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# 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 new choices:

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





## 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.





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*





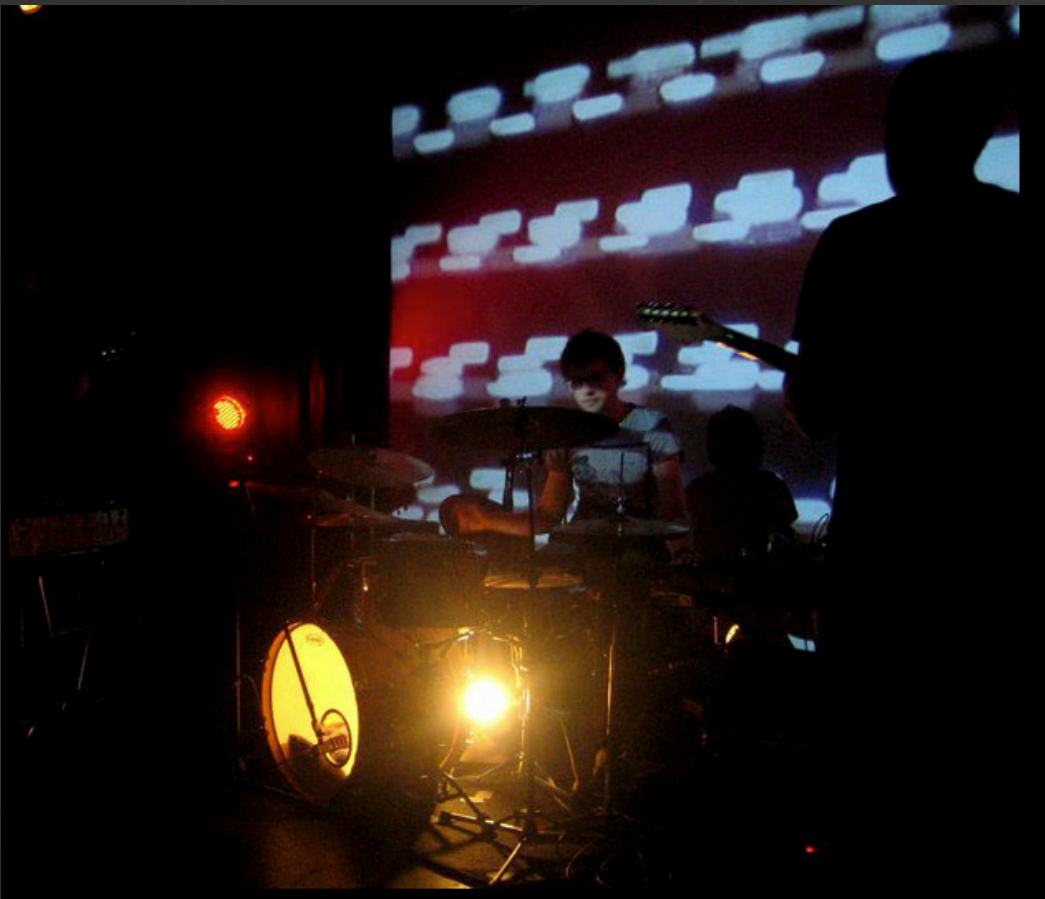
# THE PHYSICALITY OF SOUND

When I was younger, I played drums in a band. In 2010 we played a festival called ‘Urban Explorers’ in Dordrecht, Holland.

It was a long day for us, we started it in Prague, drove to Berlin, caught a flight to Amsterdam. I played 2 gigs with 2 bands, The Pattern Theory & Declining Winter.

Later Tim Hecker was playing in an old power station, I wanted to sleep but my friend Paul insisted I watch Tim. Thanks Paul.

It was at the end of a 2 week tour that included our van catching fire and a million other mishaps. I laid on the floor as Tim’s music washed over me, like waves.



The Pattern Theory c. 2010



That is why every sound has Close, Overheads & Room. Re-amped in the glorious live room at Otterhead Studios.



Lukas, Me, Elaine & Tim Hecker, Dortrecht 2010 photo by Paul Elam

It was as close to a spiritual experience as I’ve had.

As artists, we were all staying in the same place and went out for beers the next day, I possibly bored Tim with my questions and he described the effect as ‘The Physicality of Sound’.

That was the start of an obsession with ‘The Physicality of Sound’. As I got in to recording, this translated to Room mics. Context. Space. Many of these sounds are small, but suddenly re-amped they become larger than life, otherworldly.



Otterhead Studios, Live Room, Rugby UK 2024



## PANTOMIME 4

12 sound sources & performances

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





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

Choose a different sample instrument from dropdown menu

Global Settings

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.

MAJETONE

PANTOMIME 4

WAVEFORM 1

EFFECTS

DISTORTION

DRIVE

MIX

DELAY

SYNC

FB

MIX

REVERB

CLOCKWORK MARG

PRE

FX

LFO

SINE

Hz

%

Q

J

SOURCE

JAZZMAN

PITCH

CENT

A

R

LEGATO

REVERSE

RANGE

LOW

HIGH

VOLUME ENVELOPE

A

H

D

S

R

FILTER ENVELOPE

A

%

D

S

R

EQ

HI

Hz

db

MID

Hz

db

FILTER

ARP

UP

STEPS

OCTAVE

SPEED

SWING

HOLD

MIX

TIME

PAN

LEVEL

MICROPHONES

WIDTH

TIME

TIME

CLOSE

OVERHEAD

ROOM

VELOCITY

INTENSITY

MASTER

PRESETS

FEEDFORWARD

LOAD

SAVE

LFO

SINE

Hz

%

Q

J

SUB

SINE

8

A

D

S

R

OCTAVE

LEVEL

OUTPUT

LEVEL

INTENSITY

WAVEFORM 2

EFFECTS

DISTORTION

DRIVE

MIX

DELAY

TIME

FB

MIX

REVERB

CRAB

PRE

FX

LFO

TRIANGLE

Hz

%

Q

J

SOURCE

FREEDBACKER

PITCH

CENT

A

R

LEGATO

REVERSE

RANGE

LOW

HIGH

VOLUME ENVELOPE

A

H

D

S

R

FILTER ENVELOPE

A

%

D

S

R

EQ

HI

Hz

db

MID

Hz

db

FILTER

ARP

CHORD

STEPS

OCTAVE

SPEED

SWING

HOLD

MIX

TIME

PAN

LEVEL

MICROPHONES

WIDTH

TIME

TIME

CLOSE

OVERHEAD

ROOM

VELOCITY

INTENSITY

Version: 0.0.3 CPU: 1% RAM: 71.0MB Voices: 0

Developer info

Waveform velocity control

Master Volume & Intensity (filter controlled by mod wheel)

Waveform balance controls  
Width, time delays the waveform & pan left and right

CPU Info - RAM usage & Voices used

10



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:

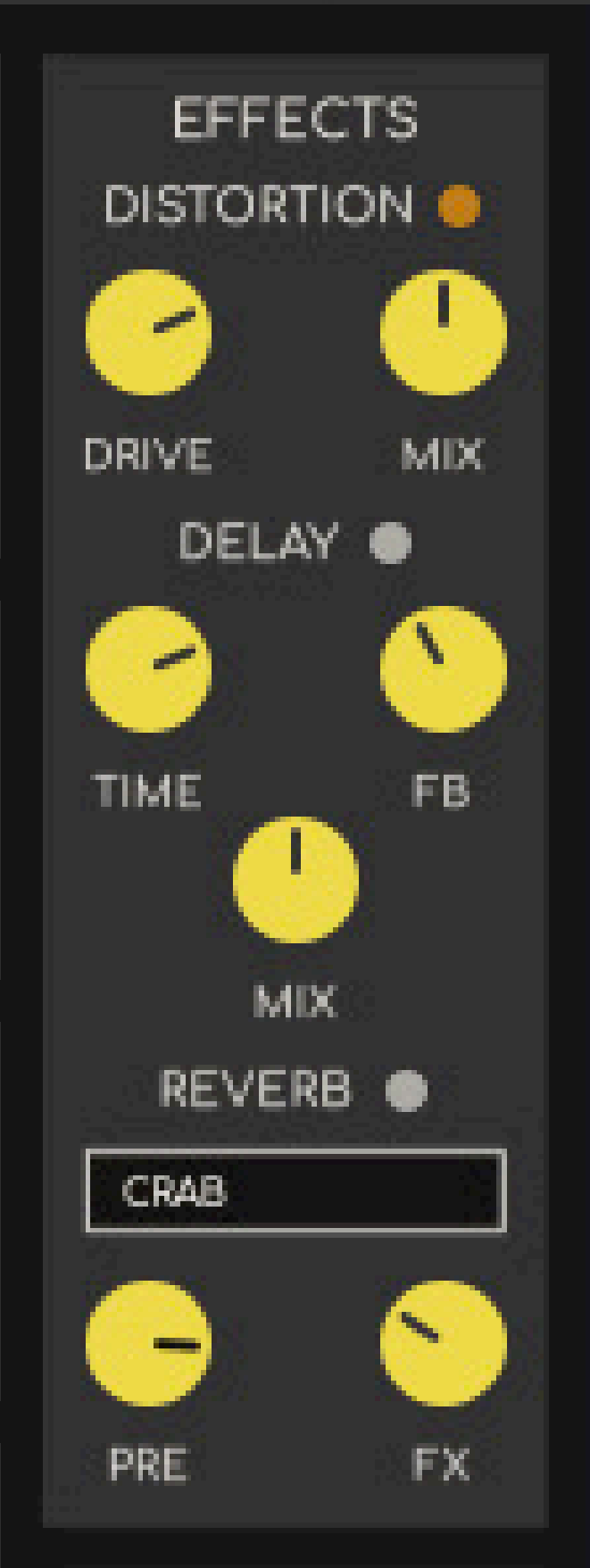
13 FEEDBACK ARP ROOM

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*

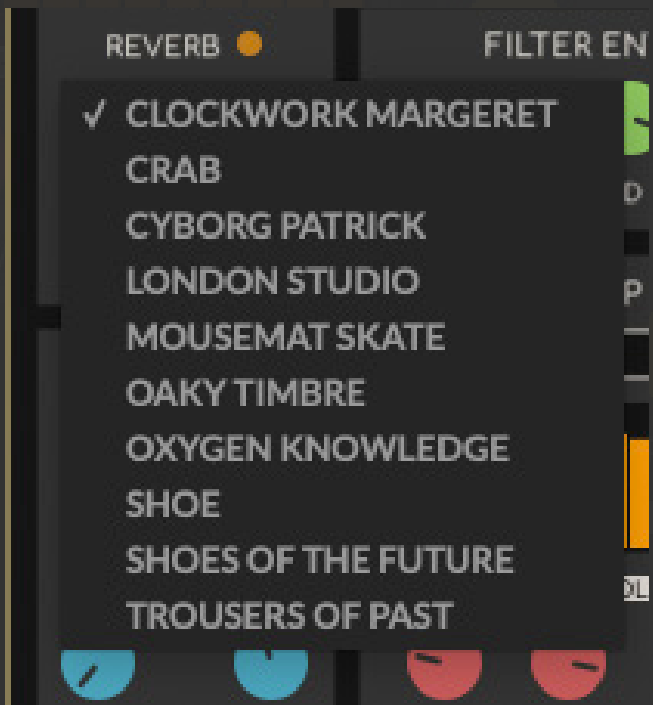
TIME - *delay in MS*

*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*

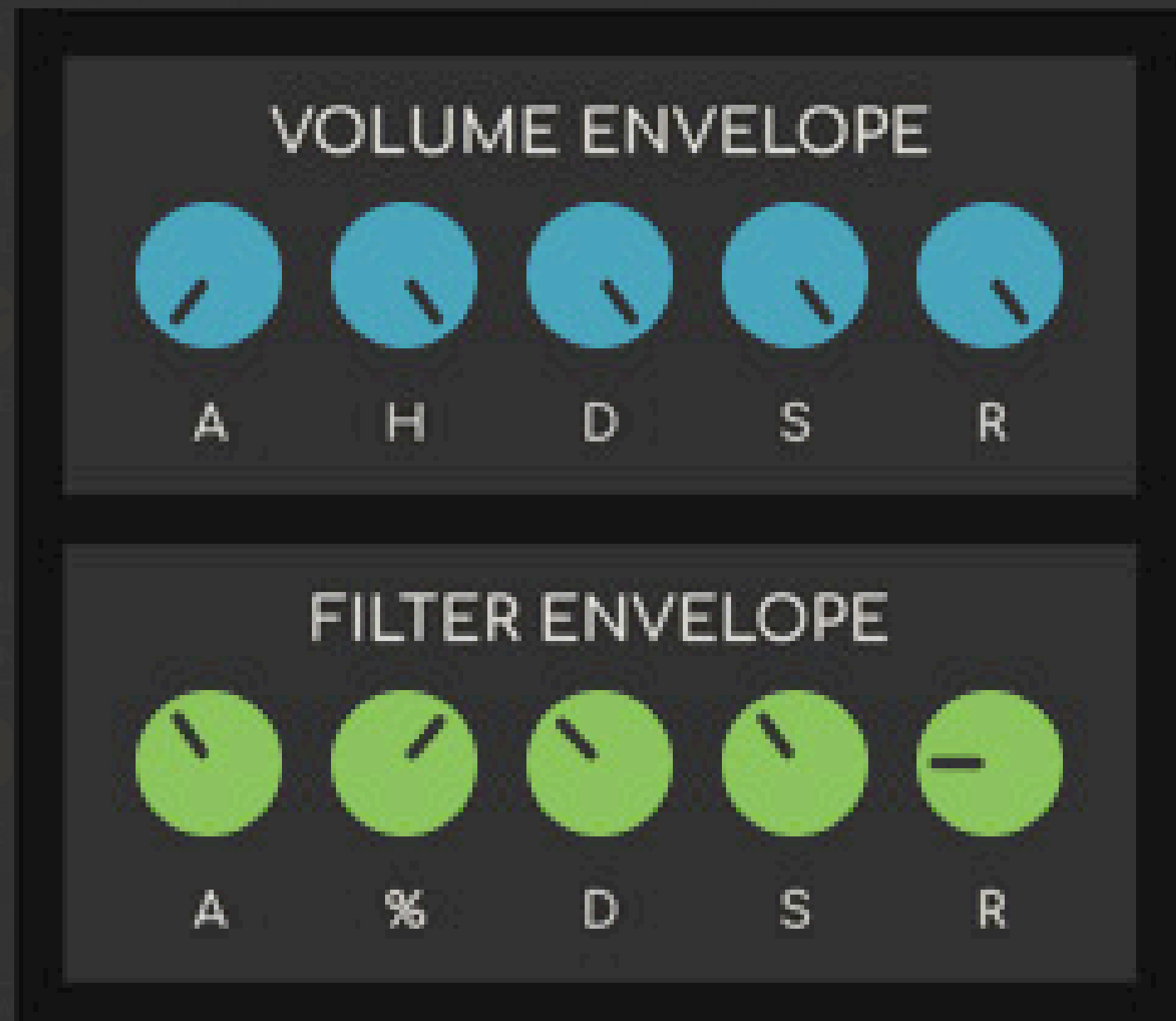
LEGATO - *chooses the most recent note to play out*

REVERSE - *Reverse the chosen waveform*

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







## VOLUME ENVELOPE

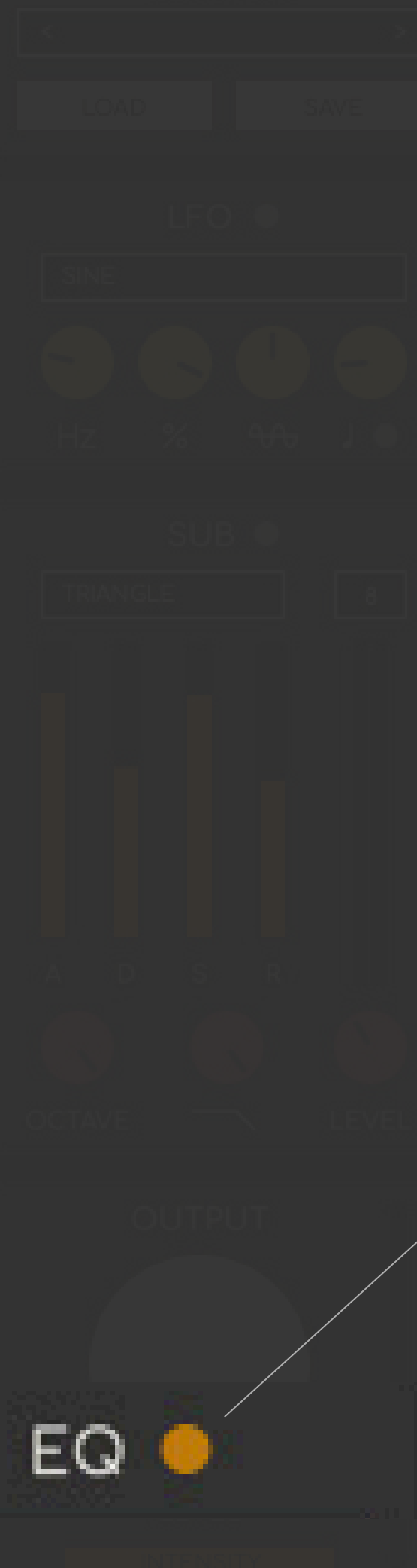
Attack, Hold, Decay, Sustain & Release

*settings of the envelope*

## FILTER ENVELOPE

Attack, Amount, Decay, Sustain & Release

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



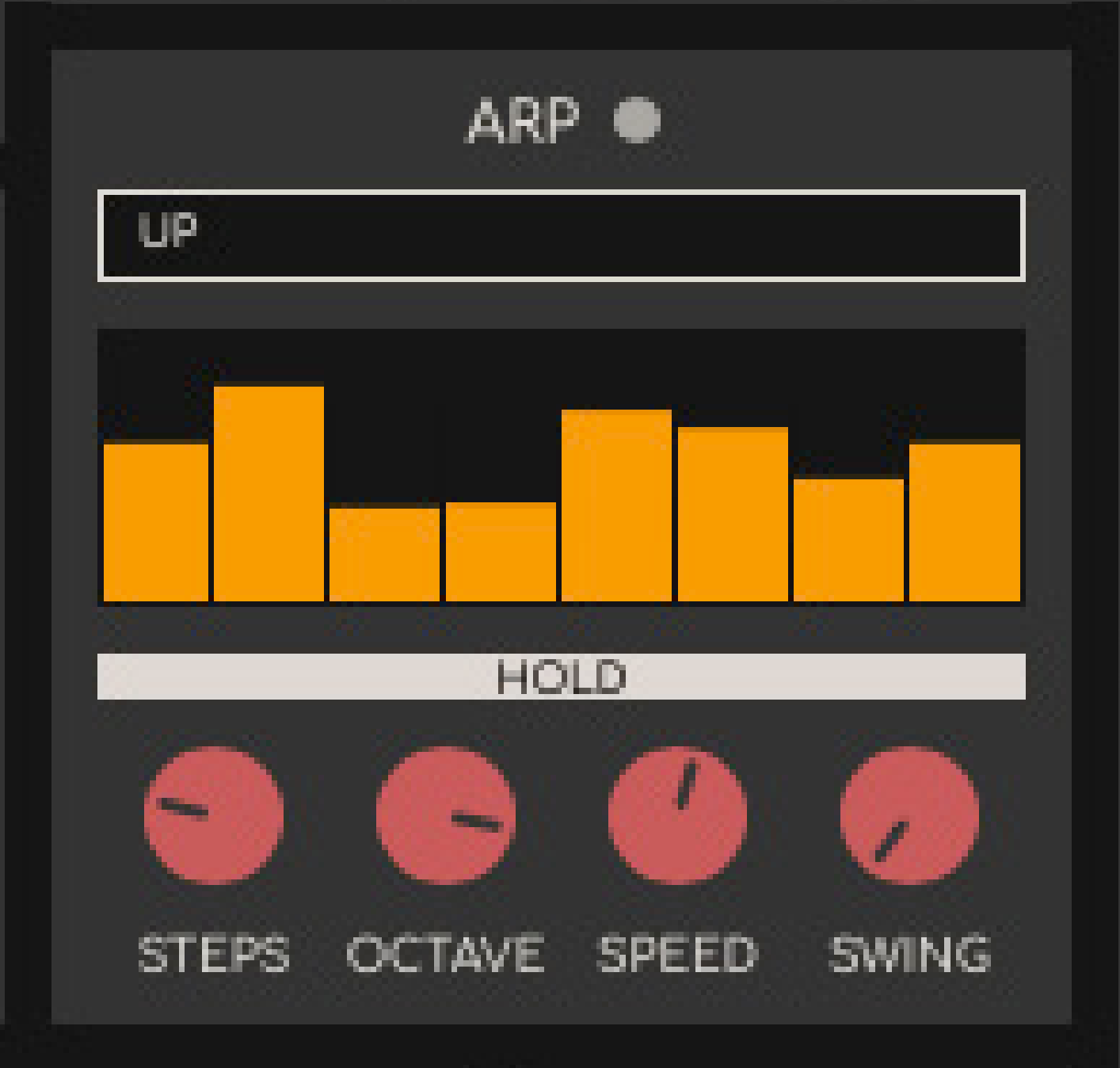


ARP  
Discrete Arpeggiator for waveforms

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





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

MICROPHONES

WIDTH TIME TIME

CLOSE OVERHEAD ROOM

U S Ø U S Ø U S Ø

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)



WAVEFORM 1

SOURCE JAZZMAN

RANGE LOW HIGH

EFFECTS

DISTORTION DRIVE MIX

DELAY SYNC FB

MIX REVERB

CLOCKWORK MARG

PRE FX

LFO SINE

Hz %

UP

HOLD

STEPS OCTAVE SPEED SWING

MICROPHONES

WIDTH TIME TIME

CLOSE OVERHEAD ROOM

U S Ø U S Ø U S Ø

VELOCITY INTENSITY

MIX TIME PAN

LEVEL



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

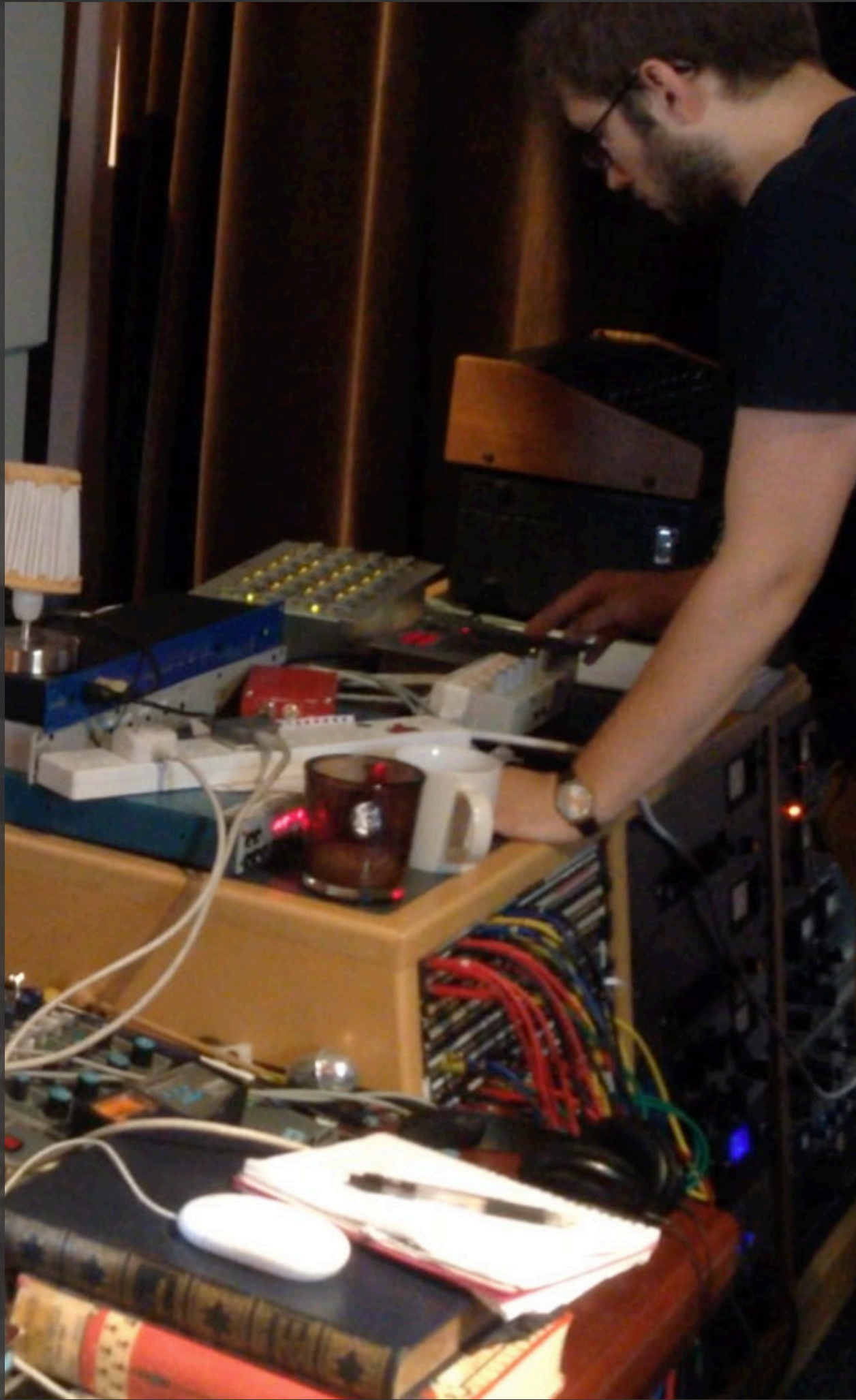
Sync - note sync *\*interestingly, this isn't discrete so you can apply sync and then add variation with the frequency knob\**





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

TIME PAN

LEVEL

#### EQ

HI

Hz db

MID

Hz db

FILTER



EQ

HI

Hz db

MID

Hz db

FILTER

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 %

WAVEFORM

HOLD

STEPS OCTAVE SPEED SWING

MICROPHONES

CLOSE OVERHEAD ROOM

VELOCITY

INTENSITY

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

EQ

HI

Hz db

MID

Hz db

FILTER

MIX

TIME PAN

LEVEL



MIX

TIME - *time delay of the waveform channel*

PAN - *Pan of the channel*

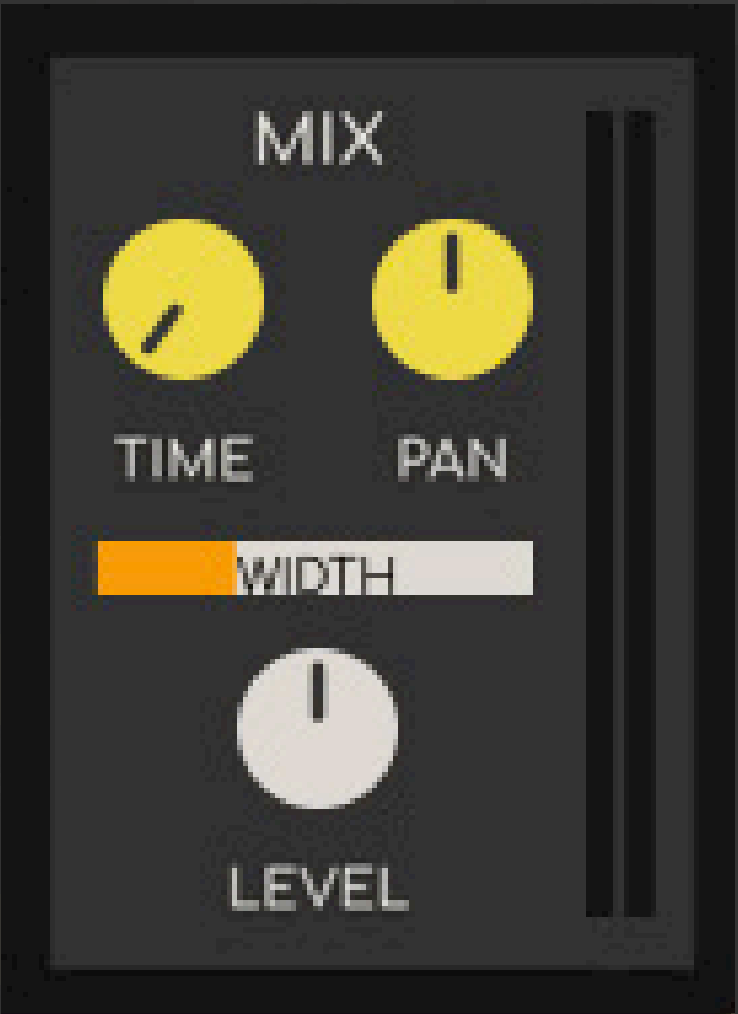
WIDTH - *0 = Mono, 100 = Stereo, 200 = Wide Stereo*

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 -

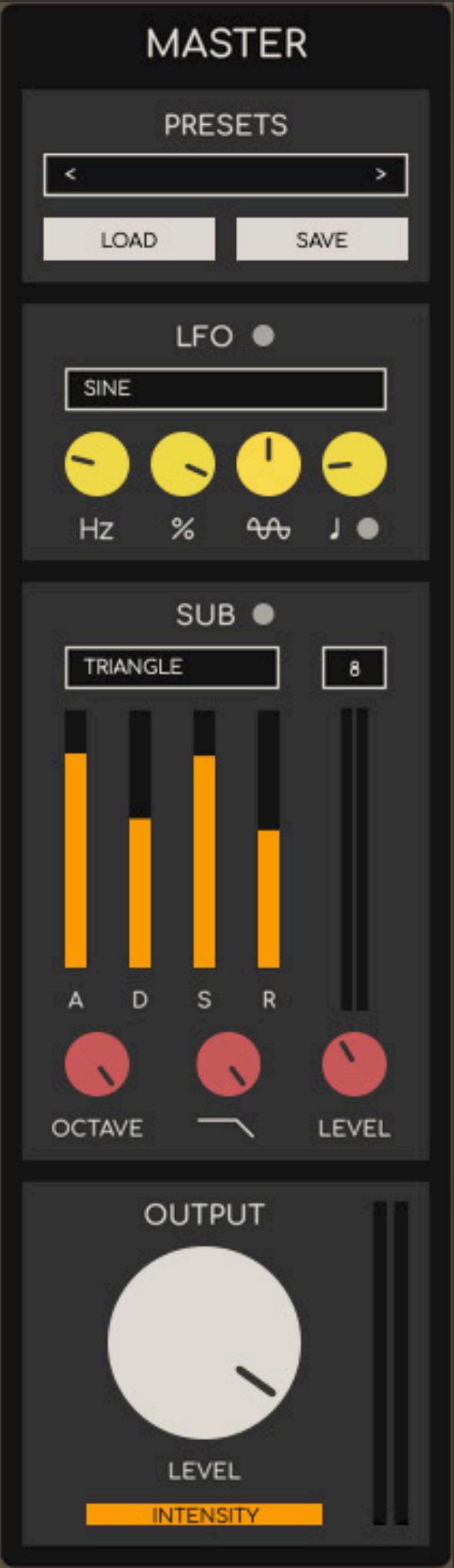
- SINE
- TRIANGLE
- SAW
- SQUARE

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

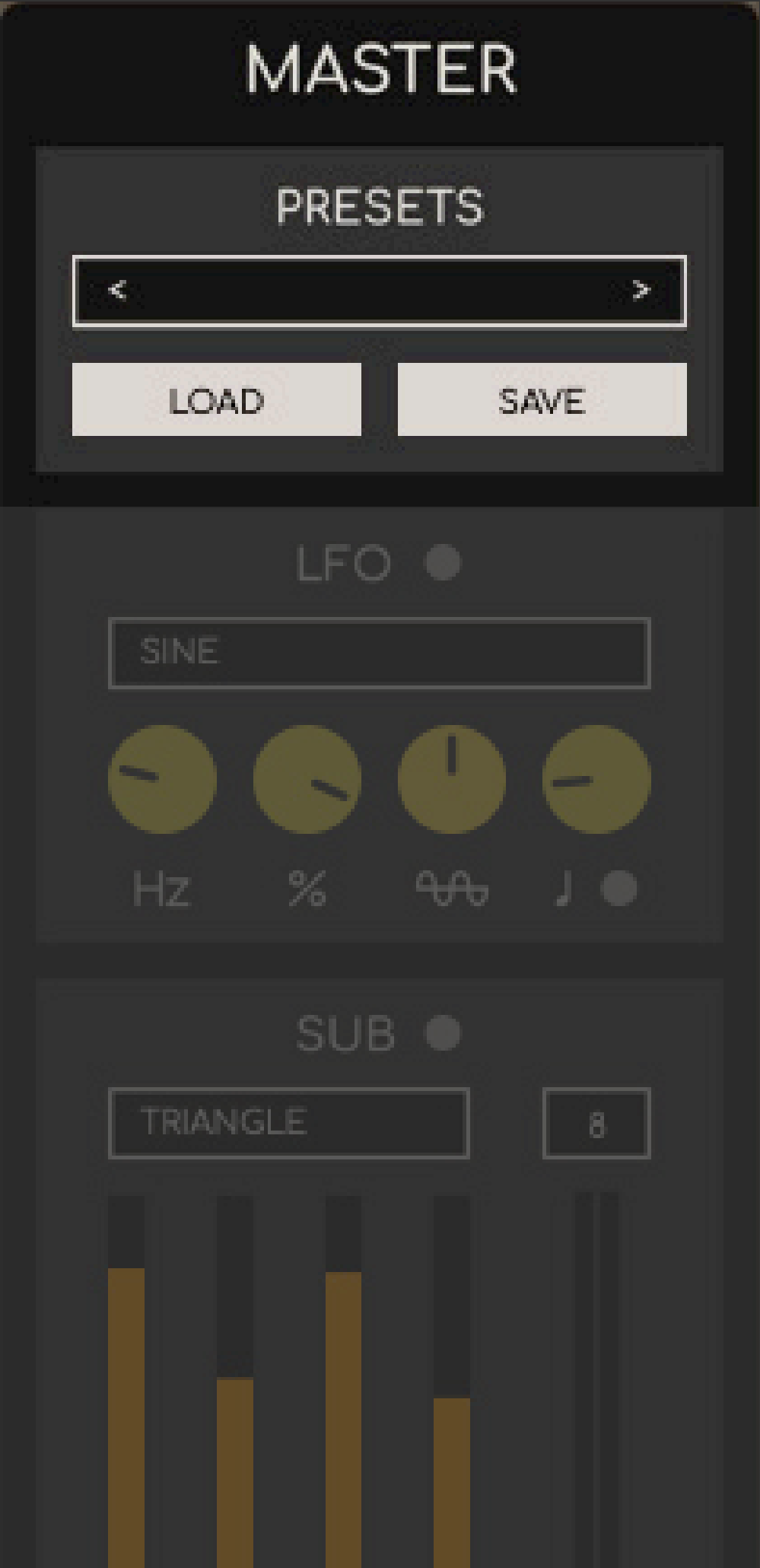
Current preset loaded

< > - 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*



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

WAVEFORM 1

EFFECTS

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

VELOCITY

LEVEL

INTENSITY

WIDHTH

TIME

PAN

CLOSE

OVERHEAD

ROOM

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 freebacker. 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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11. Contact Information

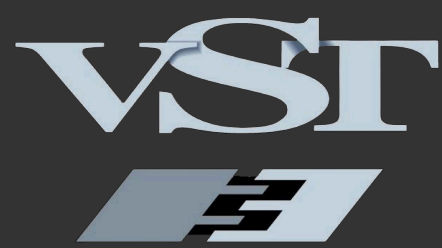
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Email: james@majetone.com  
Website: www.majetone.com

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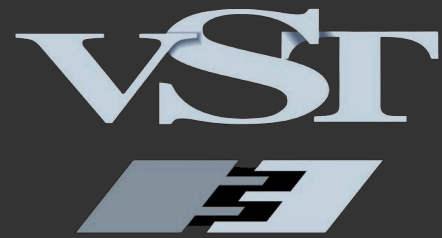




Mac OS: VST3, AU, AAX 64 bit only



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 1.0.1

© Majetone ltd 2025

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

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Made with Juce 8.0  & HISE

Manual written and designed by James Yates  
Proof read by Al Lawson (legend!)



## 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

EQ

HI

Hz db

MID

Hz db

FILTER

Hz db

ARP

UP

HOLD

STEPS OCTAVE SPEED SWING

LFO

SINE

Hz %

Hz %

MICROPHONES

WIDTH TIME TIME

CLOSE OVERHEAD ROOM

VELOCITY

INTENSITY

TIME PAN

WIDTH

LEVEL

## MASTER

PRESETS

FEEDFORWARD

LOAD SAVE

LFO

SINE

Hz %

SUB

SINE

8

A D S R

OCTAVE LEVEL

OUTPUT

LEVEL

INTENSITY

## WAVEFORM 2

SOURCE

FREEDBACKER

PITCH CENT A R

LEGATO

REVERSE

RANGE

LOW HIGH

EFFECTS

DISTORTION

DRIVE MIX

DELAY

TIME FB

MIX

REVERB

CRAB

PRE FX

VOLUME ENVELOPE

A H D S R

FILTER ENVELOPE

A % D S R

EQ

HI

Hz db

MID

Hz db

FILTER

Hz db

ARP

CHORD

HOLD

STEPS OCTAVE SPEED SWING

LFO

TRIANGLE

Hz %

Hz %

MICROPHONES

WIDTH TIME TIME

CLOSE OVERHEAD ROOM

VELOCITY

INTENSITY

TIME PAN

WIDTH

LEVEL

## LINKS

<https://majetone.com/>

<https://www.otterheadstudios.com/>

<https://www.hoxahq.com/>

<https://bureaudefatigue.com/>





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