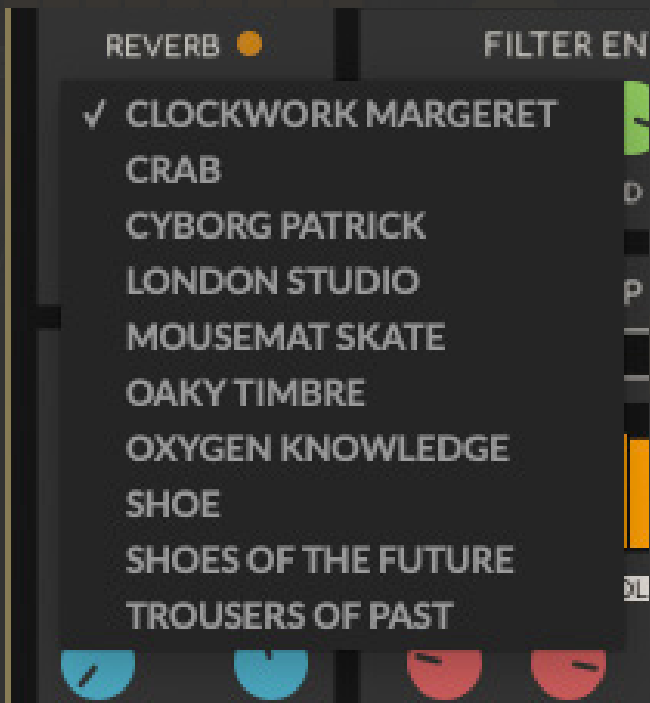
TIME - *delay in MS*

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 Freedbacker were tracked*





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

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

CENT - *microtuning +/- 1 Octave*

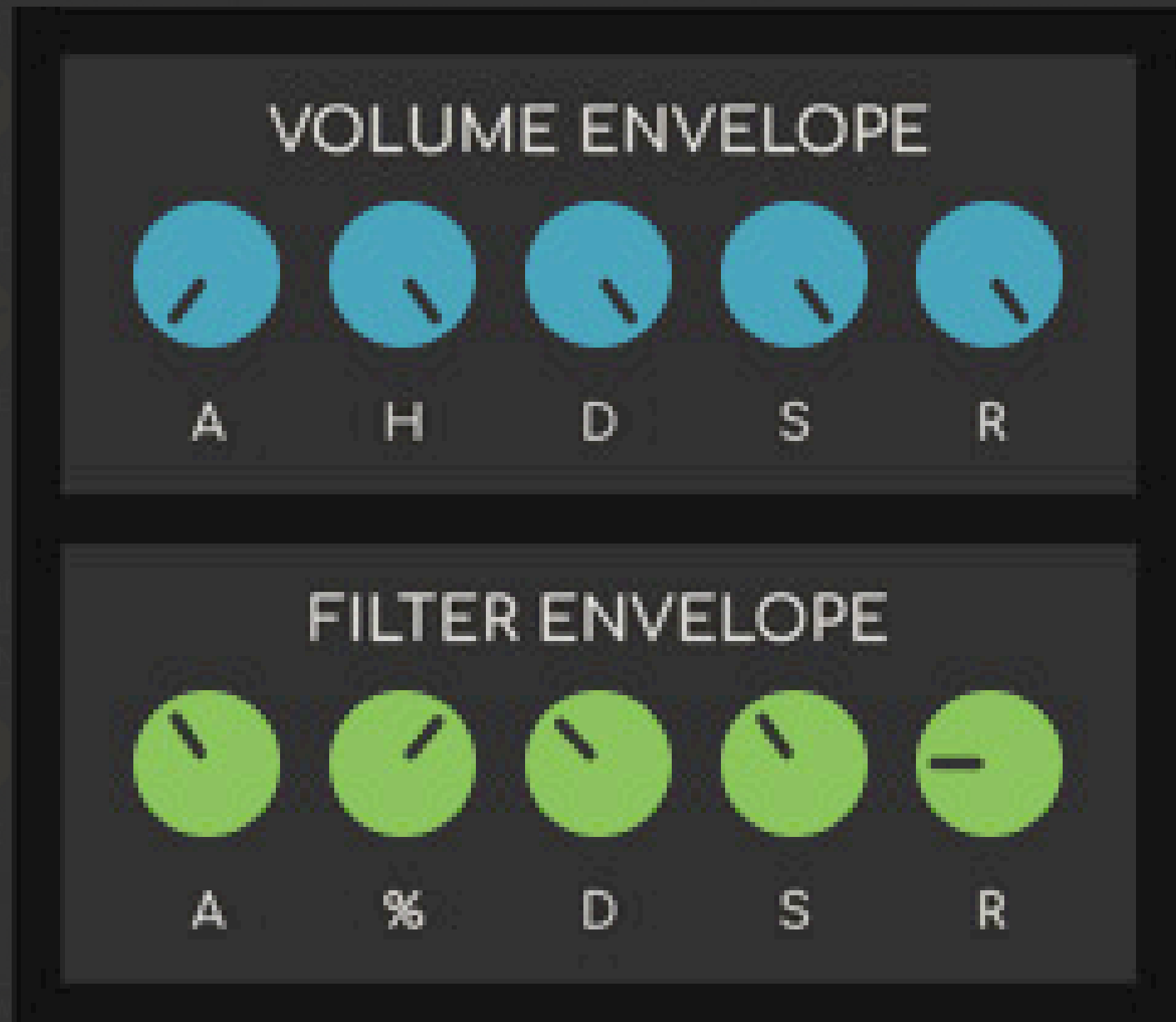
ATTACK / RELEASE - *Envelope control of Cent tuning*

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

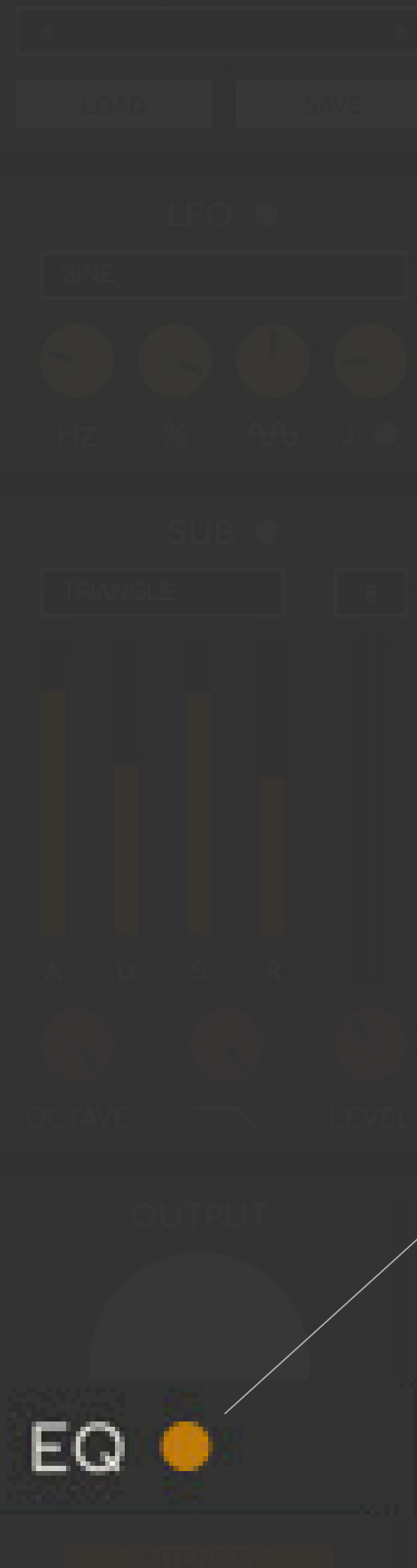
Attack, Hold, Decay, Sustain & Release

settings of the envelope

FILTER ENVELOPE

Attack, Amount, Decay, Sustain & Release

settings of the envelope (turn on filter by selecting the EQ)



ARP
Discrete Arpeggiator for waveforms

Dropdown menu -

- UP
- DOWN
- UP - DOWN
- DOWN - UP
- RANDOM
- CHORD

- 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

ARP

UP



HOLD

STEPS

OCTAVE

SPEED

SWING

WAVEFORM 1

EFFECTS

DISTORTION

DRIVE

MIX

DELAY

SYNC

FB

MIX

REVERB

CLOCKWORK MARG

PRE

FX

SOURCE

JAZZMAN

PITCH

CENT

A

R

LEGATO

REVERSE

RANGE

LOW

HIGH

VOLUME ENVELOPE

A

H

D

S

R

FILTER ENVELOPE

A

%

D

S

R

LFO

SINE

Hz

%

WAVEFORM

WAVEFORM

ARP

UP



HOLD

STEPS

OCTAVE

SPEED

SWING

MICROPHONES

WIDTH

TIME

TIME

CLOSE

OVERHEAD

ROOM

VELOCITY

INTENSITY



MIX

TIME

PAN

WIDTH

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)



LFO

Dropdown Menu of LFO frequency -

- SINE
- TRIANGLE
- SAW
- SQUARE

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



Recording Freedbacker

Hz - Frequency of oscillation

% - Amount

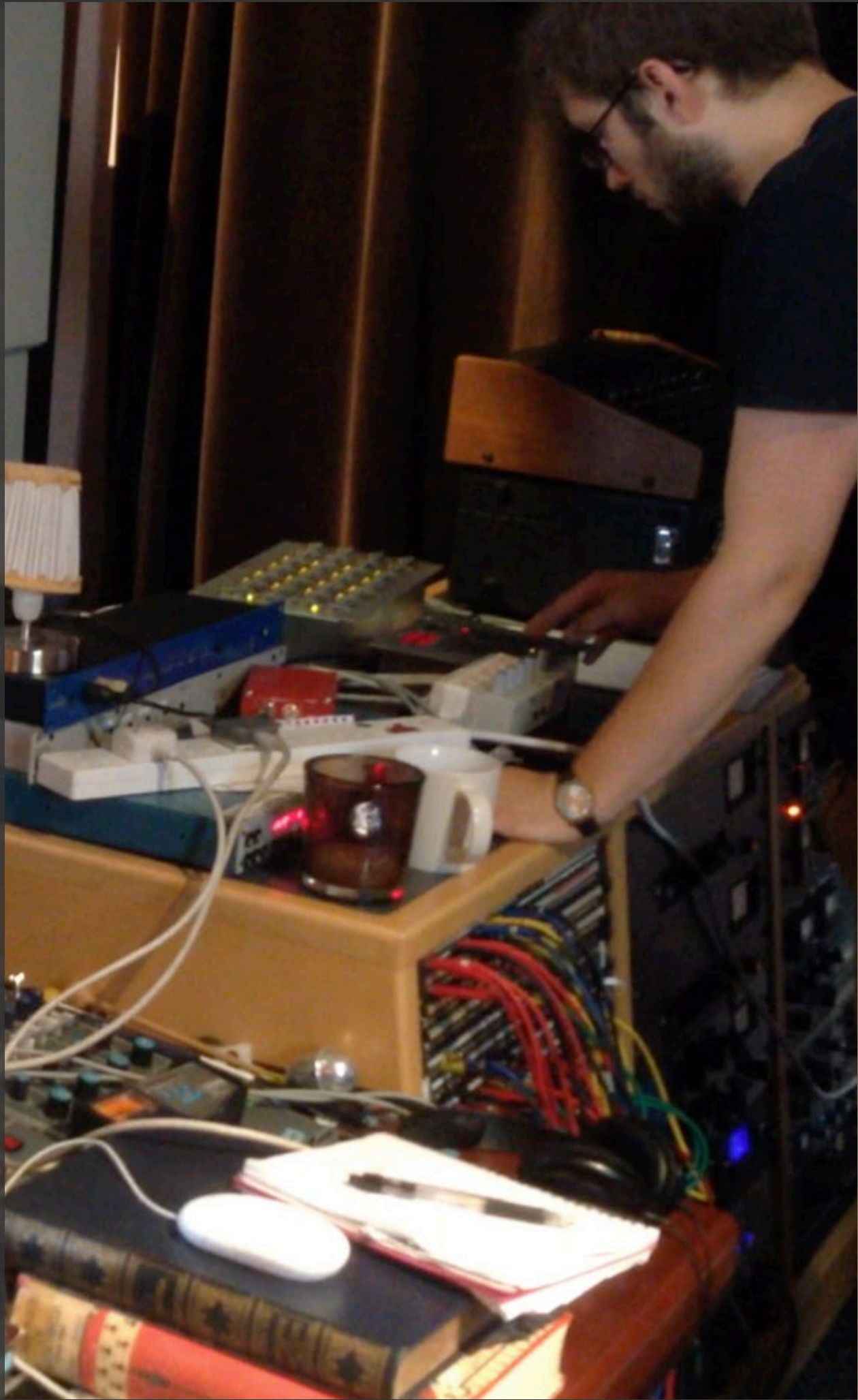
Variable phase of oscillation

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



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

PRE FX

SOURCE ●

JAZZMAN

PITCH CENT A R

LEGATO

REVERSE

RANGE ●

LOW HIGH

VOLUME ENVELOPE

A H D S R

FILTER ENVELOPE

A % D S R

ARP ●

UP

HOLD

STEPS OCTAVE SPEED SWING

LFO ●

SINE

Hz %

WAVEFORM ●

MICROPHONES

WIDTH TIME TIME

CLOSE OVERHEAD ROOM

VELOCITY ●

INTENSITY

MIX

TIME PAN

WIDTH

LEVEL

EQ ●

HI

Hz db

MID

Hz db

FILTER

EQ



HI

Hz

db

MID

Hz

db

Q

db

FILTER

Hz

db

BACK

LEGATO

REVERSE

ENVELOPE

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

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

Filters

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

Hz

%

Hz

%

WAVEFORM

WAVEFORM

WAVEFORM

WAVEFORM

WAVEFORM

WAVEFORM

WAVEFORM

WAVEFORM

HOLD

STEPS

OCTAVE

SPEED

SWING

MICROPHONES

WIDTH

TIME

TIME

CLOSE

OVERHEAD

ROOM

VELOCITY

INTENSITY

MIX

TIME

PAN

LEVEL

SOURCE

JAZZMAN

PITCH

CENT

A

R

LEGATO

REVERSE

RANGE

LOW

HIGH

VOLUME ENVELOPE

A

H

D

S

R

FILTER ENVELOPE

A

%

D

S

R

ARP

UP

WAVEFORM

WAVEFORM

WAVEFORM

WAVEFORM

WAVEFORM

WAVEFORM

WAVEFORM

WAVEFORM

HOLD

STEPS

OCTAVE

SPEED

SWING

MIX

TIME

PAN

LEVEL

EQ



HI

Hz

db

MID

Hz

db

FILTER

Hz

db

MIX

TIME - *time delay of the waveform channel*

PAN - *Pan of the channel*

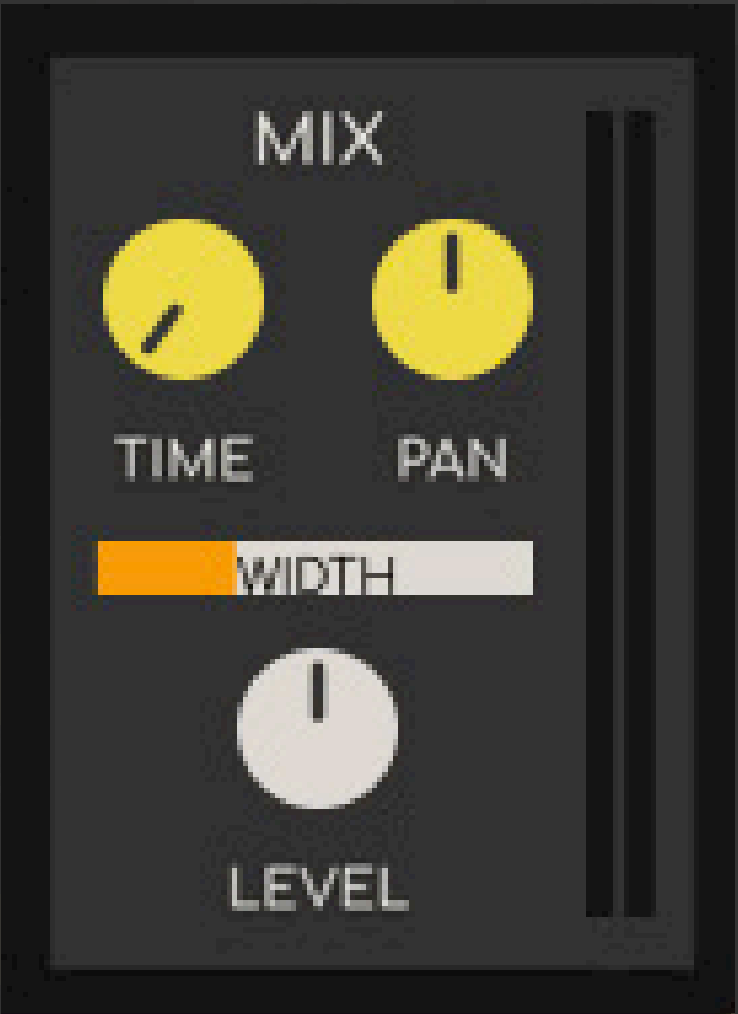
WIDTH - *0 = Mono, 100 = Stereo, 200 = Wide Stereo*

LEVEL - *amount going to master*

Waveform 2 is a discrete mirror of Waveform 1



The mighty Distressor. Mixing at Otterhead Studio 2022/2023



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:

- 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

Level - Output level

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



Mixing at Otterhead Studio 2022/2023.

PRESETS

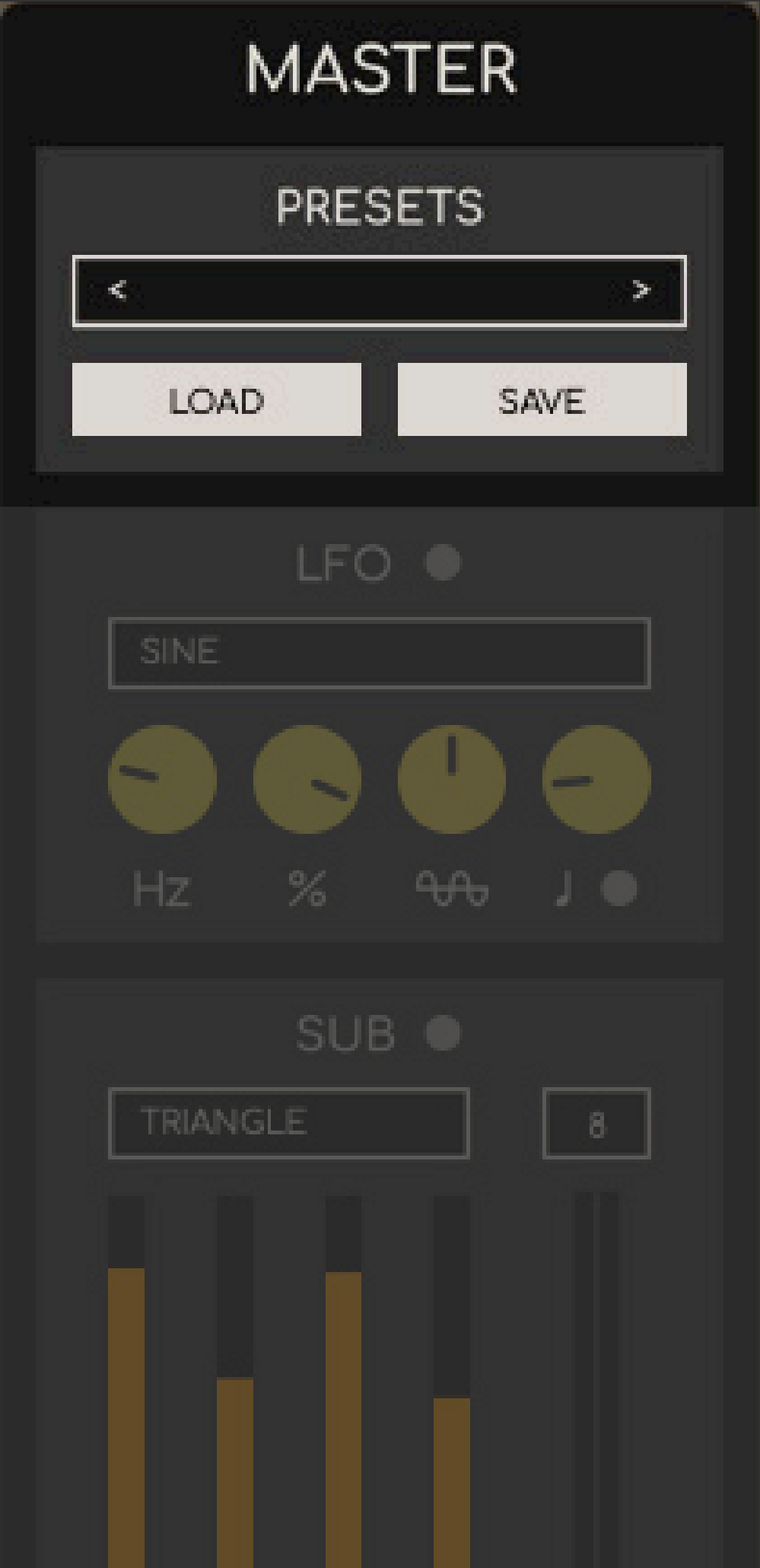
Current preset loaded

< > - 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 Keyboard with a layer of feedback

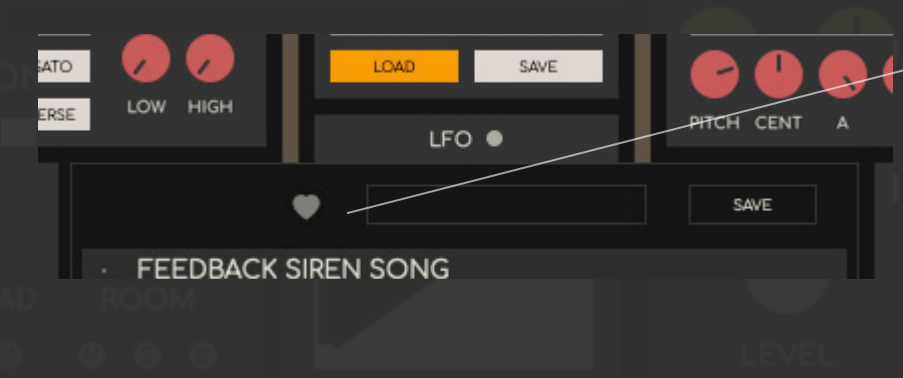
PETER CRISS - The sound of Guitar Harmonics swelling in to a gate - I heavily drew inspiration from Don Caballero's American Don - Is this how Ian Williams did it on the track "The Peter Criss Jazz" I have no idea, but I like to imagine it was.

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*

MAJETONE

WAVEFORM 1

DRIVE

MIX

PITCH

CENT

LEGATO

REVERSE

SOURCE

RANGE

LOW

HIGH

EFFECTS

MASTER

PRESETS

LOAD

SAVE

UI ZOOM Factor

100%

Streaming Mode

Fast - SSD

Max Voices

256 voices

Clear MIDI CC

Change sample folder location

Sample Location:

this is where you saved the samples upon install

MICROPHONES

WIDTH

TIME

TIME

VELOCITY

INTENSITY

TIME

PAN

LEVEL

LEVEL

INTENSITY



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 freedbaker. 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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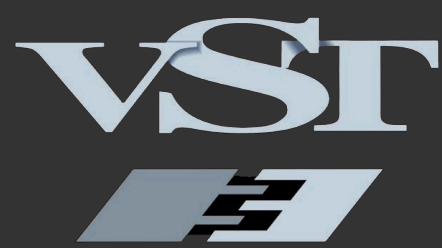
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Mac OS: VST3, AU, AAX 64 bit only



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.

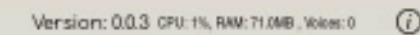
Original.GUI design by Bureau de Fatigue altered for Pantomime 4 by James Yates

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!)



<https://bureaudefatigue.com/>



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