
MYTH
1.8
DAWESOME


“
WHAT IN YOUR LIFE IS CALLING YOU?
When all the noise is silenced,
the meetings adjourned,
the lists laid aside,
and the wild iris blooms
in the dark forest.
What still pulls on your soul?

THANK YOU



MYTH is the new flagship synthesizer by Dawesome.

Whether you are a beginner or a seasoned sound designer - with MYTH you can turn your wildest sound fantasies into reality, regardless of your musical style.

The basis of MYTH is a novel Non-Linear-Synthesis engine that offers a paradigm shift: drag and drop audio and it will be re-synthesized as an IRIS. The inherent variations and richness of the sample can now be exploited with the Transformer dials.

MYTH was built to emulate the *joy of playing with hardware*. Forget "programming" sounds - instead you create sounds by *exploration and tweaking* knobs.



I hope you will find lots of fun and inspiration while exploring MYTH's exciting sonic possibilities!

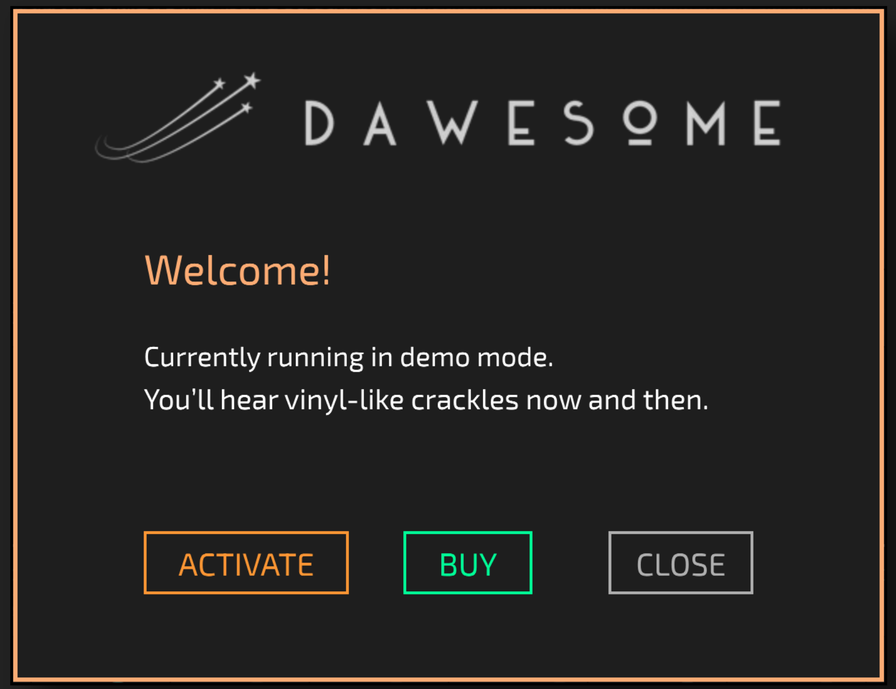
All the best
Peter (Dawesome)

DEMO MODE

To try the plugin simply download and run the installer via dawesomemusic.com
(we don't ask you for email, registration etc.)

After installation the plugin runs in DEMO MODE: a mild vinyl-like crackle now and then - this is the only restriction.
(and even this crackle will start only after 2-3 days)

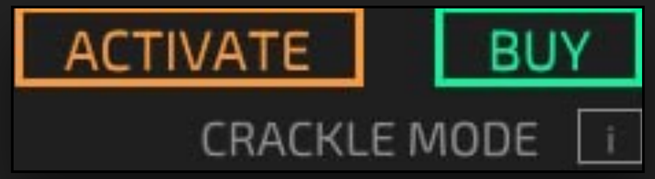
The plugin runs in almost every DAW:
Windows 10 / 11
MacOs 13 (Ventura) onwards
VST3 AU AAX



ACTIVATION

Activating the plugin is dead simple:

1. Open the plugin in your favorite DAW
2. In the bottom right corner click ACTIVATE:



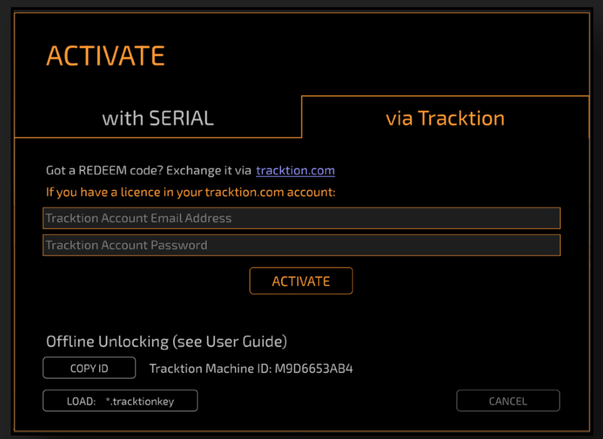
TIP

You don't need to re-install the plugin. There is no separate demo-plugin - it is the same installer.

3a. If you obtained a SERIAL code (eg. via dawesomemusic.com) just paste the SERIAL and click ACTIVATE



3b. If you purchased via tracktion.com you simply activate the plugin with your tracktion account email and password.



REDEEM CODES

If you purchased via a re-seller like Plugin Boutique you may have received a so called REDEEM code.

You first need to go to tracktion.com to redeem this code. You may need to create a tracktion account.

Afterwards you activate "via tracktion".

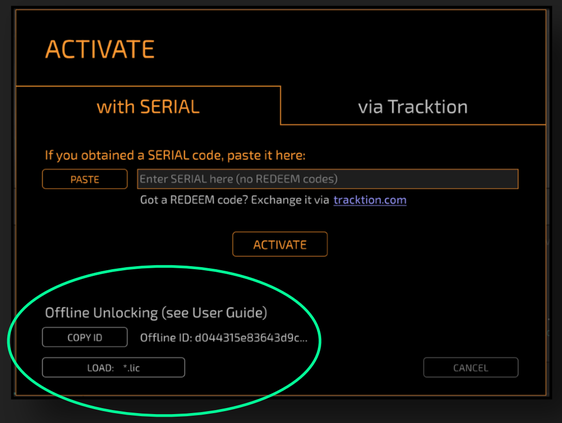
OFFLINE ACTIVATION

The normal activation needs a connection to the internet. It will then download a Keyfile that is tied to your individual machine.
(Other than that the plugin never contacts any server.)

Sometimes your studio computer is not connected to the internet - in this case you can do an OFFLINE activation. This is done in 3 simple steps.

1. copy the OFFLINE ID of your offline computer

NOTE:
please take care to choose "with SERIAL" or "via Tracktion" **correctly**, as these use different machine IDs



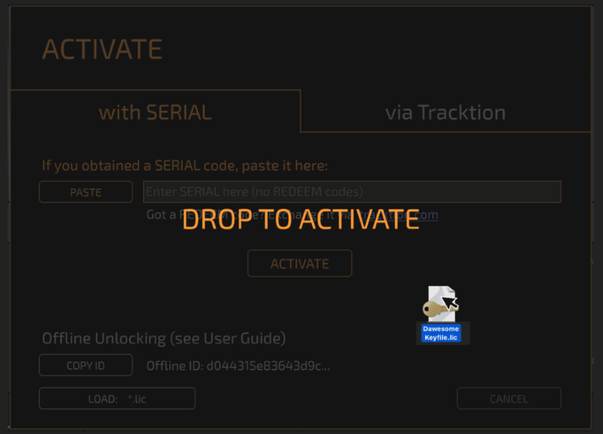
2. Download a Keyfile

If you have a SERIAL:
simply go to OFFLINE ACTIVATION
enter your SERIAL and the machine ID, then DOWNLOAD instantly.

If you have a license via tracktion.com:
Make sure you used the "Tracktion Machine ID", not the "OFFLINE ID".
You need to submit a service ticket here.
Provide your email address, the name of the product and the machine ID. Within a few days they will send you the Keyfile via mail.

(Note: This is a manual process handled by Tracktion and can take several business days)

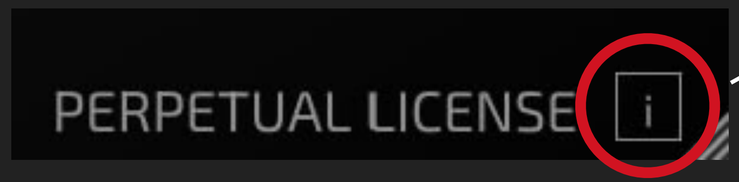
3. Drag and drop that file on the plugin

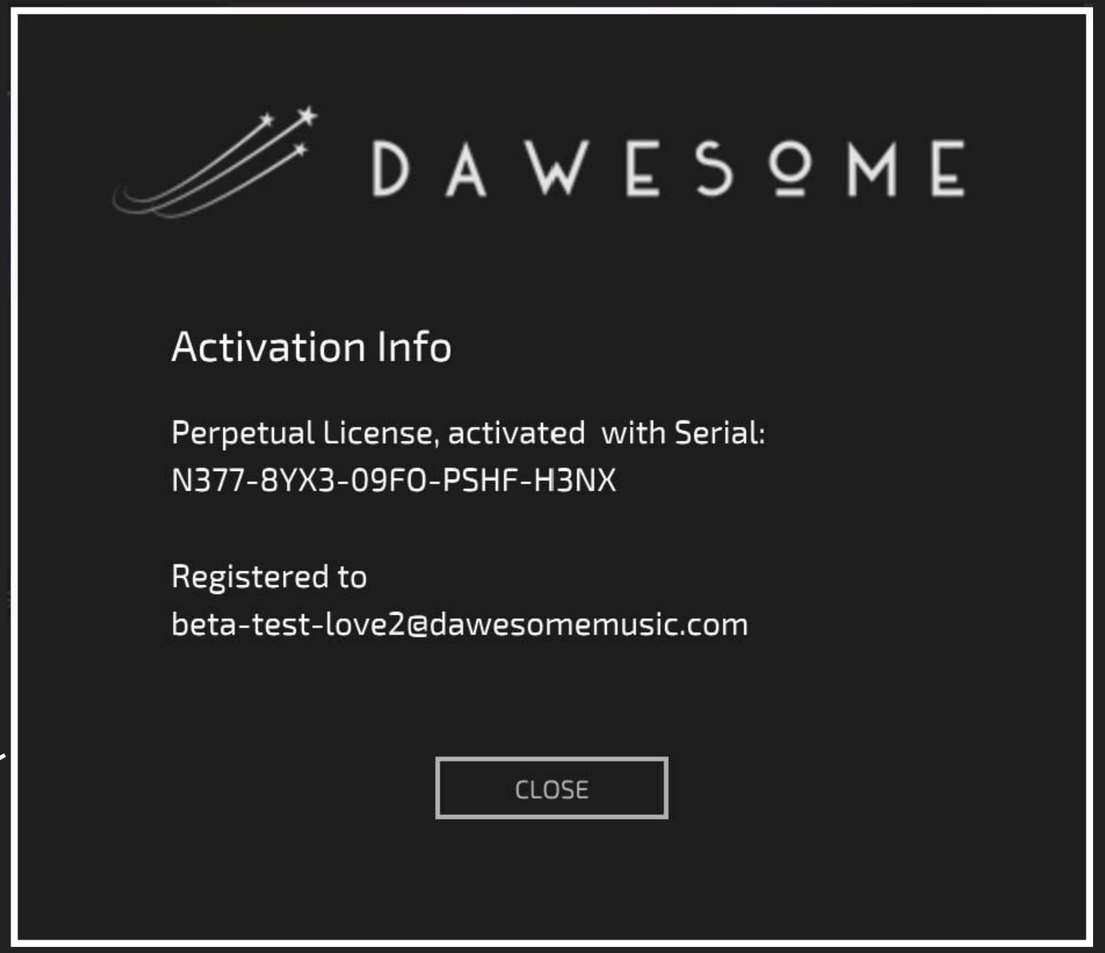


(or you click ACTIVATE and then the LOAD button and choose the Keyfile)

CHECK ACTIVATION STATUS

Activation status can be checked by clicking the ‘i’ button at the bottom right of the plugin UI. This will open a window showing the status of activation. If activated, the window will show if the activation was through serial number or via Tracktion. If you’ve lost your serial number, you may find it here!





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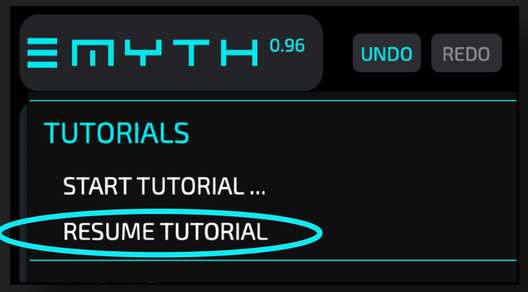
The best way to learn ... is by doing!

MYTH has built-in tutorials. A tutorial is just a sequence of presets that contain explanations.

TIP

You can stop the tutorial mode at any time either by saving your results, or by loading any normal preset.

You can RESUME the tutorial where you left off via the main burger menu ≡.



Start a tutorial via the main burger ≡ menu.

Tutorial presets are indicated by the pink color.

Click NEXT to continue with the next preset in the tutorial.

The preset notes contain explanations and instructions.



THE SETUP

The word SETUP may not sound very sexy, but this is really important.

Nowadays there are a variety of midi-controllers to choose from, and these come with different methods for expression, e.g., velocity, mod-wheel, MPE, aftertouch.

This creates a problem: the sound designer who created presets most likely used a different controller than you.

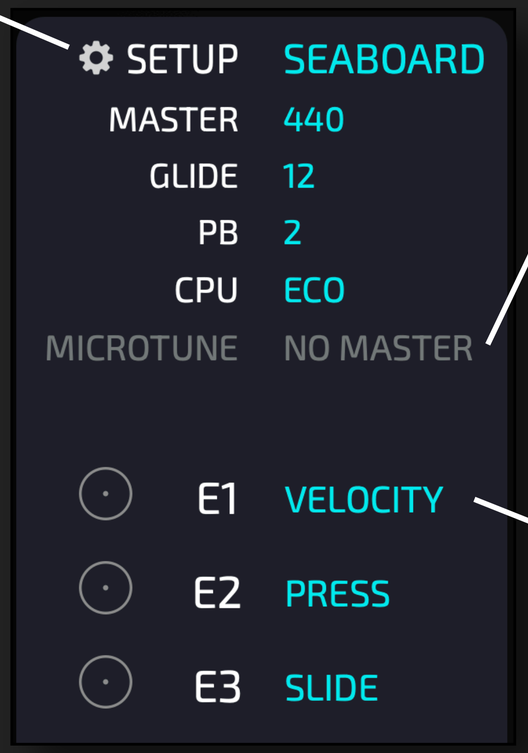
MYTH addresses this via the SETUP. You just need to tell MYTH what kind of expressive midi data is sent by your controller.

CAUTION

Important point: this information is stored for the plugin, not with the preset. Hence you need to choose your SETUP only once, and then you can browse presets and they will always match to your controller.

Click the gear symbol to choose a pre-defined setup.

You can also save the current setup.



MYTH supports the microtuning system MTS-ESP. If you use this, MYTH automatically connects to the master.

You can also configure freely to your specific needs. Right-click to choose the midi input for the main *expression-inputs*

You can then give this configuration a name and use the SETUP menu to store it.

TIP

There are two different pre-defined setups for the OSMOSE. The first one has E2 = PRESS and E3 = SLIDE. The second one uses an input source called OSMOSE which combines PRESS and SLIDE to one gesture.

THE SETUP - for Sound Designers

Acoustic music instruments do not simply switch notes on and off - the performer usually plays notes with *expression.*

How this is performed and how this sounds is different from instrument to instrument. On a piano you vary the speed and force when hitting a key, on a wind instrument you control the speed and pressure of the air flow and the size of the oral cavity.

MYTH uses three specific modulation sources for expressive playing:

E1 - for *NOTE-ONSET* expression

E2 - for expression via *INTENSITY*

E3 - for expressing with *TIMBRE*

How the musician physically *performs the expression* depends on their midi controller - hence this is configured here in the SETUP. This is the same for all presets.

How the preset *reacts to the expressive midi data* and how the sound is affected by it are saved as part of the preset.

TIP

1. For E1 you should always assume Midi-Velocity

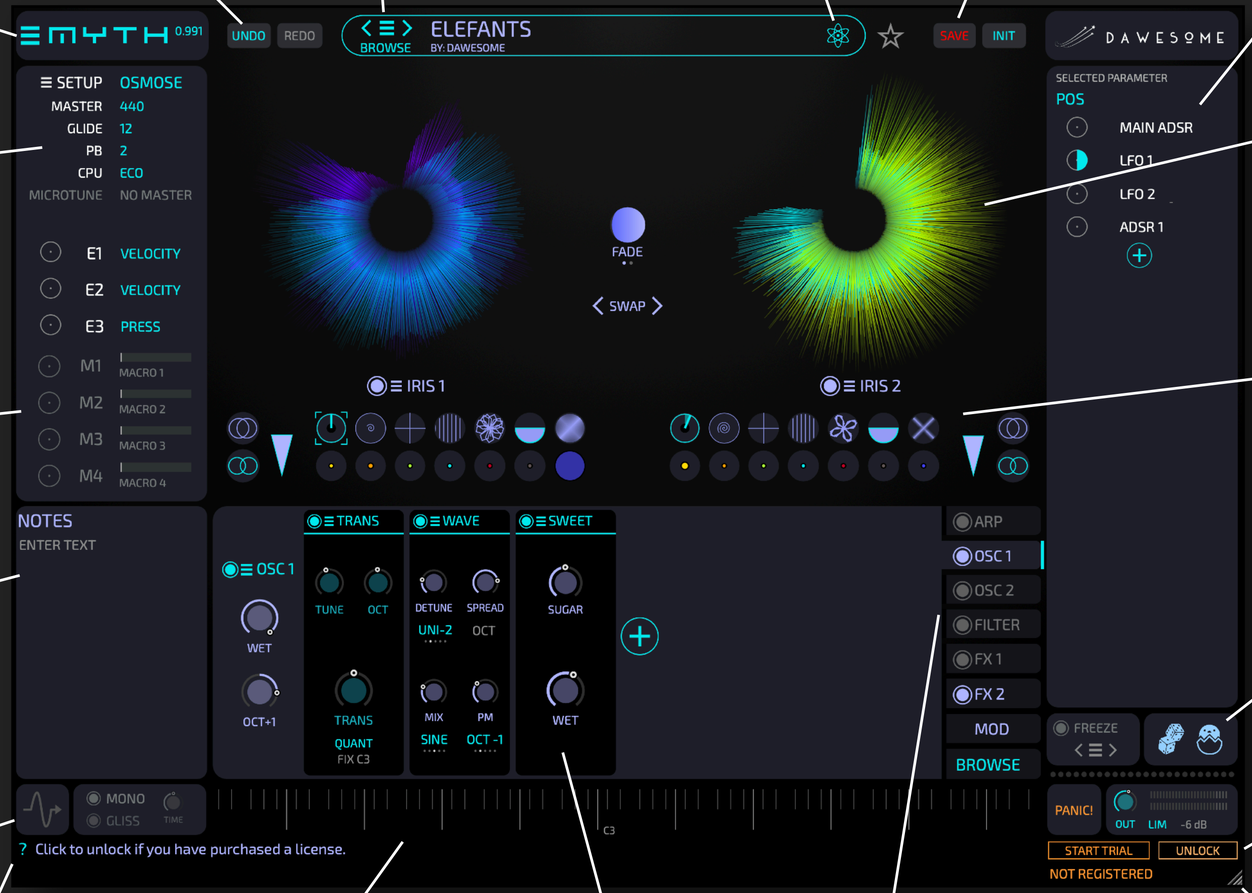
2. Increasing E2 should increase the perceived intensity of the sound - in most controllers increasing E2 means that you apply more force. It feels very unnatural if applying more physical force leads to a softer tone.

3. On the OSMOSE the SLIDE is activated by pressing the key further down. That means that E3 increases only once E2 reached its maximum. Hence E2 should not create complete tonal mess if you want to offer E3

Some examples of typical controller setups that you can find in the wild: The SETUP mechanism of MYTH allows you to make sounds that translates from your setup to the users setup.

	Midi	MPE	OSMOSE	User A	User B	...
E1	Vel	Vel	Vel	ModW	Vel	
E2	ModW	Press	Press	Pedal 1	ModW	...
E3	Pedal	Slide	ModW	Pedal 2	PitchBend	

OVERVIEW



Use the main burger menu ≡ to change settings.

UNDO and REDO of last operation

Go to next or previous patch of your current selection. More info here.

Click this to invent a name

Click to save the patch. Turns red if there are unsaved changes. More info here.

The modulation sources used in the preset. Explained here.

To get the most out of MYTH you need to tell her what kind of midi setup you are using.

It's explained in detail here.

The IRIS is a core piece of the synthesis engine. You can drag and drop samples here to re-synthesize them. as explained here.

Many presets provide Macros for further shaping of the sound.

TRANSFORMERS are used to shape the sound as explained here.

You can enter notes for your preset.

This is also used for the TUTORIAL MODE that is explained here.

The Freeze and Randomize section can be used to create new presets - explained here.

CAUTION

You need to START TRIAL or UNLOCK to enjoy MYTH. Otherwise you will not be able to save presets and you will hear occasional noise.

You can drag and drop the last played notes as audio from here.

Click to enable or disable tooltips

The virtual keyboard displays incoming midi notes

MYTH offers various MODULES, these are explained here.

The MYTH engine has multiple SECTIONS - explained here.

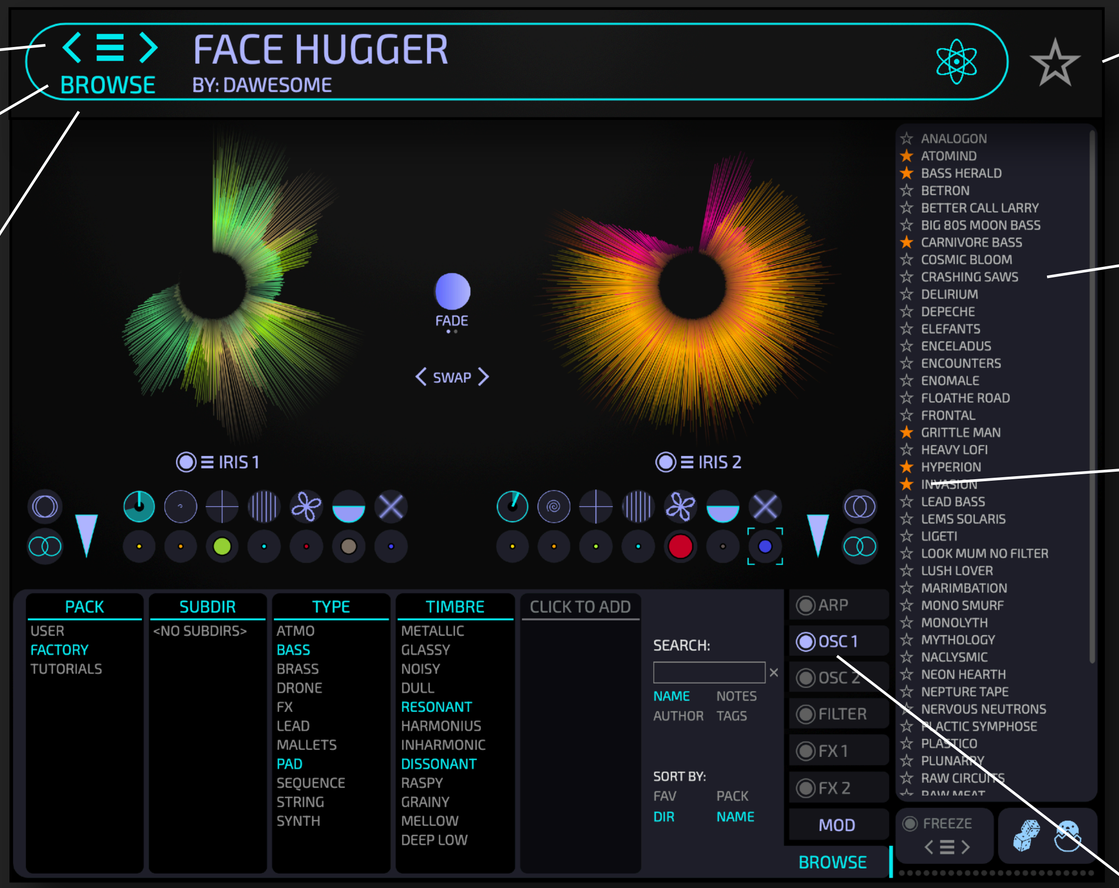
The UI is resizable. Drag to shrink or expand

BROWSE & PLAY

The easiest way to browse presets is to use the < and > buttons. This always refers to the current selection of presets you made on the browse tab.

Click BROWSE to open the browse tab - this can be used to filter for a specific subset of presets as explained on the next page.

The burger menu ☰ offers a preset dialog for quick access to a specific preset.



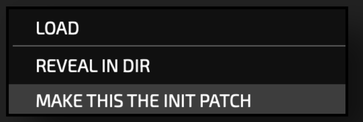
Click the star symbol to add the current preset to your favorites.

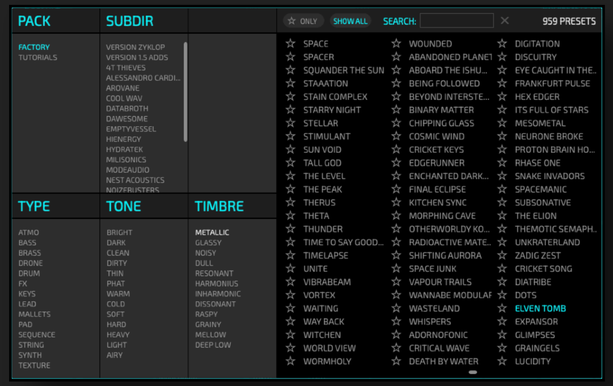
When you are on the BROWSE tab, presets from the current selection are shown.

Click to switch to a preset.

Click on the star symbol to add a preset to your favorites.

Right-click for a few more options.





TIP

Select any other tab to view the modulation sources.

TIP

The BREED feature is based on the current selection of presets and is explained here.

THE BROWSE TAB

In the BROWSE tab there are up to five filters. The first two are for PACKS and their subdirectories.

Afterwards you can add up to three more filters.

As displaced here, only presets from the FACTORY content are selected.

Click on the header name to change or remove the filter.

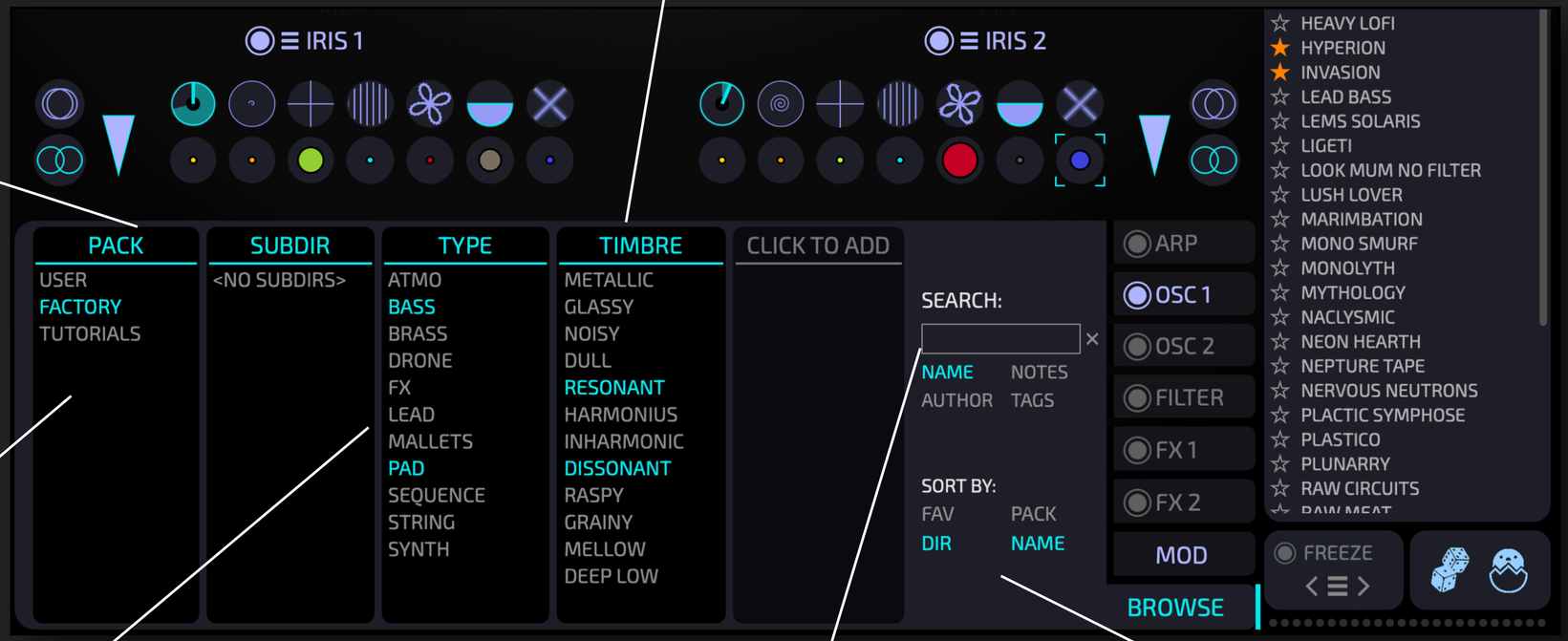
Only presets that are tagged as BASS or PAD pass this filter.

You can also filter with full text. Below you can set which text areas should be looked at.

You can specify the sorting order.

TIP

The first two filters for PACK and for SUBDIR can't be changed or removed.



SAVE PRESETS

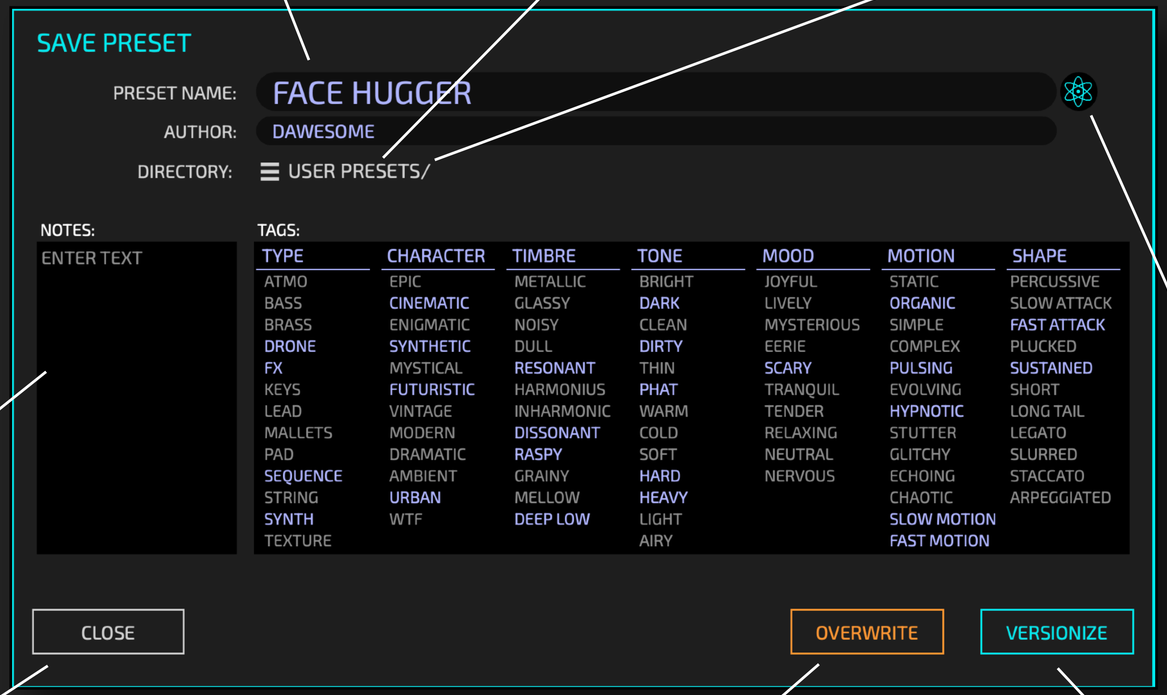


The SAVE button indicates with red color if there are unsaved changes.

When you click SAVE a special window opens.

Click to change the name of the preset

Click to choose a different subdirectory for saving



TIP

Via the ≡ symbol, you can reveal the directory where the user presets are stored. Use this to create new subfolders to organize your presets.

TIP

Sometimes it's hard to come up with a good name. Click on the symbol to invent a name.

Right-click will provide you with a list of ten different name options. Often these names are not perfect, but spark a good idea.

Review and/or edit your preset notes.

Close the window without saving the preset. The tags and preset notes are stored internally and are not discarded.

This button appears if a preset with the same name already exists.

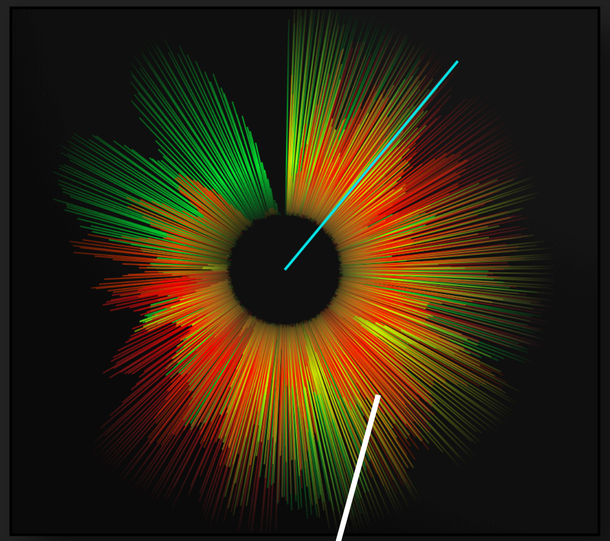
When you hit VERSIONIZE a number will be added to the preset name to avoid overwriting the existing preset.

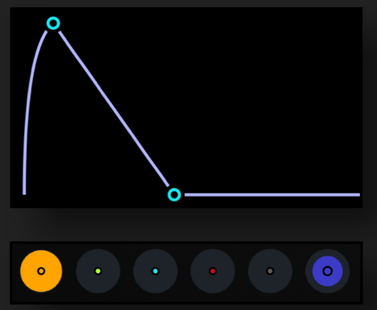
SOUND DESIGN - INTRO

The IRIS is *not a sampler* - instead you should better think of it as an oscillator derived from an audio source.

Oscillators need to have a lot of overtones that can be filtered afterwards with a filter in subtractive synthesis, or to be used as an exciter for physical modeling.

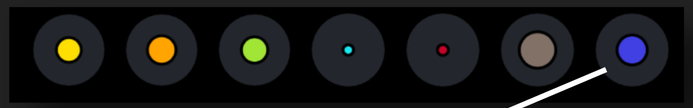
Hence you will often hear, that the IRIS first sounds very harsh and noisy. This is by design ... and you will see: this is your friend!





TIP

Modulate the BLUE transformer with a smacky ADSR such that you have no BLUE at attack and during decay it adds more and more blue. In this way you can shape natural sounding transients.



TIP

Use the BLUE transformer to make the IRIS softer. Then you can use the other transformers to add new overtones. Why is this useful? You can now modulate the various colours of your sound!

TIP

Hold a key on your controller and now you can click and drag on the IRIS to find a sweet spot. Or modulate the POS for example with an ADSR or a LFO



TIP

You can also keep the "harsh" sound (or even make it stronger with the transformers) and then use its power to drive a MODAL or RESO module. You can drag and drop your own samples to use as timbres - an easy route to physical modeling.

THE IRIS

In classical synthesis, oscillator waves are mostly static and you add filters and modulators to “program” variations that make the sound interesting.

MYTH offers a paradigm shift: it uses machine learning to analyze your sound material and approximate it with a *synthesis engine* displayed as an IRIS.

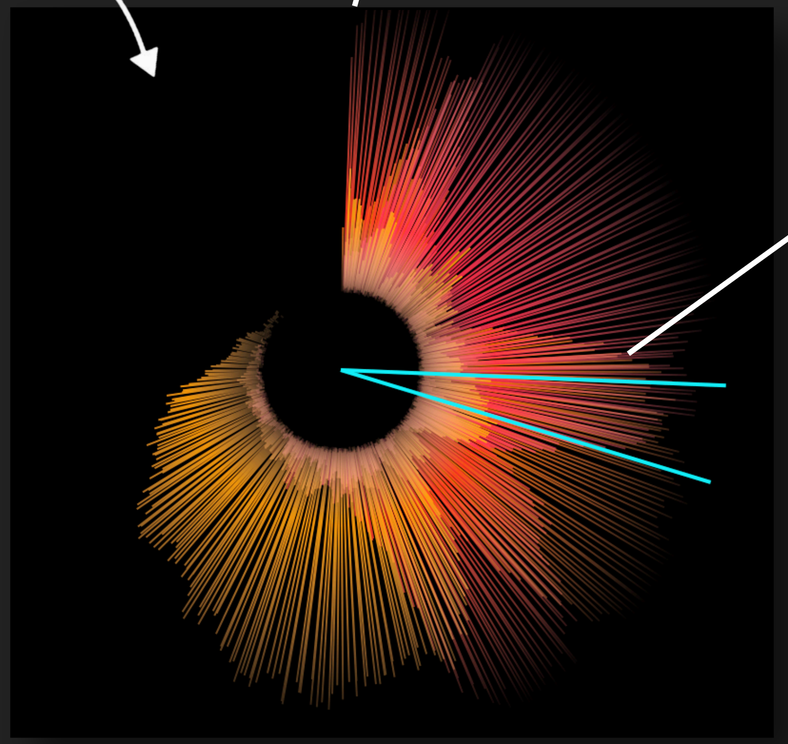
The inherent variations and richness of the sample and its temporal changes can now be exploited and transformed.

Instead of “programming” sounds you create sounds by exploration and tweaking knobs. Of course - you can also add classical LFOs, envelopes or filters as much as you want. Just ... you will rarely feel the need!

Drag and drop your own samples onto the IRIS

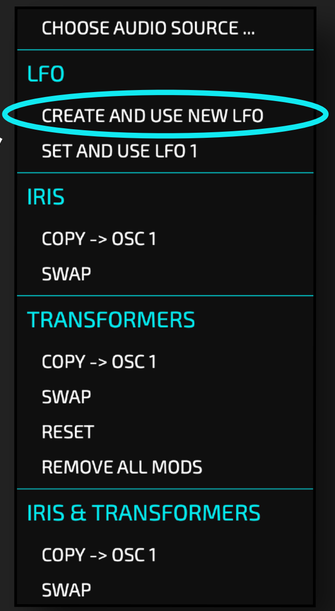
The IRIS is a representation of a sound source as a loop.

The start and end of the sample are at the12 o'clock position.



The play position for each note is indicated with a turquoise line.

You can click-and-drag the IRIS while playing to change the position.



TIP

The easiest way to tweak an existing preset: just drop your own samples onto the IRIS!

TIP

Often, you’ll want to modulate the play position with a ramping LFO. You can right-click the IRIS and choose CREATE AND USE NEW LFO from the context menu.

TRANSFORMERS

Transformers work as simple as the cutoff dial of a filter - they modify the sound and can be modulated.

The position of the "playhead" on the IRIS. The value range is two complete turns.

Animates the sound. Large values detune the sound.

FM Amount

FM Brightness

FM Inharmonics

Gain

Stereo-Width

L/R panning



SAW
Transforms the audio as if it were created with an analog SAW wave oscillator

STRING
Transforms the audio as if it were created with the physics of a string ensemble

BRASS
Transforms the incoming audio as if it were created with the physics of a brass instrument

SQ
Transforms the incoming audio as if it were the output of a square-wave osc.

SYNC
Stems from analog synthesis where two oscillators are synced. Here the nonlinear-synthesis engine creates a similar effect.

DIRT
Creates *sick* noise from your input. Can be great in itself, or to excite either the comb-filter or the modal filter.

PURE
Spectrally removes partials until only the strongest partials are left.

TIP

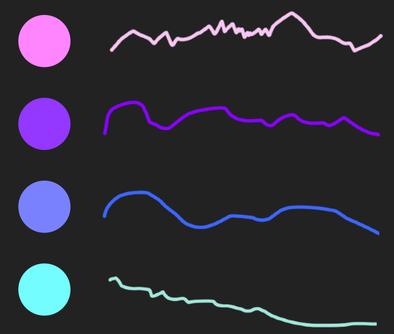
FM synthesis sounds great - but "algorithms" and "operators" are not your cup of tea? In MYTH you simply apply FM as you would apply a filter.

FM adds overtones - and this can lead to pretty harsh tones. If you want softer FM you should use a good amount of PURE

RE-SYNTHESIS

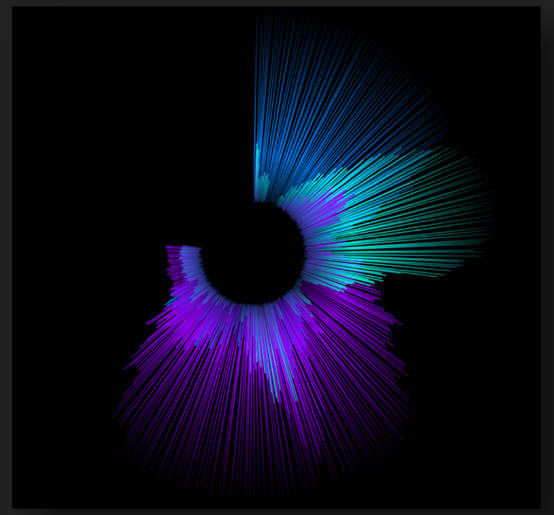
When you drop audio onto the IRIS, machine learning is used to re-synthesize the sample in a special way.

MYTH approximates your sample by finding the optimal combination of four static sounds whose volume is controlled by an envelope curve.



Each of the four internal oscillators of the IRIS is capable of creating any *static sound.*

Each of the envelopes is a MSEG with up to 500 segments.



Together these are represented as an IRIS

WTF
WTF changes the volume of all four internal oscillators at the same time.

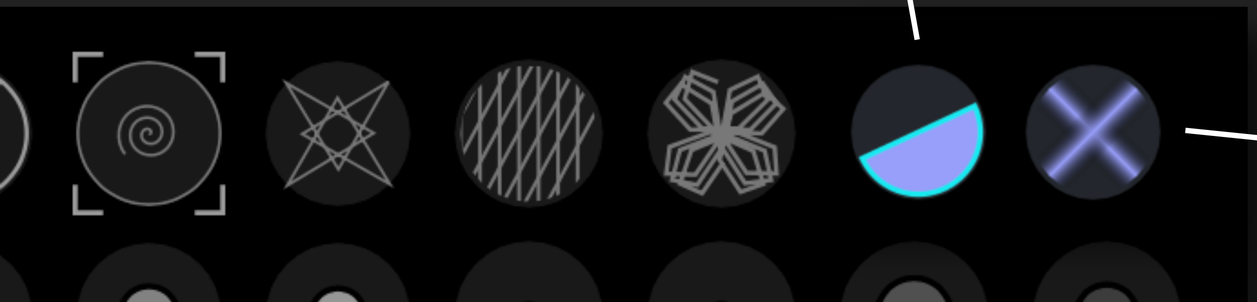
If you turn it left, the brightest oscillators are faded out. If you turn it right, the darkest oscillators are.

TIP

Like all the other transformers - everything can be modulated and automated.

There are two more transformers.

These don't act on the audio stream like the other transformers, instead they change the temporal evolution.



SMOOTH
This simplifies the envelope curve, making it smoother.

RE-SYNTHESIS ALGOS

You import audio by drag and drop onto the IRIS.

The original re-synthesis algorithm was optimized to extract timbral changes, but it is not very faithful to the original timbre in many cases.

The MYTH version 1.5 introduced a new re-synthesis algorithm, optimized to preserve the characteristics of the source material.



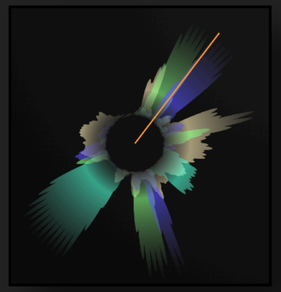
Drop audio here for the new re-synthesis algorithm.

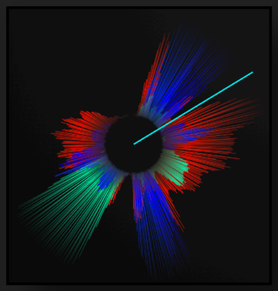
This algorithm preserves the original timbre and offers multiple playback modes.



Drop audio here for the classic re-synthesis algorithm.

The appearance of an IRIS and its playhead will differ depending on which re-synthesis style was used.

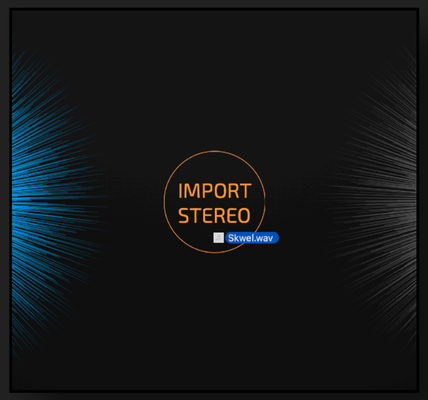




TIP

You can import a stereo sample such that the left channel will be on the left IRIS and the right channel will be on the right IRIS by dropping between the two IRISes.

For your convenience this will also adjust the panning and the stereo width of each IRIS accordingly.



PLAYBACK MODES

If your IRIS was imported with the new re-synthesis algorithm you can choose between four playback modes.



Works great on wavetables and typical synth sounds.

You can export wavetables from any wavetable synth with note F, -1 octave and -23 cents These settings usually give good results in MYTH.



This is the "general purpose" mode for acoustic instruments or voice.

Also gives good results at very slow speeds.



Gives very interesting result on some sources, for example drum loops.



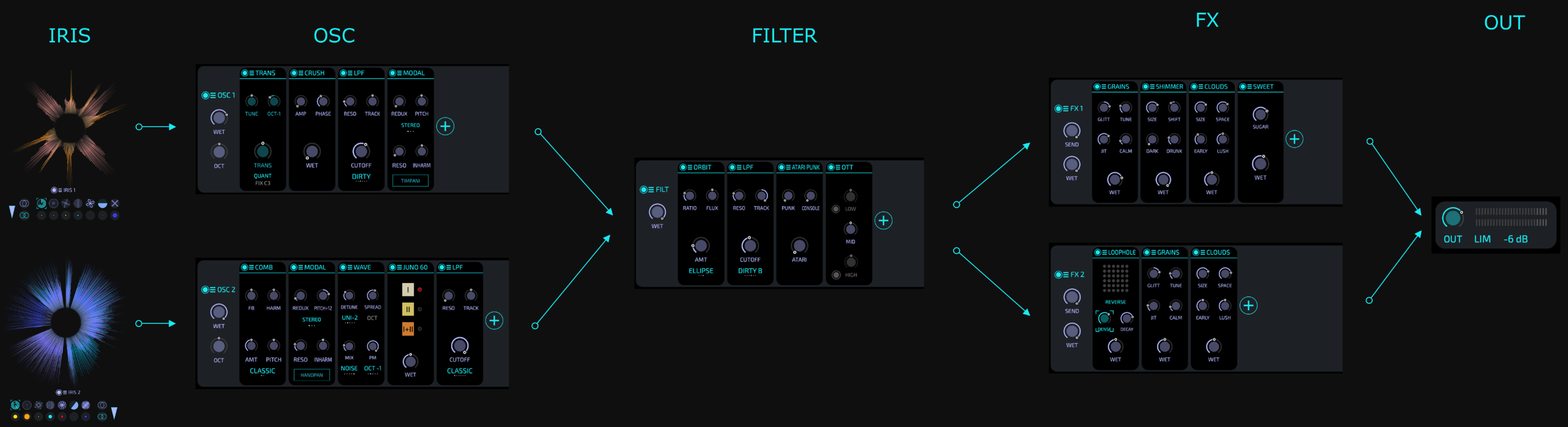
This mode tries to flatten out pitch changes.

If the signal does not contain a clear pitch, is inharmonic, noisy or the weather conditions are bad the results may not be what you expect.

TIP

Changing the playback mode is fast and simple, and sometimes a different playback mode gives you pleasant surprises.

SIGNAL FLOW



The IRIS, OSC and FILTER sections are per voice

The voices are summed and feed into the FX



TIP

The FADE knob can be used to crossfade between IRIS 1 and IRIS 2

In RING mode the signals of the two IRISes are not crossfaded, but ring-modulated.

MODULES

Modular synthesis can be very flexible, but also can get very complex with all the cables.

MYTH offers modules for great flexibility and sound shaping. The system takes inspiration from classical pedal boards - where the effects are simply *chained*.

The menu ≡ symbol offers multiple functions. For example, you can reset a module to its defaults or save the state as a named "sub-preset" for this module

Drag and drop a module by its name label to re-order. You can also revoke a module by dragging it out of view.

Click on the + symbol to add another module. Each section can have up to 6 modules.



Enable / disable the entire chain by clicking on ◉

Click on any tab to switch to the currently displayed section.

The menu ≡ symbol offers multiple functions. For example, you can remove all modules with one click, or you can save / restore the entire section as a "sub-preset".

All parameters can be automated in your DAW or modulated within MYTH as explained here.

TIP

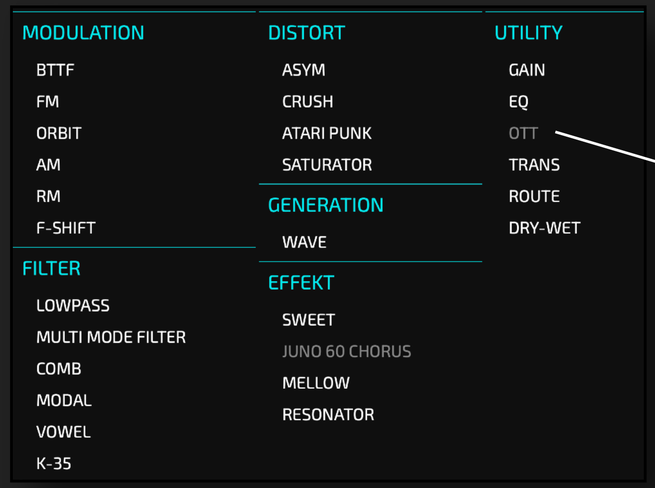
Every section has its own assortment of available modules. Some modules don't make sense for polyphonic material and hence are not available in the FX sections. Some are too CPU expensive to be rendered per voice and hence are not available in the OSC and FILTER sections.

OSC SECTIONS

Each IRIS has its own section where you can do further sound shaping with modules:
OSC1 for IRIS1 and OSC2 for IRIS2



Click on ⊕ to open the menu of available modules.



If you've already used all available modules of a certain type it is grayed out in the menu.

TIP

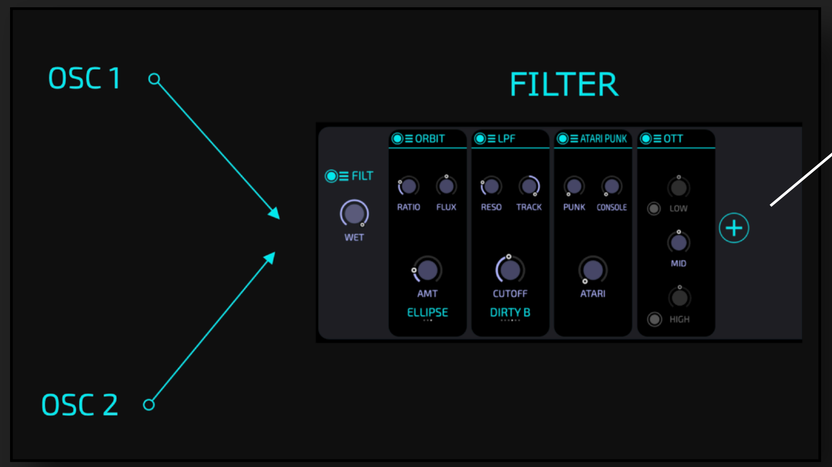
You can also add Filters to the OSC section - there is no need to put them into the dedicated FILTER section.



Click here to select the OSC 1 or OSC2 section.

FILTER

The two OSC sections are combined and feed into the FILTER section. Here you can place modules that shall be applied on the combined signal of OSC1 and OSC2.



Click on ⊕ to open the menu of available modules.

FILTER
- LOWPASS
- MULTI MODE FILTER
- COMB
- MODAL
- VOWEL
- K-35

MODULATION
- BTTF
- FM
- ORBIT
- AM
- RM
- F-SHIFT

DISTORT
- ASYM
- ATARI PUNK
- CRUSH
- SATURATOR

EFFECT
- SWEET
- JUNO 60 CHORUS
- MELLOW
- RESONATOR

OTHER
- GAIN
- EQ
- OTT
- ROUTE
- DRY-WET

TIP

Even though it is called FILTER section you can actually do much more!

FX SECTION

The IRIS, OSC and FILTER sections are per voice. After the filter section the output of all voices gets summed and fed into two parallel FX sections.



The SEND parameter determines how much of the signal is fed into the FX section.



TIP

The SEND dials are PER VOICE. You can use this for example to modulate this parameter with an ADSR, such that the note onset is not sent into the FX to stay sharp and dry.

The OUT section has a LIMITER that can also be used for sound shaping.

The -6dB switch reduces the outgoing signal by -6dB.

CAUTION

You should ALWAYS put a fast brick-wall limiter behind your synth when you are doing sound design to protect your ears!

ARP SECTION

The ARP section processes the incoming midi data and offers a couple of midi-modules.

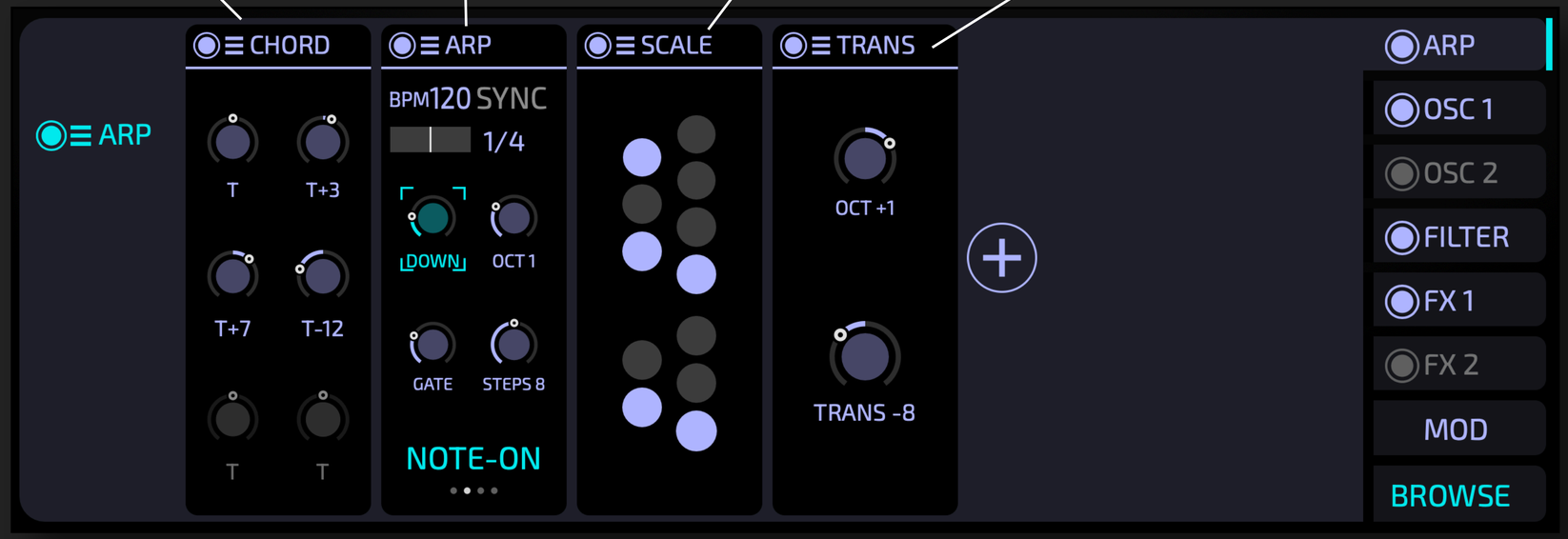
The CHORD module takes one input note and creates multiple transposed notes from it. For example, here the CHORD will produce the original incoming note T, one note 3 semi-tones above, one note 7 semi-tones above and one note that is one octave below the incoming note.

In this way you can play entire chords with one finger.

The ARP module takes all notes that are currently played (either on the keyboard or through the CHORD module) as an input for an arpeggio. GATE specifies the duration of the notes. OCT adds octavated copies. There are multiple modes to choose when the ARP should re-trigger.

The SCALE device allows you to choose which pitch classes are part of the scale. You can choose from plenty of pre-defined scales by clicking on the burger menu ≡. You can define your own scales by clicking on the circles.

The TRANS module can be used to transpose the midi-notes either by octaves or by semi-tones.



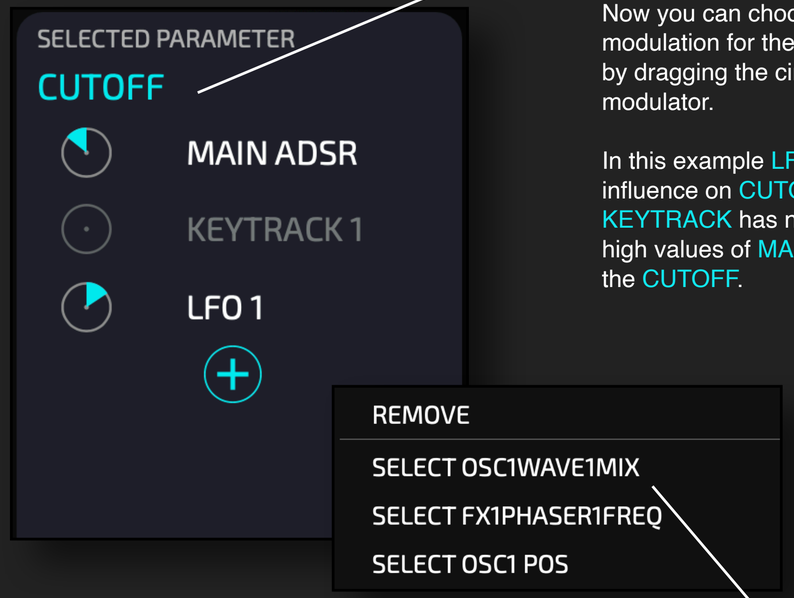
MODULATE PARAMETERS

Modulating a parameter is really simple: click on the parameter to select it. The corners show that this parameter is selected.

Once a parameter is selected its name shows up on top of the modulators.

Now you can choose the depth of modulation for the selected parameter by dragging the circle next to the modulator.

In this example LFO 1 has a positive influence on CUTOFF. The KEYTRACK has no influence, and high values of MAIN ADSR will reduce the CUTOFF.



The modulation sources are listed in the right and left sidebar of MYTH.

You can click + to add a new modulator.

You can RIGHT-CLICK on a modulator to remove it and to show all parameters that are modulated by this modulator.



Click and drag a DIAL or SLIDER to change the value. You can drag horizontally or vertically.

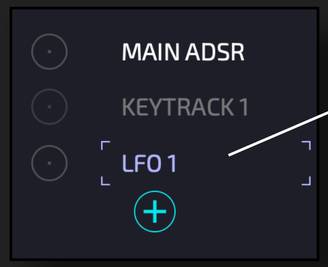
When a parameter is modulated the colored ring indicates the current value. Every parameter can have as many modulations as you want. The modulations are added together.

TIP

When holding SHIFT you can fine-tune values.

Double click resets the parameter to its default value.

MODULATION SOURCES



Click to select a modulation source. You can now edit the settings in the detail page.

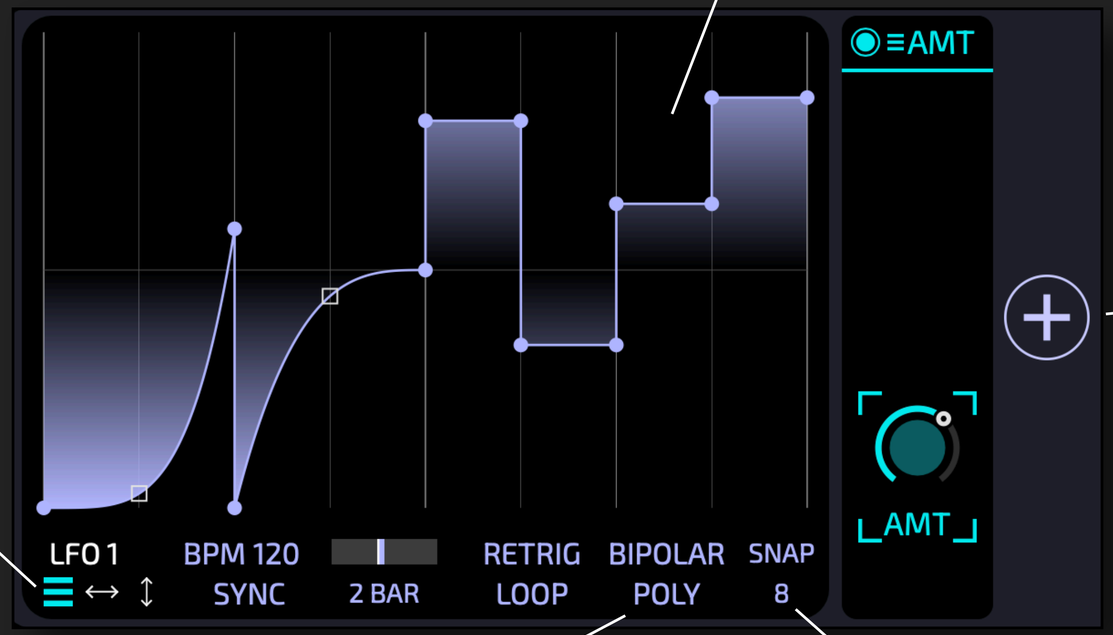
TIP

You can create and edit steps based on the grid with SHIFT-CLICK or RIGHT-CLICK.

TIP

With a few modulations you can turn any boring sound into something that sounds alive and interesting. Almost any parameter in MYTH can be modulated.

You can also modulate the parameters of the Modulators. For example, you can modulate the rate of one LFO with another LFO. This allows you to setup complex, chaotic movements in your sound.



For special purposes you can add modules here. This works exactly like the "normal" modules - they modify the incoming modulation signal.

Click to choose from multiple pre-defined waveforms for the LFO.

TIP

You can also save and restore your LFO curves here as a "subpreset".

In POLY mode each note played has its own LFO. Otherwise there is one shared LFO for all notes.

Click here to choose a different grid for snapping.

MODULATION MODULES

You can shape the modulation sources with these little modules. This can be very powerful - this is like CV modules in modular synthesizers.

TIP

You can chain multiple JIT modules with different settings to create unique random patterns.

JIT adds random fluctuations to the signal. You can set the RATE of how often the random value changes and the AMT of randomness added to the incoming signal.

TIP

The KEYTRACK and ADSR modulation sources do not have their own modulation section. But you can feed their output into a MATH modulation source to accomplish this.

With SOFT you can apply smoothing of the signal. You can set the time it takes to RISE the signal, and the time it takes to adopt to a FALL of the incoming signal.

PERLIN noise works similar to JIT, but it creates very smooth noise, while JIT creates random jumps.

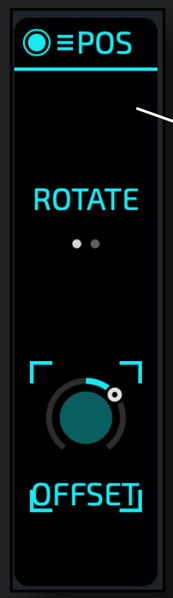
CURVE allows you to shape the signals characteristic from linear to exponential or logarithmic.

NOTE-RANDOM creates a new random value at note-on and holds it for the entire note.

VISU is a visualizer for the modulation signal. Each note's signal is represented with a dot.

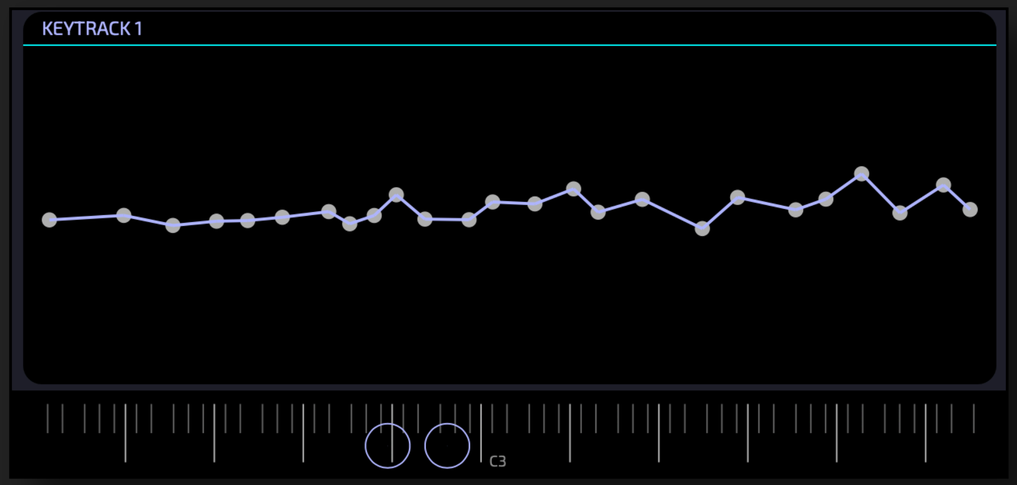


AMT simply scales the amplitude of the signal.



POS is an "extension" module for the LFO. It allows you to add an offset to the LFO position. Of course, this OFFSET can be modulated, e.g. by the LFO itself ... there are no limits.

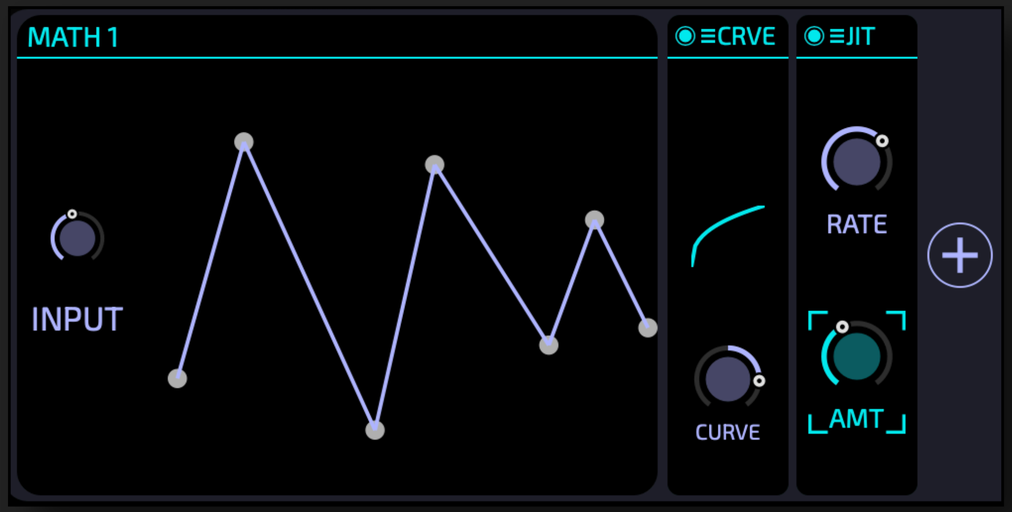
MODULATION: MATH and KEYTRACK



KEYTRACK takes the note input and uses a curve to determine the output signal.

TIP

In the example I draw a random curve around center. This can now be used to modulate DETUNE of the OSC - in this way every note has its own slight imperfections. Techniques like this can breathe a lot of life into your sounds.



MATH has one input dial. Its value is then mapped with a curve and afterwards you can add modulation effects.

Its power starts as soon as you modulate the INPUT dial!

TIP

MATH opens a plethora of possibilities! For example, you can modulate its input with an LFO or ADSR and use the CURVE and modules to create a second modulation signal - that is still linked to the LFO / ADSR.

The KEYTRACK and ADSR modulation sources do not have their own modulation section. But you can feed their output into a MATH modulation source to accomplish this.

TIP

Like every parameter - you can modulate INPUT by more than one modulation source ... in this way you can create a summed signal and then process this further.

MODULATION MATRIX

Sometimes it's useful to see an overview of all modulations in the preset. For this purpose click on MOD to bring the MODULATION MATRIX up.

You can adjust the modulation depth directly here in the matrix.

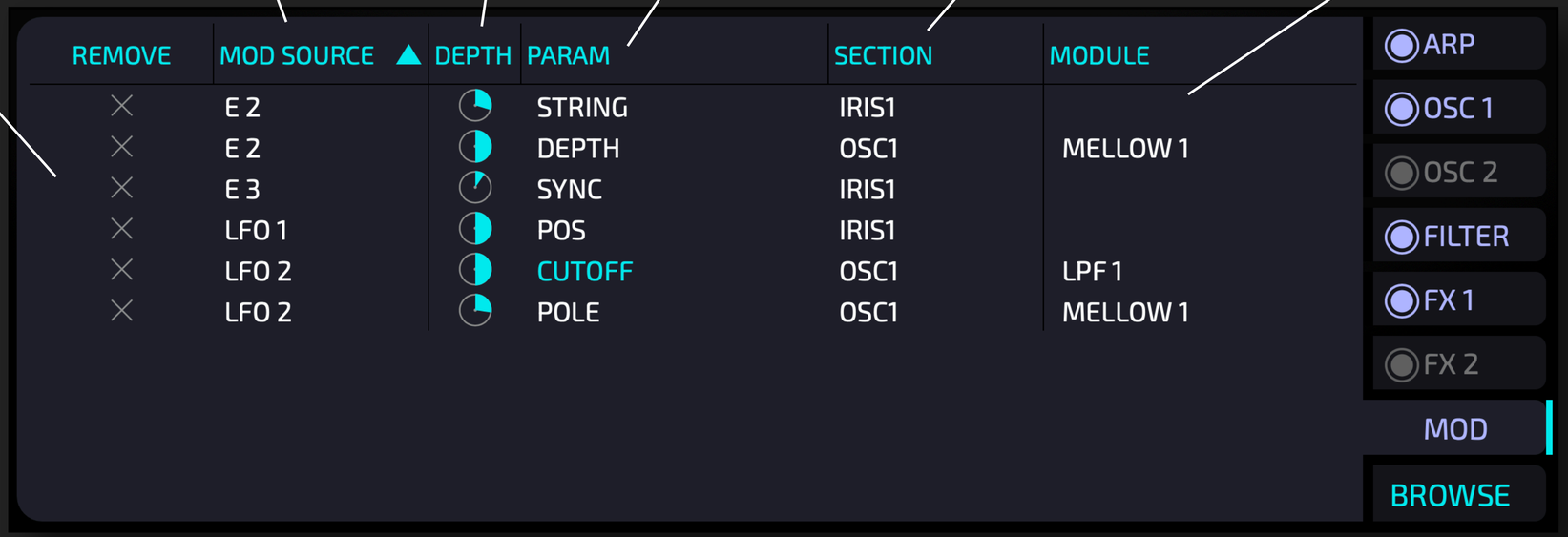
This column shows the parameter that gets modulated. You can click the parameter to "jump" to the parameter in the UI and select it.

This column shows the section that the modulated parameter belongs to.

This column lists the modulation sources.

Click on the X to remove a modulation. This does not remove the modulation source.

If the modulated parameter is from a module, then the module name is showed here.



Click on MOD to bring up the modulation matrix.

MODULE: ANALOG FILTERS

There are multiple filters that use virtual analog modeling.

The LPF (LOWPASS) module has multiple classical low pass modules with very different sound characteristics ranging from clean to dirty and screaming.

TRACK turned fully right shifts the CUTOFF frequency with the note you play.

TIP

Put the filter into self-oscillating mode by using high resonance to use it as a generator. Turn TRACK fully right. To tune, add a sine generator after the filter (WAVES module) and tune the CUTOFF by ear.

This is a virtual analog highpass with lots of character. Its design is inspired by the KORG-35 filter that was used in their iconic MS-10 and MS-20 synths.



TIP

A lowpass filter that is inspired by the KORG-35 can be found in the lowpass module and is called "CREAM"

This is a classical 4-pole ladder design that can be configured to work as a lowpass, highpass, bandpass or bandstop (notch) filter.

It can be run in a dual configuration with two filters either parallel or serial. The OFFSET parameter determines the difference between the two CUTOFF values.

MODULE: MODAL and RESONATOR

The MODAL and the RESONATOR modules are twins. Both use a so called "modal filterbank" - 32 bandpass filters in parallel. This filterbank can be "trained" by any sample via drag-and-drop.

MODAL is always *tuned to the pitch of the incoming notes* so it can be used to create the pitched part of your sound.

REDUX damps more and more of the resonators until only the strongest resonance is left.

RESO controls how easily the resonators respond and how long they "ring".

INHARM can be used to add in-harmonics to the sound.

PITCH transposes the entire filterbank lower or higher.



RESO is a resonator with a *fixed pitch*. This is great to add character to a sound

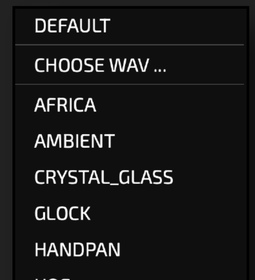
TIP

The fun starts when you use your own samples to train the modal filter bank - you can simply drag-and-drop a sample. MYTH will derive a "fingerprint" that is saved with the preset, access to the source sample is not needed.

TIP

MODAL has no DRY/WET. If you need this: use a RESO instead with TRACK turned fully right.

Click here to train the filterbank to a specific sample.



MODULE: WAVE

The WAVE module generates classic "vintage" synth waveforms with up to 5x unison. It acts like an analog oscillator

You can DETUNE the unison voices. For example you can use this to create super-saws.

UNI chooses the amount of unison voices.

MIX blends in the generated wave with the original signal. For example you can chain 2 WAVE modules for 10x unison.

You can choose the waveform: SAW, SQUARE, TRI, SINE and NOISE.



You can SPREAD the unison voices in the stereo panorama.

OCT transposes some of the unison voices by octave(s)

RAND randomizes the phase at note-on. Activate this to avoid a "zip" like start of the wave.

PM is pulse-width modulation for the SQUARE wave. For TRI and SINE it distorts the phase to make the waveform more sawlike. For NOISE it is a temporal bit-crushing effect.

You can transpose the oscillator by +-2 octaves.

TIP

Use two WAVE modules and one LPF module, and you have a two-OSC analog modeled synth.

You can use the IRIS to add dirt and grit to make the sound more organic.

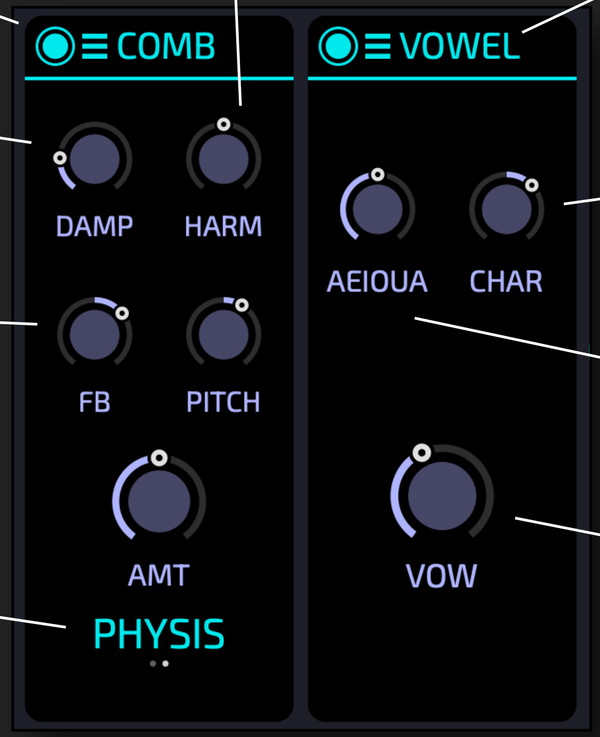
You can also create your own super-saw by using one or two WAVE modules and high unison.

MODULES: COMB and VOWEL

HARM influences the inharmonics in the signal.

A comb filter is a specific kind of resonator, often used for classic physical modeling.

VOWEL is a filter that creates formant peaks in the frequency spectrum that are similar to the ones of the human voice.



DAMP lowpass filters the feedback path.

This shifts the formants up or down.

FB sets the amount of feedback. It can be positive or negative feedback, which has a different sound.

Choose the vowel. It can be fun to modulate this.

There are two modes:
CLASSIC is the normal mode.
PHYSIS has a different tonal character, and the FB behaves differently.

The amount of vowel-filtering.

MODULE: SWEET / J-60 / MELLOW

These modules can be used to add a subtle or not so subtle chorus effect.

The JUNO 60 is an iconic vintage synth from Roland (Wikipedia). It contained a special chorus effect which became its signature sound. The J-60 module in MYTH is a virtual analog model inspired by this chorus.

It is a cheat-code, as it can make almost everything sound better.

SWEET will make most sounds just ... sweeter. Used with subtle amount it can give a very modern and velvety sound.

High values of SUGAR create Ligeti-like detunings for an eerie or haunting sound character.



Simply the amount of the effect applied.

MELLOW uses a barber-pole flanger that creates movement for the sound and also adds a velvety character.

This works on a broad range of source material, provided that it contains at least some overtones.

It does not wash away transients, hence it's also great for leads and basses, where it can add movement or create a very modern sound.

MODULE: CLOUDS + REVERB + SHIMMER

There are three different types of REVERB modules available.

REVERB is a simple vintage reverb inspired by the 80s algorithmic reverbs.

CLOUDS is inspired by a reverb plugin called *CLOUDSEED* by Valdemar Erlingsson
It's great for epic ambient reverbs with long or even endless tails.



SHIMMER is a shimmer effect. It uses a pitch shifter within a feedback loop and can create angel-like clouds of sound, but also dark or dissonant textures.

TIP

If you find a nice setting you can save / restore it via the burger menu ≡

MODULE: LOOPHOLE

LOOPHOLE consists of six parallel micro-loopers with incommensurable delay times.

It's very much fun ... you can take something plain (like a sine), and use a LOOPHOLE module. Just by playing a few notes and tweaking some transformers with the mouse you will get interesting sound textures.



Activate for REVERSE playback.

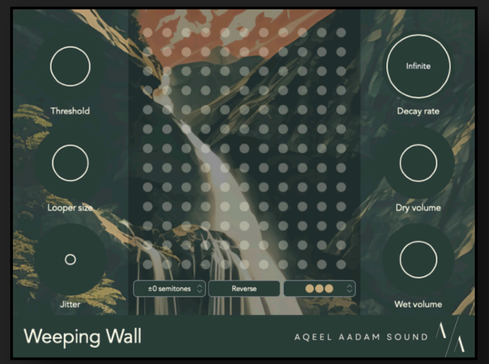
DECAY on full will loop forever, but new audio material is also slowly fed into it

With low DENSE you get stuttering echoes.

With high DENSE and DECAY you create very organic "freezes"

TIP

LOOPHOLE is inspired by a plugin called Weeping Wall by Aqeel Aadam, which has much more functionality and works great on synths and keys as well as on other acoustic instruments like guitar.



MODULE: GRAINS

This is basically the *SWARM* mode of the plugin LOVE as a module.

GLITT sets the probability that a grain is pitched an octave up (turn right) or down (turn left). In center position all grains are played back at their original octave.

JIT adds randomness to the grain creation. With low values the grains play at a steady rate, with high values it is chaotic.

Simply the amount of the effect applied.



Each grain gets its own tuning. This parameter controls how much the tuning is offset. High values create Ligeti-like clouds of dissonances.

CALM controls the grain duration from very short to very long and also the grain density. Turn fully right for smooth sound and long tail.

MODULE: ORBIT

ORBIT is a new type of modulation effect. It shares similarity with (analog) ring modulation and frequency modulation, but has its own unique character.



Sonically behaves in a similar way as the RATIO of classical FM.

Technically it controls the ratio between the frequency of the moon orbits to the frequency of the planet orbiting the sun (see explanation to the right)

FLUX can be used to add inharmonics to the sound.

Technically this works by adding a fixed frequency to the moon's orbiting speed - this desynchronizes the orbits of the celestial bodies.

CHAR - the ORBIT effect is most pronounced in center position. There are two different ways to tone down the effect by either turning right or left.

Technically this influences the ratio between the sun-planet distance and the planet-moon distance.

HOW IT WORKS

If you happen to own the KULT synthesizer you can use a sine OSC and then apply FM or AM. You will see that this transforms the signal trajectory by adding curves and spirals.

The orbit modulation interprets the incoming signal as a planet orbiting the sun. It then adds a moon to this planet and follows the moons trajectory. This new trajectory is then transformed back to sound.

Like a real moon, its orbits around the planet can be circular or elliptical, as well as centered or off-center. This can be chosen with the modes.

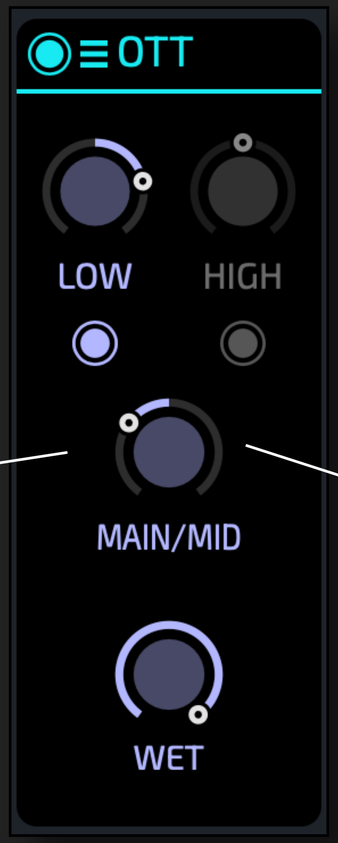
There are three different modes - each with its own sonic character. You don't need to understand the theory behind this, but it's explained here.

MODULE: OTT

OTT stands for Over-The-Top and has become a standard technique in modern electronic music.

This module is a multiband-compressor and can be used to add texture, punch or saturation to a signal.

Its available in the OSC and FILTER section - hence you can use this per voice.



Turned to the LEFT this is (aggressive) upwards compression: silent signals are made louder. This can be used to bring up texture in the sound or bring out silent parts like tails.

Turned to the RIGHT this is "normal" downwards compression: loud signals are reduced to compress the signal. Gives punch.



MAIN/MID applies to the entire frequency range.



MAIN/MID applies to the low end and mid range. Separate dial for high range.



MAIN/MID applies to the high end and mid range. Separate dial for low range.



Separate dials for each of the bands.

CAUTION

When you turn a dial to the left it is doing upwards compression. That is: silent signals get dramatic amplification. Be careful with very silent tails when you put the OTT in the FX section.

MODULE: FM

FM uses the incoming signal to modulate a low frequency sine wave. This can be used to create metallic and inharmonic tones, to add sharp overtones, or to animate a static signal.



SPREAD can be used to treat the LEFT and RIGHT channels differently. This can range from subtle to wild.

The incoming signal modulates a low frequency sine wave. The frequency of this sine wave can be chosen here with a wide range from ultra-slow to far into the audio range.

Low values animate the signal. Higher values create inharmonics.

The amount of frequency modulation that is applied to the incoming signal.

TIP

To best understand this module feed it with something simple, e.g. a sine wave. You can use the INIT preset for this.

TIP

Unless you are seeking a rough and sharp sound chaining a J-60 chorus or a SWEET module can work wonders!

MODULES: RM and F-SHIFT

The modules RM and F-SHIFT can be used to create inharmonic, metallic sounds, or to add motion to a sound.

RM stands for Ring-Modulation

F-SHIFT stands for Frequency-Shift

RM modulates the incoming signal with a sine wave. The frequency is set with the RATIO.

RIGHT-CLICK to choose from some integer ratios.

1/3	-1/3
1/2	-1/2
2/3	-2/3
1	-1
2	-2
2.5	-2.5
3	-3
4	-4

FLUX adds a fixed low frequency to the sine. It can be used to create a metallic sound.



A frequency shifter adds the same fixed frequency to all the partials of the incoming signal.

This added frequency can be set via the LFO, or via the TRANS / TUNE dials.

There are two modes available: RING and BELL that have a very different sound character.

TIP

To best understand this module feed it with something simple, e.g. a sine wave. You can use the INIT preset for this.

TIP

Set WET to 50% and use small values of TUNE to add motion to your sound.

MODULE: AM

This offers amplitude modulation. It can be used to add inharmonic character or animation to a sound.



The AM is tuned to the incoming signal. With RATIO you can choose the frequency ratio between the incoming signal and the signal used for modulation.

The amount of the amplitude modulation.

Normally the RATIO of an amplitude modulation creates harmonic tones for integer ratios, and inharmonic values in between. Hence sweeping the RATIO gives a pretty wild journey through all kind of inharmonics and is often of limited musical use.

This module uses the underlying technique of shepard tones (Wikipedia) to allow for a separation: with RATIO you determine how high or low the modulation sounds, with HARM you control the specific timbral character of the in-harmonics.

TIP

To make yourself familiar with this module start with the INIT sound, or keep all the TRANSFORMERS to their defaults and dial up BLUE to the max.

Once you have an idea how RATIO and HARM influence the sound start experimenting with the colour-transformers.

MODULES for Saturation / Distortion

These modules can be used to distort and shape the sound.

TIP

These modules can be used to shape the sound, add punch, or more overtones. All parameters can be modulated. Often these create interesting effects if used in conjunction with other modules.

ASYM offers asymmetric distortion.

CRUSH offers two sorts of bit-crushing.

NOISIFY adds different types of noise to your signal.

SATURATOR has multiple different distortion types. You can set the DRIVE.



Use ATT to attenuate the saturated signal, before the DRY / WET.

MODULE: ATARI PUNK

You can build DIY-synths with CMOS chips - this is fun and has a specific adorable lo-fi sound. This module takes whatever input and creates a noisy mess that sounds as if it were created with a wild CMOS circuit.

If you are looking for something subtle, you will have better luck elsewhere.



This drives the signal depending on its phase. The effect is a bit hard to explain and depends on the other knobs.

This exaggerates the SLEW of the signals, forcing it to look more and more like a square signal (just with wild frequencies).

Like all the other knobs ... a bit hard to explain and the result also depends on the other settings.

Choose how wild you want to go.

This adds crude sub-frequencies as if you were feeding your signal into a CMOS based clock divider at audio rates.

TIP

The Atari Punk Console, shortened to APC, is a popular DIY-synth circuit that uses two 555 timer ICs as an astable square wave oscillator. It is cheap, easy to build, wild fun and sounds extremely lo-fi, or in other words: you just need to experience this.

You can build entire modular synths based on this philosophy, google “Iunetta DIY”.

A great tutorial is here.
And one of the most interesting and entertaining YT series is Kristof Blåsols Modular-In-A-Week

Ah, and in case you don't know what ATARI means: go and ask your parents or grandparents.

MODULE: TRANS

This module is only available for sections OSC1 and OSC2. It can be used for tuning the IRIS and the modules in the OSC section.

TIP

This module also affects the IRIS, hence it will always be in the left-most position of the section.

TIP

In many cases you just want to put the IRIS up or down in octaves. You don't need the TRANS module for this - just use this dial.

Tune the oscillator up or down in cents of a semitone. Modulate this with a PERLIN noise modulation source for sweet detuning.

Tune the oscillator up or down by octaves. It's fun to modulate this, eg with an LFO.



Transpose the oscillator up or down in semi-tones.

If active the TRANSPOSE snaps to integer semi-tones.

If active the oscillator always plays note C3, regardless of the note you play. You can use the TRANS + OCT to change this note.

MODULE: BTTF

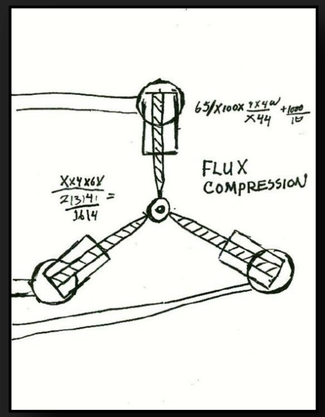
BTTF is a very odd and rare module.
It uses FM with feedback to bring you crazy and unusual sounds.

BACK TO THE FM

BIFF controls the amount of feedback-FM ... it can sound warm and brass like if used sparingly on very simple inputs, it can easily get harsh and brutal.



The FLUX capacitor controls a delay that is in the FM-feedback path.
It's faithfully modeled after the original schematics by Doc Emmett Brown.



HEAVY controls the amount of FM-modulation of the incoming signal. Low values sound like a vibrato.

McFLY works like the ratio in classical FM, but it does not create irrational frequencies in-between, giving a more musical sweep. Works great when modulated, for example with a fast ADSR.

TIP

To acquaint yourself with this module you should start with feeding something really simple. Start with the INIT patch or feed in a sine.

Start with individual parameters first, and then explore combinations.

Afterwards you can use the TRANSFORMERS to change the sine wave you are feeding into BTTF.

MODULE: GLURP

GLURP is an extension of the original GLURPY-GLORP.

It features the original "GLURP" and "GLORP" parameters, but on top it has an additional "SPILL" parameter for even more variations.

GLURP is carefully modeled to reproduce the original tonal character.

It can be used to add almost arbitrary amounts of glurpidity to your sound.



GLORP is to the GLURP what Yin is to the Yang.

The two influence each other in sometimes unpredictable ways, which is one of the reasons why it has become so popular amongst musicians.

Set SPILL to the 12 o'clock position to have the original sound of the GLURPY-GLORP.

TIP

The GLURPY-GLORP was one of the first electronic music instruments, invented in the late 1920s, but it took another 30 years before the one and only prototype was built.



The GLURPY-GLORP is now meticulously modeled after the original and available in MYTH as the GLURP module. This module can be used in the OSC and FIL sections.

Alas, the wait is over and this important iconic instrument is now available for everyone!

MODULE: ROUTE

Normally the signal flow in a section is serial from left to right. But in a few cases, you want to have parallel module chains - this can be achieved with the ROUTE module.

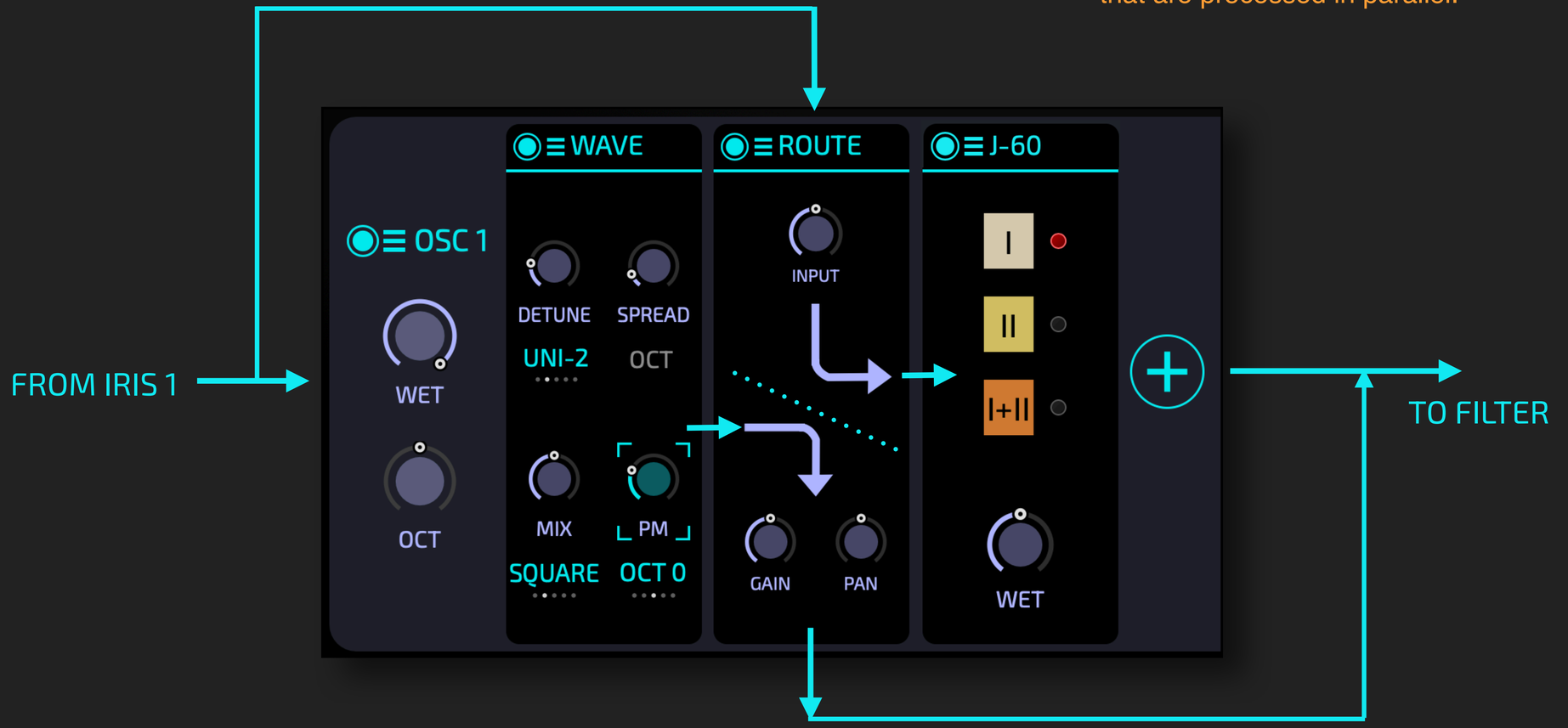
The ROUTE module takes the output from the previous module and directs it to the output of the SECTION.

Also, it takes the input of the SECTION and feeds this into the next module.

In the example:
The WAVE module goes into the ROUTE, from there the signal is directed to the output.

A fresh copy of the same signal that feeds into the WAVE now goes through the ROUTE into the J-60.

In other words: the WAVE is now parallel to the J-60 module.



TIP

Forget about the signal flow, just remember: the ROUTE simply "splits" the processing chain into a left and a right part that are processed in parallel.

MODULE: MAXIMIZER

MAXIMIZER is a convenient parameterization of a traditional limiter. Behind the scenes, a finely-tuned auto-release is at play, providing an automatic and dynamic release curve.

TIP

Many IRIS, OSC, and FILTER effects can alter the amplitude of a signal when modified. With a high drive, MAXIMIZER can increase these subtler sounds to match the intensity of the higher amplitude sounds, creating consistent amplitude when timbre is modified.



Control the amount of amplification before limiting.

This reduction meter shows how much attenuation is needed to meet the OUT level.

Set the desired output dBFS max.

MODULES: COMPRESSOR, LIMITER, and GATE

Compressor, Limiter, and Gate are traditional DSP tools. There should be no surprises here; these are useful tools for controlling the dynamics of your sound.

TIP

Not hearing any signal after you've added a GATE? For some signals, the threshold will never be reached. To correct this, lower the THRESH value.

Determine the level at which compression engages.

ATTACK and RELEASE control how quickly the compression engages and disengages.



The amount of reduction on a signal that has passed the threshold.

The curve surrounding the threshold. Higher KNEE results in increased transparency.



Determine the level at which the limiter engages.

Just as in COMP, RELEASE is the time it takes for the LIM to stop limiting the signal.



MODULE: SPLIT EQ



Amplify up to 18dB, or attenuate down to -60dB. Center position is unity gain (0dB).

Toggle band on or off.

Adjust the frequency crossovers.

Choose between 12dB, 24dB, or a 48dB slope. Choose lower values for subtle EQ adjustments, and higher values for extreme adjustments.

TIP

In order to make tuning easier for SPLIT EQ, switch to 48dB mode and bypass the low and high bands. This will allow you to more easily hear the crossover frequencies and adjust as needed. After tuning LOW X and HIGH X, switch back to a less steep slope (if desired) and reenable low and high bands. *Then* make band gain adjustments.

MODULE: DUAL DELAY



The TIME parameter sets the duration between the original signal and the first echo,

Lock left and right feedback to keep values synchronized.

SPILL signal from the left feedback loop to the right, and vice versa.

Turn left to attenuate high frequencies. Turn right to attenuate low frequencies.



SYNC will synchronize the delay module with your DAW tempo.

TIP

REVERSE DELAY works best on material with sharp transients. This has been specifically designed such that the reversed transient will line up with the beat when synchronized!

MODULE: TAPE

TAPE is the concise amalgamation of research on popular tape effects. This module is inspired by many effects, rather than taking inspiration directly from the physical medium. The result is an effect that can deteriorate, add character, and /or make your sound resemble a distant memory.



Make your signal feel torn and deteriorated.

Add a rich evolving saturation.

Control the depth of slow tape speed modulation.

Control the depth of jittery speed modulations

TIPS

* Keep mix at 50% and apply 20-30% of wow and or flutter for a phasing/flanging effect, great on pads.
* 100% mix, only use a touch of wear followed by OTT boosting highs for top end texture, great on keys.
* 100% mix with wow/flutter around 70-80% for fun pitch bends, great on leads.

These tips provided by DATABROTH

MODULE: PULSE GATE

PULSE GATE imposes a rhythm/pulse onto a continuous signal.

TIP

Turn SYNC off to control BPM independently of DAW tempo. Decrease the beat duration until the envelope is incredibly brief. This creates granular textures. With these extreme settings in place, A:R and HOLD now control the timbre of granular texture.



If SYNC is not on, click and drag the BPM value to manually adjust.

Click the meter label to open a menu of timings.

1 bar	1/2	1/2d	1/2t
1.5 bars	1/4	1/4d	1/4t
2 bar	1/8	1/8d	1/8t
3 bars	1/16	1/16d	1/16t
4 bars	1/32	1/32d	1/32t

A:R controls the ratio of ATTACK to RELEASE. Fully left is the sharpest possible attack timing.

The HOLD duration of the AHR envelope.

The higher the MISS value, the more likely an envelope will fail to trigger. MISS is determined independently for LEFT and RIGHT channels, creating a stereo effect.

JITT controls timing offsets of AHR envelope triggers. The LEFT and RIGHT envelopes are offset independently. Turn slightly to the right for increased stereo separation, and further right to shift timings off of the beat stochastically.

MODULE: MAL-SYNC

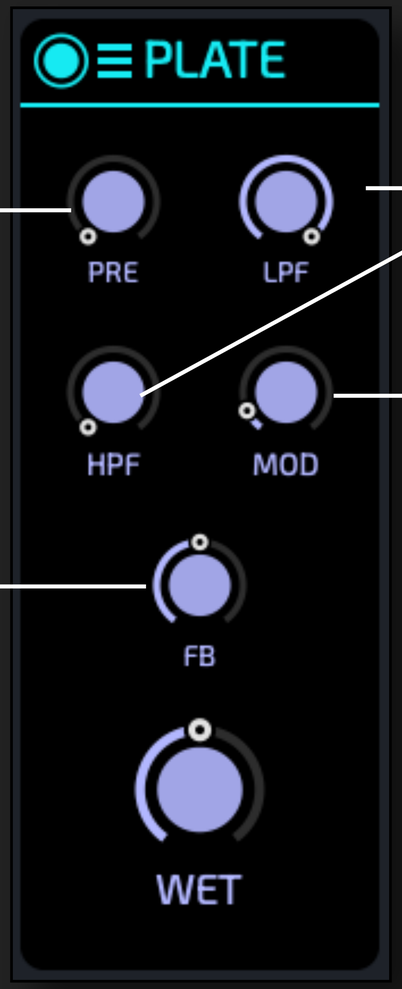


Higher values lead to higher frequencies.

Phattens the signal

This is the opposite of a skew-limiter, but acts at audio rate on the phase.

MODULE: PLATE REVERB



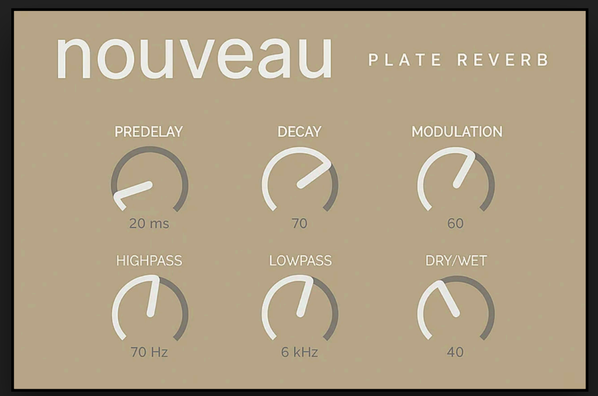
Delay the onset of reverberation by this amount. This is useful for maintaining clarity of a signal's transient.

Determine the colouration of the reverb.

MOD controls the depth of internal modulators. Low values produce a natural depth/ lushness while extreme values create other-worldly textures.

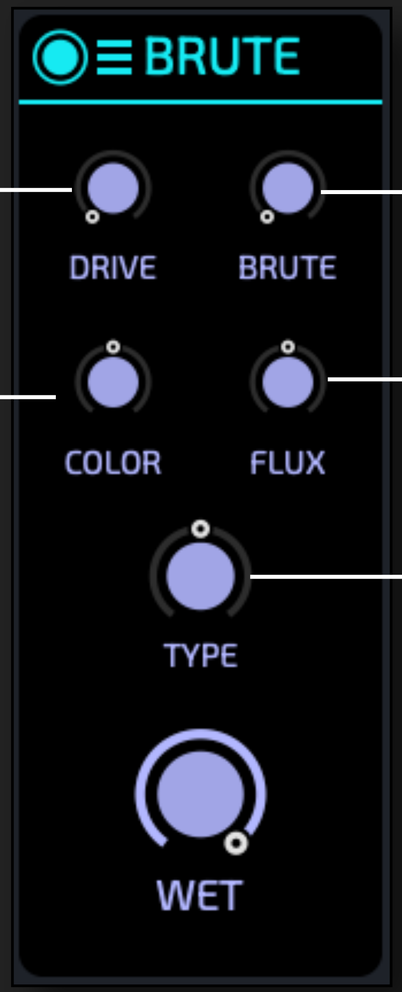
FB controls the feedback within the system. Higher values lead to longer reverb tails.

PLATE was modeled after Sound Author's open-source Nouveau plugin.



MODULE: BRUTE

In short, BRUTE creates harmonic structures that are informed by the incoming signal. What this means musically is that it can be used to add harmonics, subharmonics, detuned partials creating dissonance, and wavering timbres all within a tube-inspired saturation circuit.



This is a typical drive control

BRUTE controls the intensity of COLOR, FLUX, and TYPE.

COLOR determines the harmonic structure near the note frequency. Tune COLOR as you would tune the frequency of a pitch-tracked filter.

Fine-tune the harmonic structure. Slight left or right values produce a wavering quality. Full left or right produces dissonance.

TYPE is the strongest factor in the resulting timbre. Turning left will introduce sub-harmonics; turning right will produce richer high harmonics

TIP

If BRUTE is at full-left, changes in COLOR, FLUX, and TYPE will have no audible effect.

TIP

BRUTE is a totally new take on distortion. We intentionally do not go into detail on what is happening behind the scenes or show any numbers - instead follow your ears.

MODULE: AUTO PAN

AUTO PAN is a classical auto-panner.

TIP

We have intentionally left out a width parameter. Instead, simply use the WET control to decrease panning intensity.



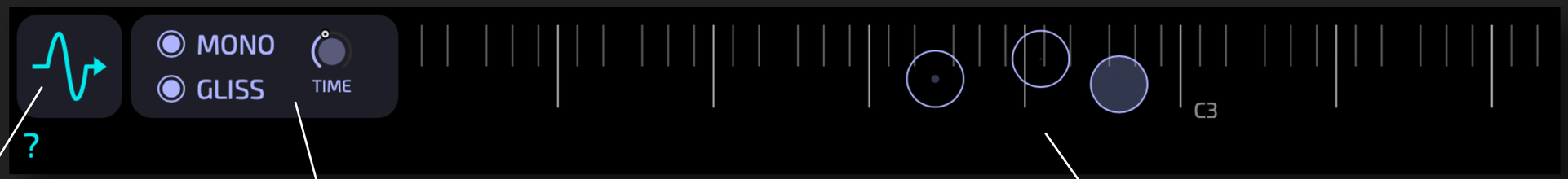
Click the meter label to open a menu of timings.

1 bar	1/2	1/2d	1/2t
1.5 bars	1/4	1/4d	1/4t
2 bar	1/8	1/8d	1/8t
3 bars	1/16	1/16d	1/16t
4 bars	1/32	1/32d	1/32t

Control the shape of the LFO. At full left, the shape is a square wave. At center, the shape is a sine wave. At full right, the shape is a bipolar impulse.

MONO MODE

The MONO MODE can be used for basses and leads that have similar behavior to monophonic analog synths.



You can drag and drop the last played notes as audio from here.

Normally MYTH is a polyphonic synth. By activating MONO you can make it a monophonic synth with legato function.

With TIME you can control the legato speed.

When GLISS is active you will also have a glissando between two notes if you play legato.

Incoming notes are displayed on the virtual MPE keyboard display.

The size of the outer circle line indicates (polyphonic) PRESSURE or AFTERTOUCH.

The filled circle area indicates the VELOCITY.

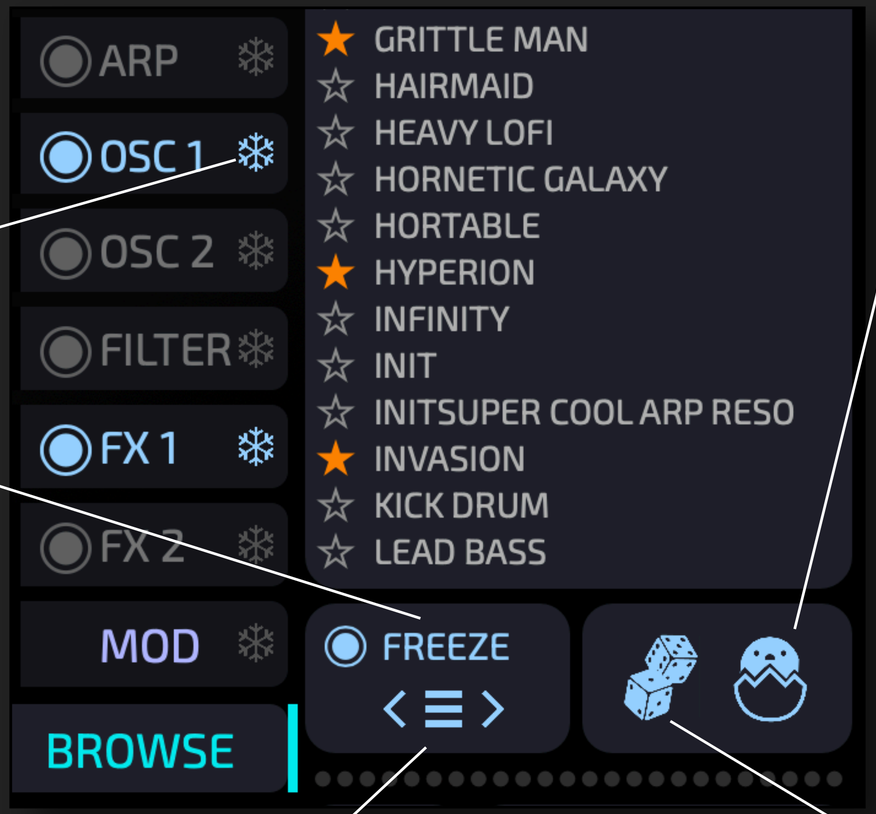
TIP

You can play a note and then drag this as audio from here to the IRIS - to get the sound re-synthesized!

FREEZE & RANDOMIZE

MYTH has a powerful system to create new presets from existing ones.

When FREEZE is activated, each section shows a snowflake. With this snowflake you can FREEZE the section. In this example OSC1 and FX1 are frozen. That means: if you now click on or these sections are not changed!



Click on the symbol to BREED a new preset:

This takes the current selection of presets that you have filtered in the BROWSE tab (see here) and creates a new "Frankenstein" preset by randomly replacing entire sections in the current preset.

For example, you can create a selection of DARK, MYSTERIOUS PADS on the BROWSE tab and then use BREED to create more similar sounds.

IMPORTANT

When you switch to a preset with the normal buttons the freeze state is ignored - this simply restores the preset as it was saved.



When the FREEZE mode is active you can use < and ≡ and > to load a new preset, *but keep the frozen sections untouched*. For example, freeze the IRIS, OSC and FILTER sections. Now skip through presets to try different FX sections.

Click on the symbol to randomize the parameters of your preset. This may enable / disable modules, but it will not add / remove modules.

TIP

The longer you hold the DICE symbol down, the more deviation you will get.

CPU Performance

MYTH has been designed and optimized with great care for CPU efficiency.

On the other hand, a single preset can have:

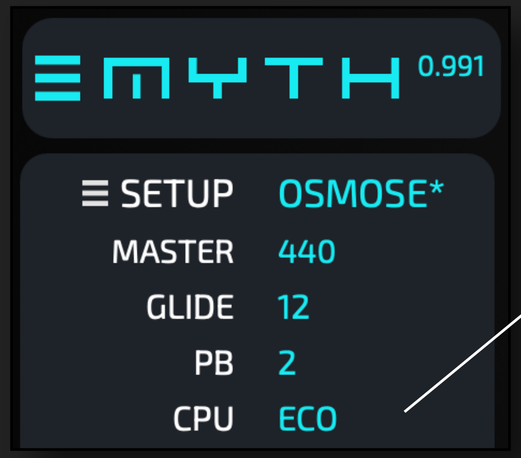
- 2 IRIS with 20 transformers
- 18 modules which are per voice
- 6 midi effects
- 12 audio effects
- 25 modulation sources
- ...

It should not come as a surprise that this gives you ample possibilities to strain your system.

IMPORTANT

When the CPU usage is problematic always check the voice indicator first.

Long, exponentially shaped release tails are a recipe for high CPU strain.

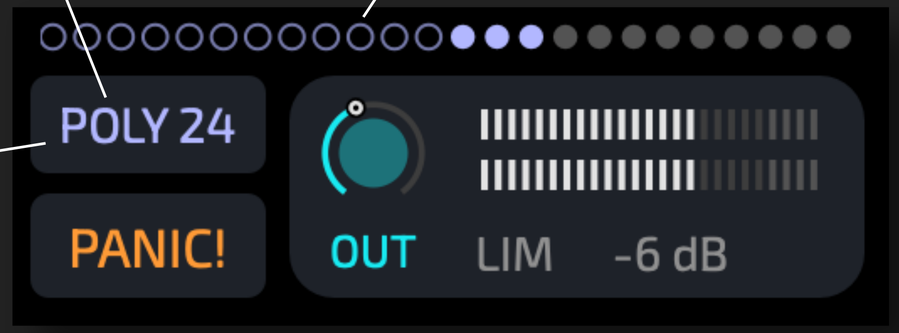


You can set the CPU mode here. This affects a lot of internal settings, but in most of the cases the effect will be subtle. ECO and SMART mode will be sufficient for almost all cases.

On CPU problematic patches reduce POLY, for example to 8

Click to change the polyphony for the current preset.

MYTH offers up to 24 voice polyphony. Each voice is represented with a DOT. It's gray if the voice is not sounding, a colored disc while the key is pressed and a colored outline for notes that are in their release stage.



PRESET PACKS

You can create PACKS from your presets and other users of MYTH can install these.

PACKS are a great way to extend the sonic capabilities of your instrument.

Installed packs shows up here

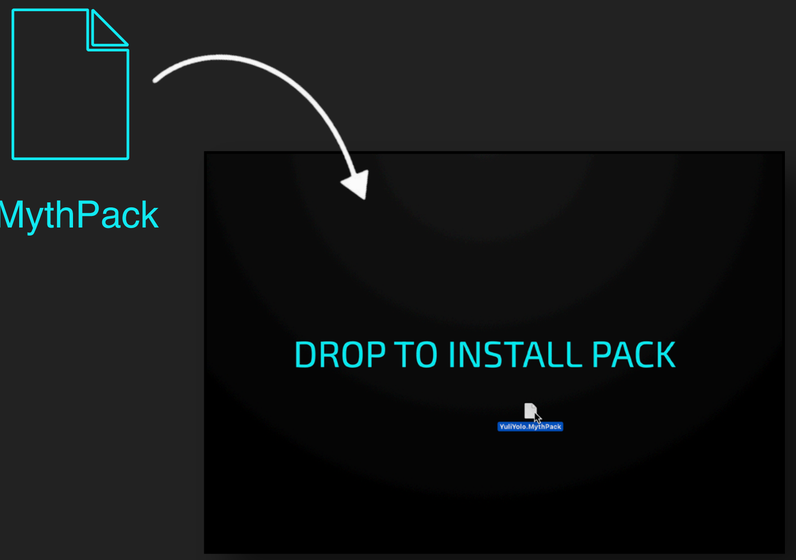


TIP

It is easy to create your own packs. Simply use the file system and create a folder that contains MYTH presets. You can organize these in a single level of sub-folders, deeper nesting is ignored.

Choose CREATE PACK ... from the main menu. You will only need to locate the folder with your presets and a name to save the pack.

You can simply drag any .MythPack to the MYTH user interface to install the pack, or choose INSTALL PACK from the main menu.



TIP

You can also activate AUTOSCAN FOR PACKS AT STARTUP via the main menu. When you open an instance of MYTH it scans your download folder - if it finds a pack for MYTH it will be automatically installed.

CAUTION

If you handle preset files, you should ALWAYS make a copy beforehand.

Better safe than sorry!

MICROTONALITY

MYTH supports two methods of retuning: MTS-ESP and MPE pitch bend.

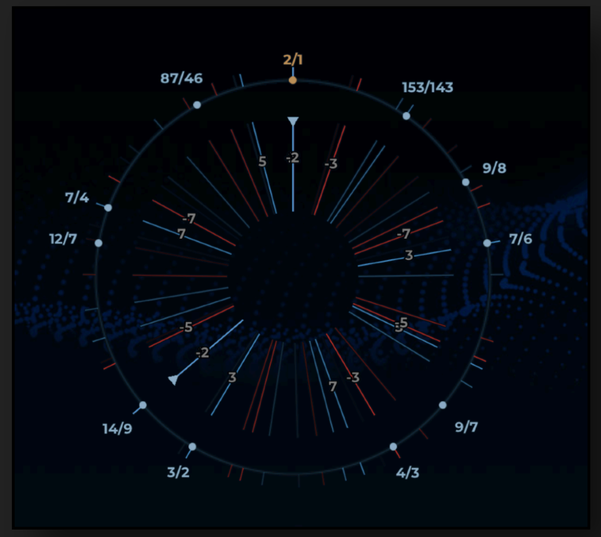
TIP

Microtonality means tuning notes differently than the 12 equal divisions of an octave, which is the modern standard.

Many kinds of music make use of alternative tunings, but software instruments have usually been written to only play in 12-equal. In recent times this is changing, more and more instruments allow the musician to decide how the notes should be tuned.

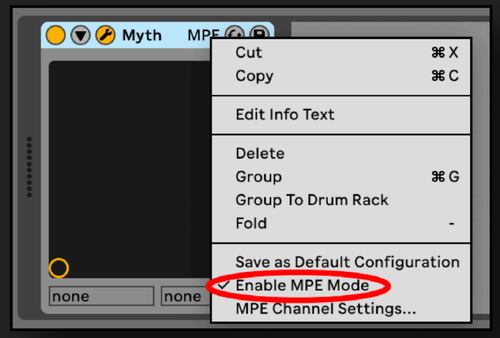
There are many possibilities. Some only subtly different from 12-equal, some very drastically so. Happy exploring!

MYTH supports the MTS-ESP standard created by ODDSOUND.



You can also retune MYTH with MPE pitch bend, typically generated by a plugin like Entonal Studio or Ableton's Microtuner. Make sure to load MYTH as an MPE instrument.





Explore different tunings with MTS-ESP

MYTH supports MTS-ESP, which allows you to easily explore tunings other than the standard 12-TET. You'll need an MTS-ESP source to set the tuning, for the following example we'll use the (free) MTS-ESP Mini.

1 INSTALL / PREPARE

Install the free MTS-ESP MINI from ODDSOUND

Download some scales:

- the Surge Synth Team collection of Scala SCL and KBM files
- the Sevish Tuning Pack (v1.1) contains another small curated collection of tunings for intonation explorers
- The Scala Scale Archive is a large collection of over 5100 scale files

This should be sufficient to get us started and last through several music making lifetimes!

2 HAVE FUN

In your DAW create one track and add one instance of MTS-ESP Mini. This track does not need to be armed for recording.

Load an instance of Myth on any adjacent track. Arm it to receive MIDI input from your controller.

Now extract some of the above SCL-KBM files on your computer and arrange them so they are easy to drag-and-drop into your DAW.

Drag-and-drop "HD2 06-12.scl" from the Surge XT Tuning Library onto the UI of MTS-ESP Mini to get a feel for how it works. This should instantly tune MYTH to the scale.

Now play across the range to hear the new intonation.

TIP

Working in 12-equal, no extra effort is needed to make each software instrument play the same tuning; they (almost) all play 12-equal by default. Working in other tunings however, up until now we've had to manage the tuning of each instrument individually.

When the goal is for all instruments to play in the same tuning this gets very repetitive, albeit doable. MTS-ESP fixes that. It's the closest thing today to a central DAW-integrated tuning feature: set the tuning in one place, all the instruments follow suit. Just like setting the tempo and time signature.

If the MTS-ESP source supports it, you can also change the tuning on the fly (with automation or MIDI), for example slowly changing key from G to Bb over the course of 6 minutes.

TIP

I recommend the Surge Synth Team tuning Guide, which lists all MTS-ESP plugins.

FAQ / Troubleshooting

Q: I installed MYTH, but it does not show up in my DAW?

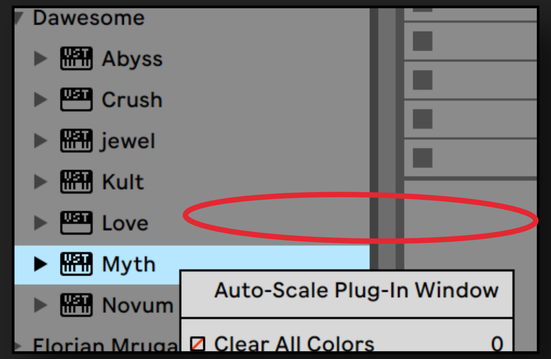
A: In most DAWs plugins are listed by manufacturer name. You find MYTH listed under DAWESOME.
If this does not help - please make sure that VST3 (or AU) is activated in your DAW.

Q: I am experiencing audio drop outs - what a lousy plugin!

A: I can understand your frustration! Rest assured that I spend an insane amount of work to make the underlying technology CPU efficient and to support aged hardware and OS versions. Please drop me a short description to peter@dawesomemusic.com - ideally with the information of your computer, your DAW, your OS and the specific preset that causes the issue.

Q: The UI looks pixelated / distorted

A: In the main burger menu in the upper left there is an entry to DISABLE OPEN GL. Please try to activate this setting, then reload your project - the plugin needs to be reloaded to make this change active.
If you are using Ableton LIVE: make sure that “Auto-Scale Plug-In Window” is NOT ACTIVATED.



Q: I can’t hear anything!

A: First make sure that MYTH receives midi data - you can see incoming midi on the virtual keyboard. Make sure that the OUT is not set to zero.

FAQ / Troubleshooting

Q: Why are all your plugins so expensive - you are ripping me off!
Q: Why are all your plugins so cheap - this is too good to be true?

A: I am a single person indie developer. Mainly I follow my heart and create the instruments I'd like to use on my own as a musician. I do not aspire to get rich in money with it, I aspire to get rich in contentment and fulfillment. However, I also need to pay my bills, and I also want to pay sound designers fairly for their work. I am trying to give my products the lowest prices possible to make a living, and I am not going to be a millionaire anytime soon (well, ever).
There is a 90 day free trial. During this time there is an almost 100% chance that there will be a SALE with massive discount.

Q: I have a question / feedback - where can I leave it?
Q: I have a cool idea for a great feature!

A: Just drop me an email to peter@dawesomemusic.com - I appreciate any kind of constructive feedback and I am trying my best to have any user satisfied, regardless whether you purchased or not. Usually I try to answer within a few days.

If you want to share any idea with me please drop me an email to peter@dawesomemusic.com. Please note that I may have had the idea before and hence I won't pay you license fees if I choose to implement this idea or a related idea in one of my plugins. If you believe your idea has tremendous commercial potential make sure to get a signed agreement *before* sharing the idea with me / anyone.

Q: I like your work - how can I support you?

A: Thank you - this is my real reward for the work I am doing! I hope you will find lots of fun and inspiration with MYTH or any other of my plugins. If you want to support me: spread the word - many (most?) people simply have not heard about DAWESOME.

Or send me a brief message via mail to peter@dawesomemusic.com - this will certainly cheer me up!

CREDITS - THANK YOU!

- MYTH is implemented in C++ using the Juce Framework. I am grateful for its existence and for the community of JUCE developers.
- Valdemar Erlingsson is the creator of the gorgeous free reverb plugin called Cloud Seed. I took inspiration from his work for the CLOUDS FX
- Nigel Redmon has published an intriguing series about analog ADSRs. I took inspiration and design choices from his series.
- MYTH uses the awesome AVIR image resizing algorithm designed by Aleksey Vaneev of Voxengo
- Sample rate converter designed by Aleksey Vaneev of Voxengo
- The lava image in this manual on page 2 is from Brent Keane
- c0nsilience provided feedback on early version and some samples
- Rich Whitfield and Frank Gesang aka SiL3NC3 and Saf Ro and DATABROTH painstakingly proof read this user guide
- DATABROTH + Spektralisk + HydraTek + Rich Whitfield have provided extensive feedback / discussion of various features over a long time
- Sound Author + Sabastian Weaver aka Azure Eyes gave feedback to improve features and had some very cool feature requests
- BIIANSU created the official trailer track for MYTH
- Jacky Ligon convinced me to add MTS-ESP support and provided tons of inspirational use cases and validated the MTS-ESP implementation
- Oli Cash from OddSound provided the lib for MTS-ESP and answered all my questions
- Jacky Ligon and Andreya provided the Microtuning and MTS-ESP explanation in this user guide
- Jacky Ligon and Sound Author have provided samples for the modal filter / resonator

I am blessed with an awesome group of Beta Heroes who found bugs and provided many ideas:

Rich Whitfield
Cool WAV
Tomavatars
sadà\exposadà
Astralmuse
DATABROTH
El°HYM
Andreya
lab by the sea
dreamerOnGo
Spektralisk
Saf Ro
Squaremoons
David Henkel
HydraTek
Florian Mrugalla
Mathias Brüssel
BIIANSU
Sound Author
HiEnergy
Philip Rampi
Jacky Ligon
Alessandro Cardinale
Frank Gesang aka SiL3NC3
David Lilja (PaleSkinnySwede)
Sabastian Weaver aka Azure Eyes

ABOUT DAWESOME



My name is Peter and I am the creator behind all Dawesome plugins.

I am a musician at heart, playing the bassoon and contrabassoon in multiple ensembles and I have a lifelong passion for synthesisers.

With a PhD in maths I can proudly call myself a professional nerd.

DAWESOME

A few core principles that drive my work:

- **Creativity can and should be fun**
- **Sense and Simplicity** (is the outcome of hard and complex work)
- **Exploration is the royal road**

TIP

Spending my time on creating plugins instead of running marketing campaigns and spamming your inbox is more fun ... for me and probably also for you.

Please support our work by spreading the word!

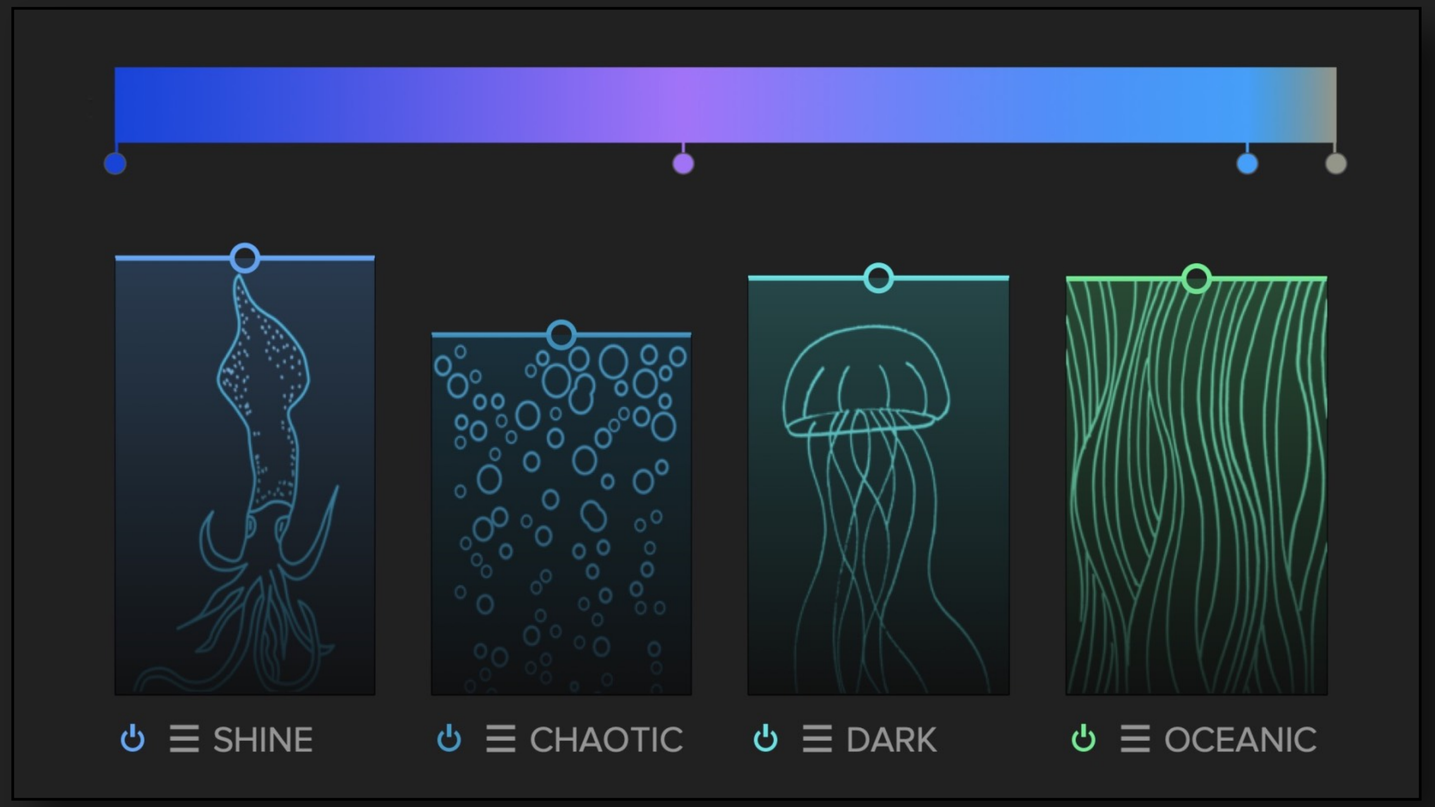
PS: you can always contact me via peter@dawesomemusic.com

Peter

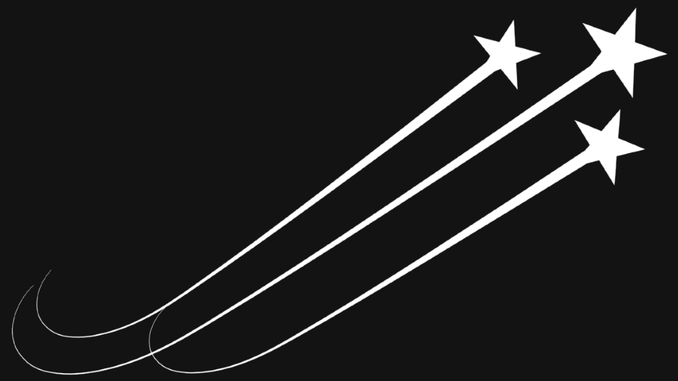
Dawesome Village

... is the **friendly and supportive community for sound lovers** on Discord!

You can join by clicking on the invitation link below. You will find many interesting people, tons of information, many freebies like sample packs and presets and much more...



Invitation Link: Dawesome Village



DAWESOME