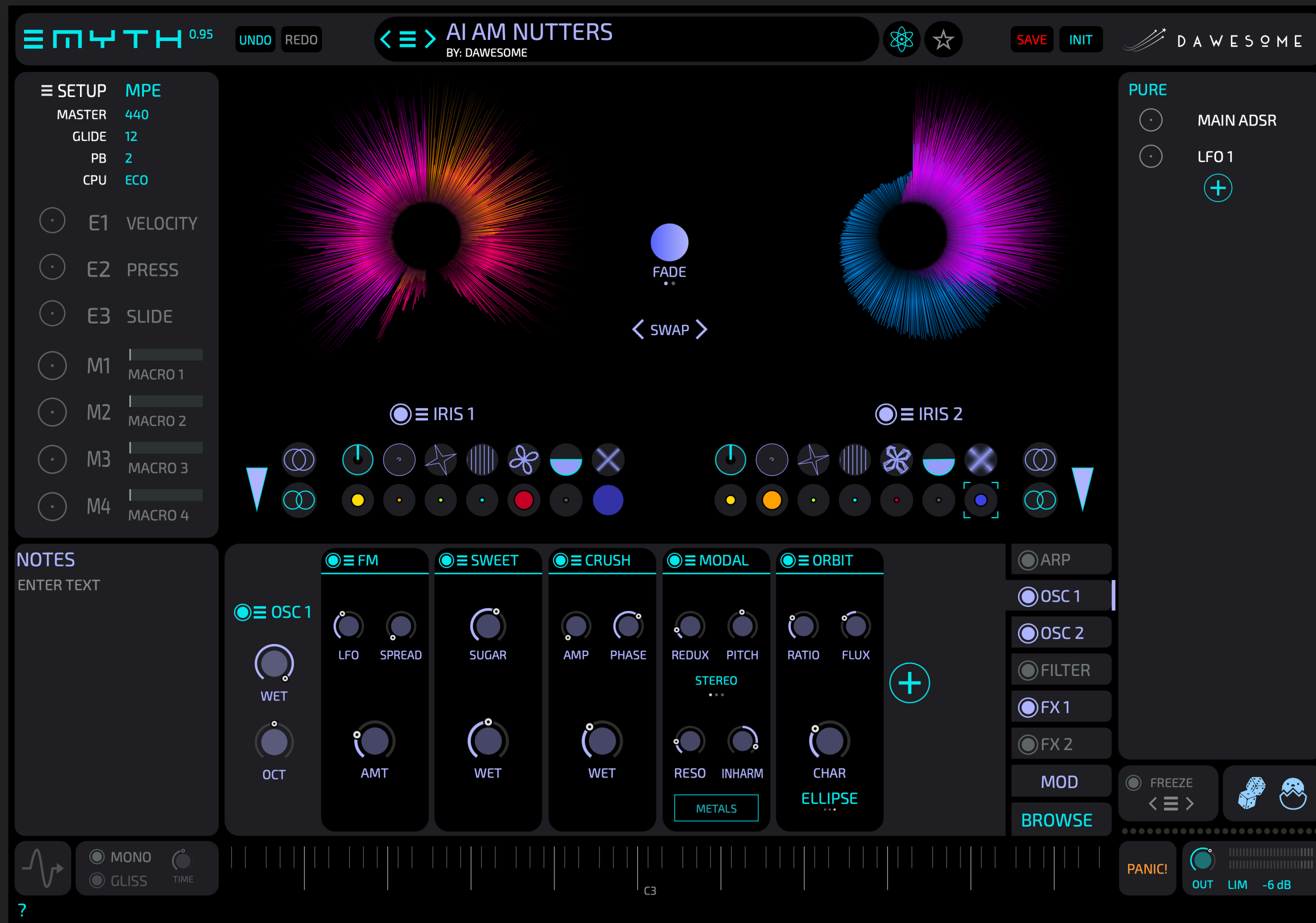# " WHAT IN YOUR LIFE IS CALLING YOU?

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)

CONTENT

GETTING STARTED

This involves two steps:

① **Install the software**

This is straight forward: download the right installer for your system:
For example: Myth_1.00.pkg for Mac or Myth_1.00.exe for Win.
You can start the installer with double-click.

② **Start your free 90 day trial / Unlock your license**

Open *one instance* of MYTH in your DAW and click UNLOCK or START TRIAL

Start the 90 day demo period

⚡ 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.

Unlock your license
after purchase

⚛ TIP

? The dry/wet of the entire OSC chain.
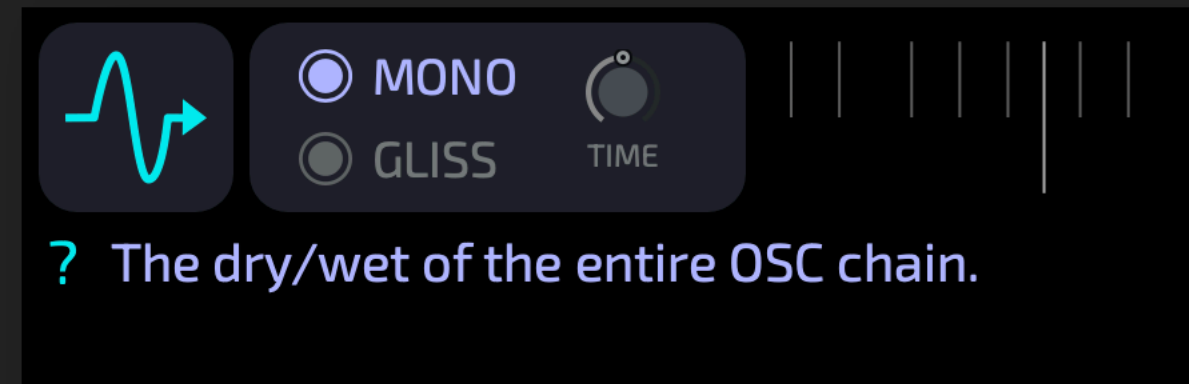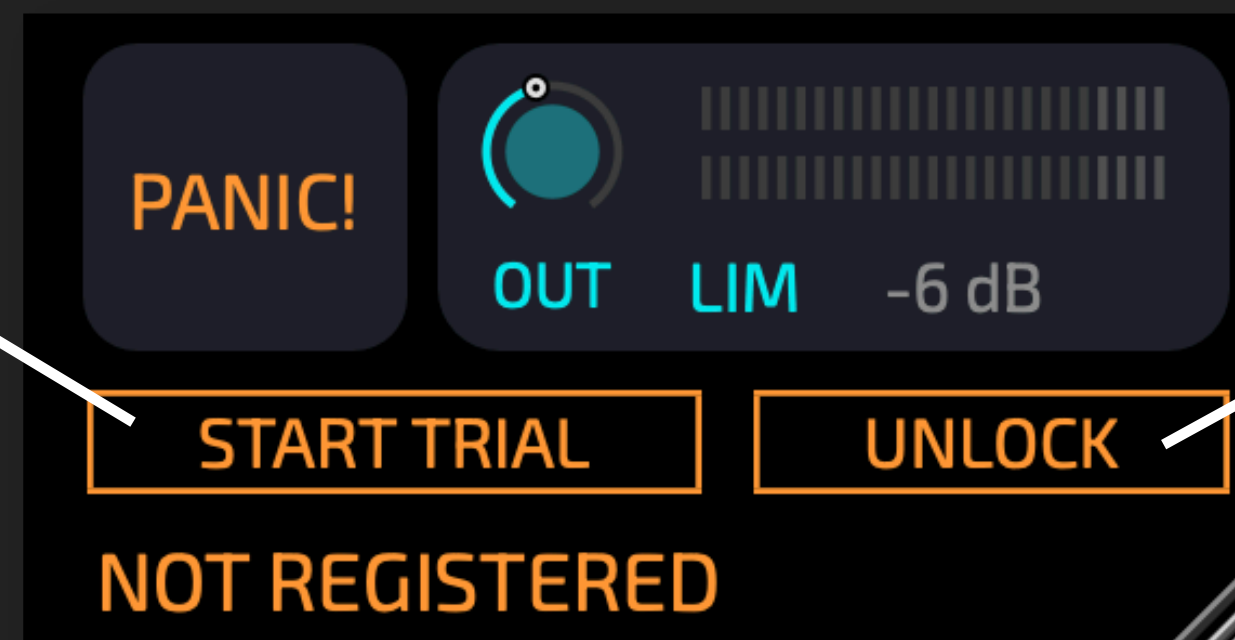
MYTH has built-in help. You can
de-/activate it with the question
mark ? in the lower left corner.

When you hover over any element
with the mouse you will see a
short explanation.

TUTORIALS

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 colour.

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

The preset notes contain explanations and instructions.

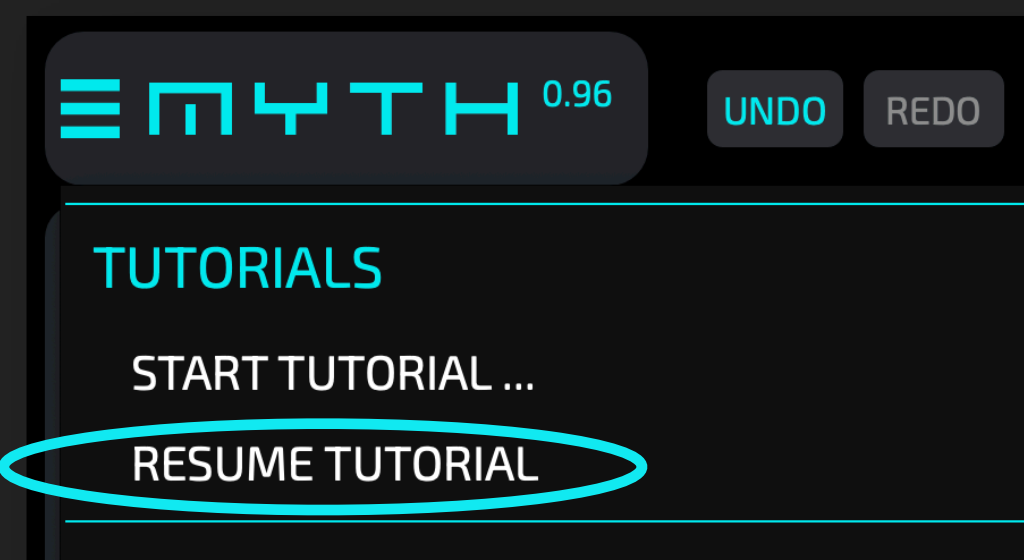EMYTH 0.96   UNDO REDO   ‹☰› 05 MODULES   ⚛ ☆ SAVE INIT
                           BROWSE BY: DAWESOME

☰ SETUP   OSMOSE
MASTER   440
GLIDE   12
PB   2
CPU   ECO
MICROTUNE NO MASTER

E1 VELOCITY
E2 PRESS
E3 SLIDE
M1 MACRO 1
M2 MACRO 2
M3 MACRO 3
M4 MACRO 4

FADE

‹ SWAP ›

◉☰ IRIS 1   ◉☰ IRIS 2

TUTORIAL   NEXT ›
Now click on the "OSC 1" in the lower half.

Here you can chain multiple modules to further transform the sound.

Click on the "+" button and choose the "JUNO 60 CHORUS" emulation.

Now also try some other effects. There is a separate tutorial for these.

◉☰ JUNO 60

◉☰ OSC 1

WET

OCT

WET

+

○ MONO
○ GLISS   TIME

◉ ARP
◉ OSC 1
◉ OSC 2
◉ FILTER
◉ FX 1
◉ FX 2
MOD
BROWSE

C3

?

EMYTH 0.96   UNDO REDO

TUTORIALS

START TUTORIAL ...

RESUME TUTORIAL

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.

⚛ 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.

⚙ SETUP   SEABOARD
MASTER   440
GLIDE   12
PB   2
CPU   ECO
MICROTUNE   NO MASTER

⊙   E1   VELOCITY
⊙   E2   PRESS
⊙   E3   SLIDE

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.

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.

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

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

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

Click this to invent a name

UNDO and REDO of last operation

The modulation sources used in the preset. Explained here.

Use the main burger menu ☰ to change settings.

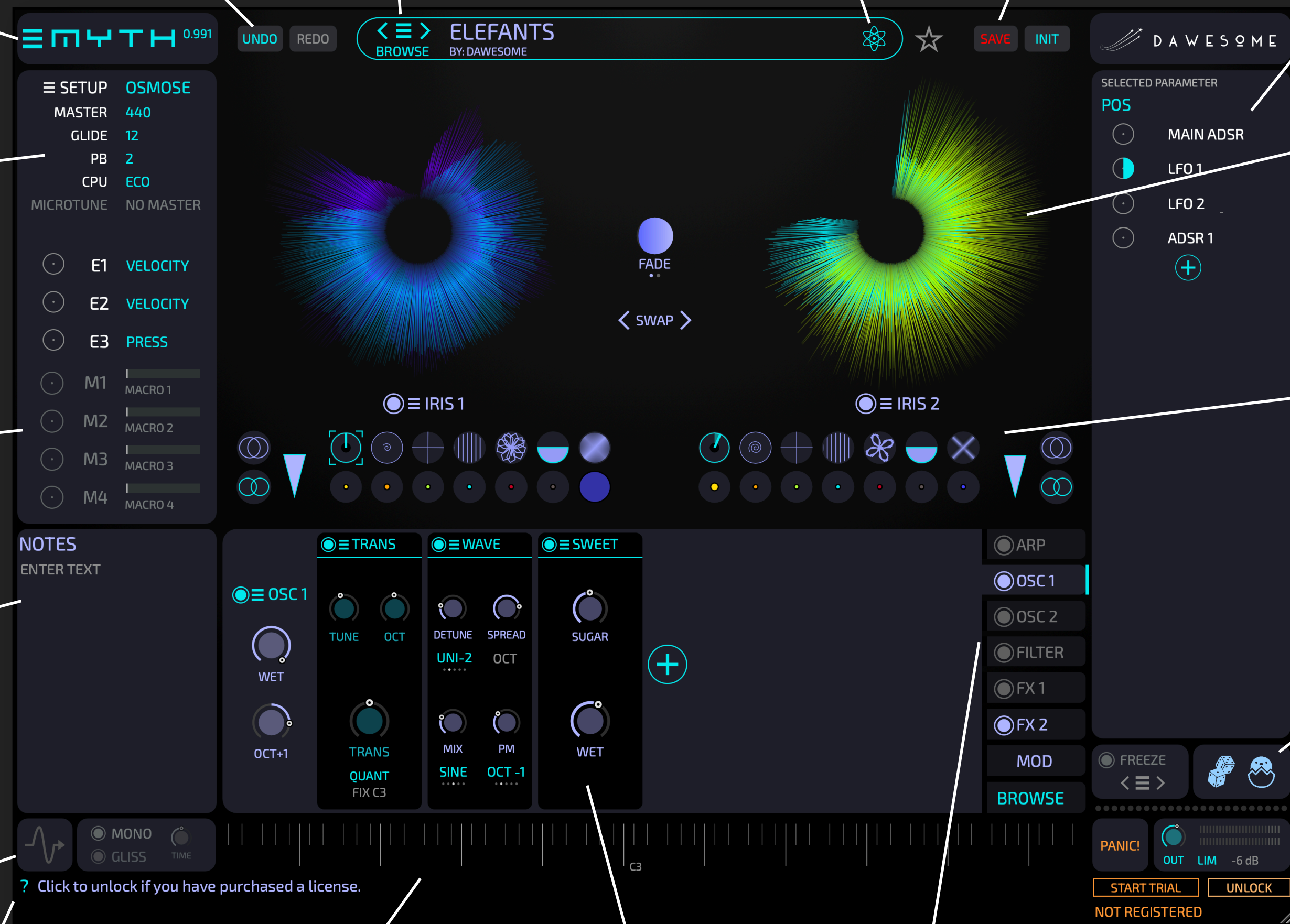To get the most out of MYTH you need to tell her what kind of midi setup you are using.

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

Interface labels

≡MYTH 0.991

UNDO REDO

BROWSE ‹≡› ELEFANTS BY: DAWESOME

SAVE INIT

DAWESOME

SELECTED PARAMETER
POS
MAIN ADSR
LFO 1
LFO 2
ADSR 1

≡ SETUP OSMOSE
MASTER 440
GLIDE 12
PB 2
CPU ECO
MICROTUNE NO MASTER

E1 VELOCITY
E2 VELOCITY
E3 PRESS
M1 MACRO 1
M2 MACRO 2
M3 MACRO 3
M4 MACRO 4

FADE
‹ SWAP ›

IRIS 1
IRIS 2

NOTES
ENTER TEXT

OSC 1

≡TRANS ≡WAVE ≡SWEET

TUNE OCT
DETUNE SPREAD
UNI-2 OCT
SUGAR

WET
OCT+1
TRANS
QUANT
FIX C3
MIX PM
SINE OCT-1
WET

ARP
OSC 1
OSC 2
FILTER
FX 1
FX 2
MOD
BROWSE

FREEZE
‹≡›

MONO
GLISS TIME

? Click to unlock if you have purchased a license.

C3

PANIC!
OUT LIM -6 dB
START TRIAL UNLOCK
NOT REGISTERED

BROWSE & PLAY

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

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

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.

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.

FACE HUGGER
BY: DAWESOME
BROWSE

FADE

< SWAP >

IRIS 1   IRIS 2

| PACK	SUBDIR	TYPE	TIMBRE	CLICK TO ADD
USER	<NO SUBDIRS>	ATMO	METALLIC	
FACTORY		BASS	GLASSY	
TUTORIALS		BRASS	NOISY	
		DRONE	DULL	
		FX	RESONANT	
		LEAD	HARMONIUS	
		MALLETS	INHARMONIC	
		PAD	DISSONANT	
		SEQUENCE	RASPY	
		STRING	GRAINY	
		SYNTH	MELLOW	
			DEEP LOW	

SEARCH:
NAME   NOTES
AUTHOR   TAGS

SORT BY:
FAV   PACK
DIR   NAME

ARP
OSC 1
OSC 2
FILTER
FX 1
FX 2
MOD
BROWSE

FREEZE

☆ ANALOGON
★ ATOMIND
★ BASS HERALD
☆ BETRON
☆ BETTER CALL LARRY
☆ BIG 80S MOON BASS
★ CARNIVORE BASS
☆ COSMIC BLOOM
☆ CRASHING SAWS
☆ DELIRIUM
☆ DEPECHE
☆ ELEFANTS
☆ ENCELADUS
☆ ENCOUNTERS
☆ ENOMALE
☆ FLOATHE ROAD
☆ FRONTAL
★ GRITTLE MAN
☆ HEAVY LOFI
☆ HYPERION
★ INVASION
☆ LEAD BASS
☆ LEMS SOLARIS
☆ LIGETI
☆ LOOK MUM NO FILTER
☆ LUSH LOVER
☆ MARIMBATION
☆ MONO SMURF
☆ MONOLYTH
☆ MYTHOLOGY
☆ NACLYSMIC
☆ NEON HEARTH
☆ NEPTURE TAPE
☆ NERVOUS NEUTRONS
☆ PLACTIC SYMPHOSE
☆ PLASTICO
☆ PLUNARRY
☆ RAW CIRCUITS
☆ RAW MEAT

LOAD
REVEAL IN DIR
MAKE THIS THE INIT PATCH

⚛ 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

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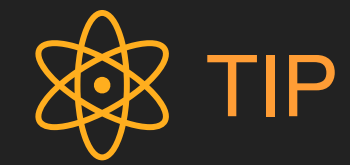
The first two filters for PACK and for SUBDIR can't be changed or removed.

◉ ≣ IRIS 1

◉ ≣ IRIS 2

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.

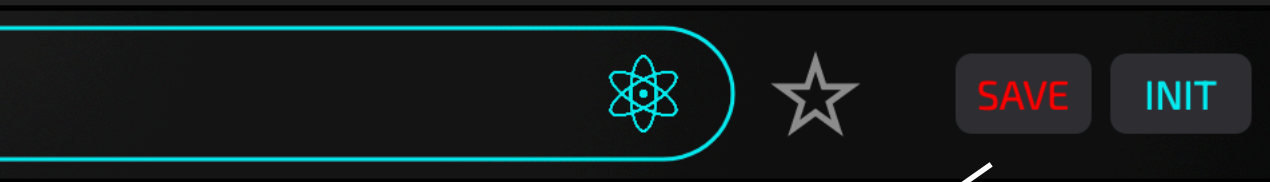As displaced here, only presets from the FACTORY content are selected.

PACK	SUBDIR	TYPE	TIMBRE	CLICK TO ADD
USER	<NO SUBDIRS>	ATMO	METALLIC	
FACTORY		BASS	GLASSY	
TUTORIALS		BRASS	NOISY	
		DRONE	DULL	
		FX	RESONANT	
		LEAD	HARMONIUS	
		MALLETS	INHARMONIC	
		PAD	DISSONANT	
		SEQUENCE	RASPY	
		STRING	GRAINY	
		SYNTH	MELLOW	
			DEEP LOW	

SEARCH:

☒

NAME   NOTES
AUTHOR TAGS

SORT BY:

FAV   PACK
DIR   NAME

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.

☆ HEAVY LOFI
★ HYPERION
★ INVASION
☆ LEAD BASS
☆ LEMS SOLARIS
☆ LIGETI
☆ LOOK MUM NO FILTER
☆ LUSH LOVER
☆ MARIMBATION
☆ MONO SMURF
☆ MONOLYTH
☆ MYTHOLOGY
☆ NACLYSMIC
☆ NEON HEARTH
☆ NEPTURE TAPE
☆ NERVOUS NEUTRONS
☆ PLACTIC SYMPHOSE
☆ PLASTICO
☆ PLUNARRY
☆ RAW CIRCUITS

◉ ARP
◉ OSC 1
◉ OSC 2
◉ FILTER
◉ FX 1
◉ FX 2
MOD
BROWSE

◉ FREEZE
< ≣ >

SAVE PRESETS

⚛ 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.

SAVE   INIT

SAVE PRESET

PRESET NAME: FACE HUGGER   ⚛

AUTHOR: DAWESOME

DIRECTORY: ≡ USER PRESETS/

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

When you click SAVE a
special window opens.

NOTES: TAGS:

ENTER TEXT

TYPE	CHARACTER	TIMBRE	TONE	MOOD	MOTION	SHAPE
ATMO	EPIC	METALLIC	BRIGHT	JOYFUL	STATIC	PERCUSSIVE
BASS	CINEMATIC	GLASSY	DARK	LIVELY	ORGANIC	SLOW ATTACK
BRASS	ENIGMATIC	NOISY	CLEAN	MYSTERIOUS	SIMPLE	FAST ATTACK
DRONE	SYNTHETIC	DULL	DIRTY	EERIE	COMPLEX	PLUCKED
FX	MYSTICAL	RESONANT	THIN	SCARY	PULSING	SUSTAINED
KEYS	FUTURISTIC	HARMONIUS	PHAT	TRANQUIL	EVOLVING	SHORT
LEAD	VINTAGE	INHARMONIC	WARM	TENDER	HYPNOTIC	LONG TAIL
MALLETS	MODERN	DISSONANT	COLD	RELAXING	STUTTER	LEGATO
PAD	DRAMATIC	RASPY	SOFT	NEUTRAL	GLITCHY	SLURRED
SEQUENCE	AMBIENT	GRAINY	HARD	NERVOUS	ECHOING	STACCATO
STRING	URBAN	MELLOW	HEAVY		CHAOTIC	ARPEGGIATED
SYNTH	WTF	DEEP LOW	LIGHT		SLOW MOTION	
TEXTURE			AIRY		FAST MOTION	

⚛ 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   OVERWRITE   VERSIONIZE

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.

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 analyse 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.
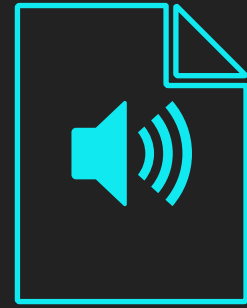
Instead of "programming" sounds you create sounds by exploration and tweaking knobs. Of course - you can also add classical LFOs, envelopes or filters as much as you want. Just ... you will rarely feel the need!
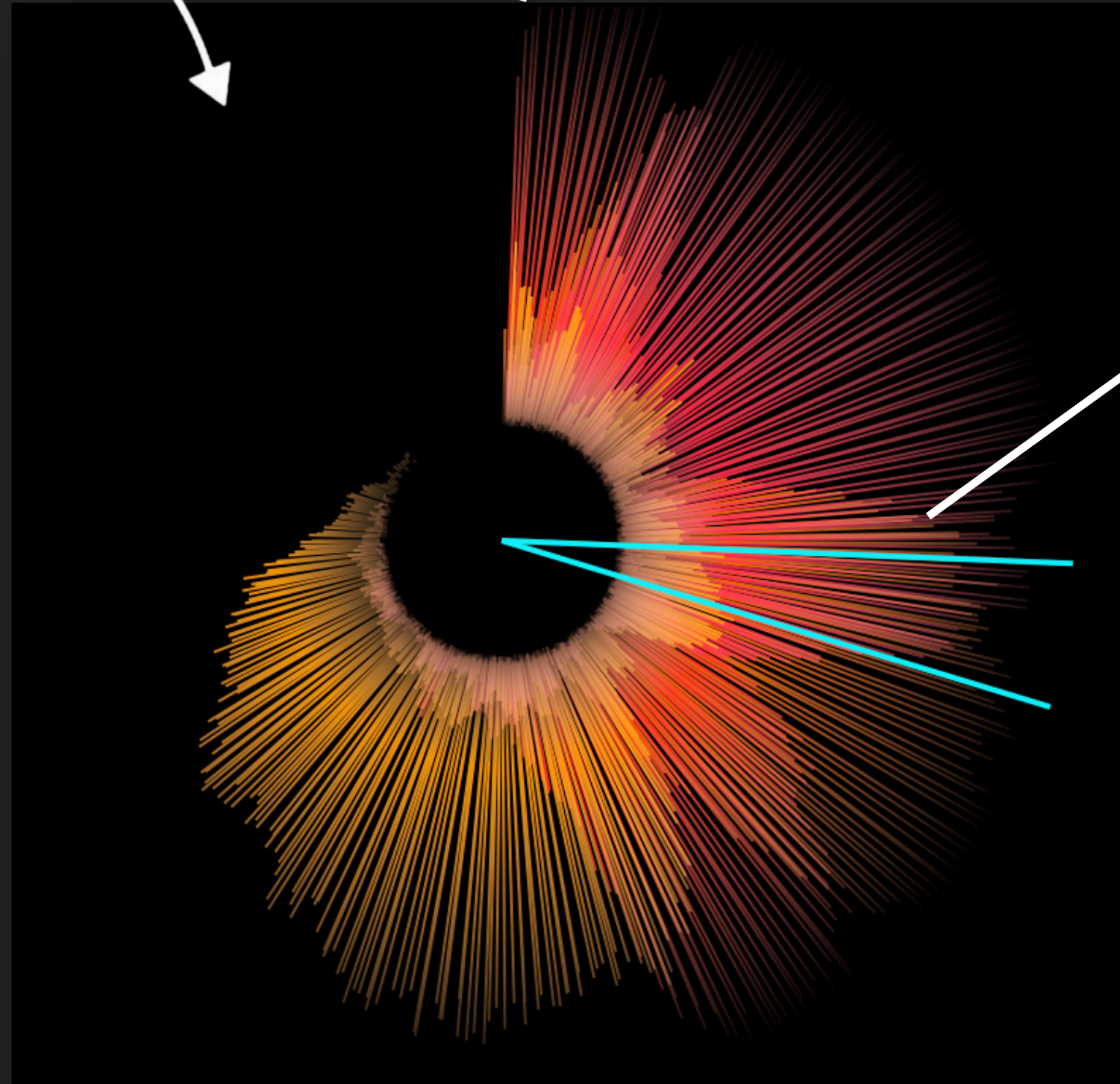
Drag and drop your own samples onto the IRIS

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

The start and end of the sample are at the 12 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.

CHOOSE AUDIO SOURCE ...

LFO
CREATE AND USE NEW LFO
SET AND USE LFO 1

IRIS
COPY -> OSC 1
SWAP

TRANSFORMERS
COPY -> OSC 1
SWAP
RESET
REMOVE ALL MODS

IRIS & TRANSFORMERS
COPY -> OSC 1
SWAP

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

⚛ 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

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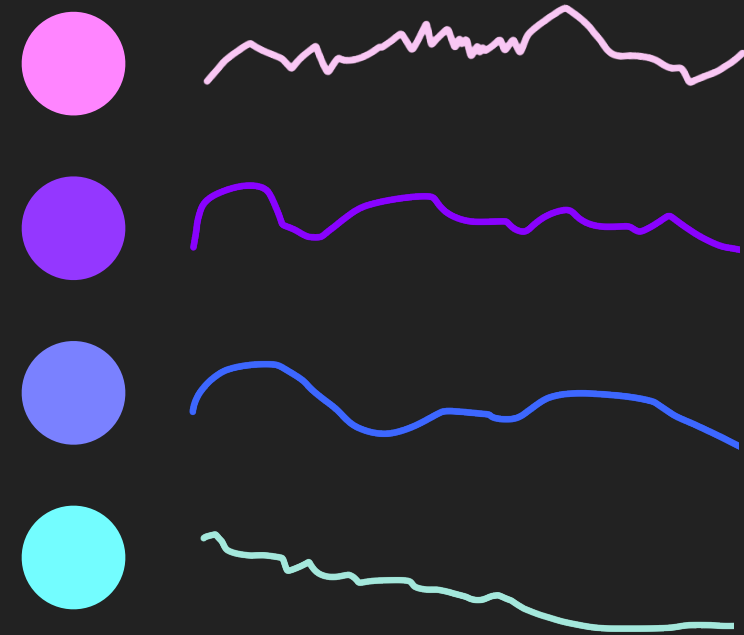
PURE
Spectrally removes partials until only the strongest partials are left.

RE-SYNTHESIS

When you drop audio onto the IRIS, machine learning is used to re-synthesize the sample in a special way.
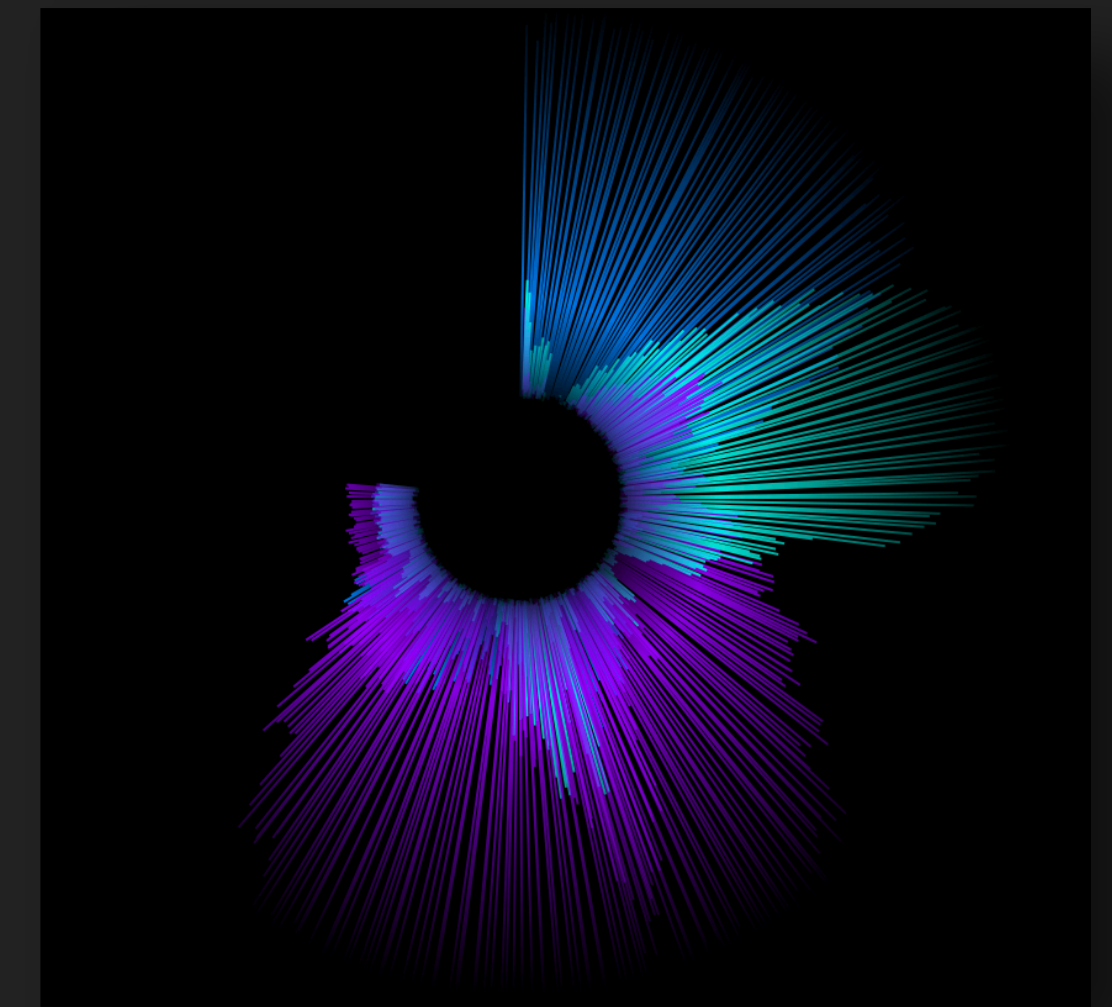
MYTH approximates your sample by finding the optimal combination of four static sounds whose volume is controlled by an envelope curve.

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

There are two more transformers.

These don't act on the audio stream like the other transformers, instead they change the temporal evolution.
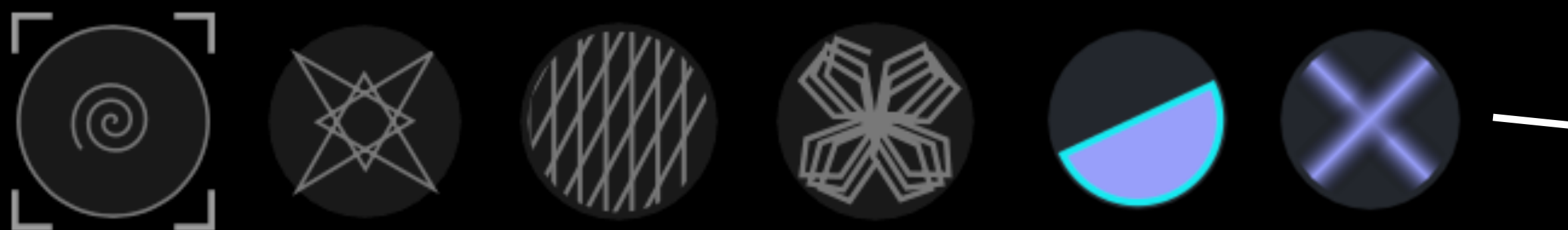
WTF
WTF changes the volume of all four internal oscillators at the same time.

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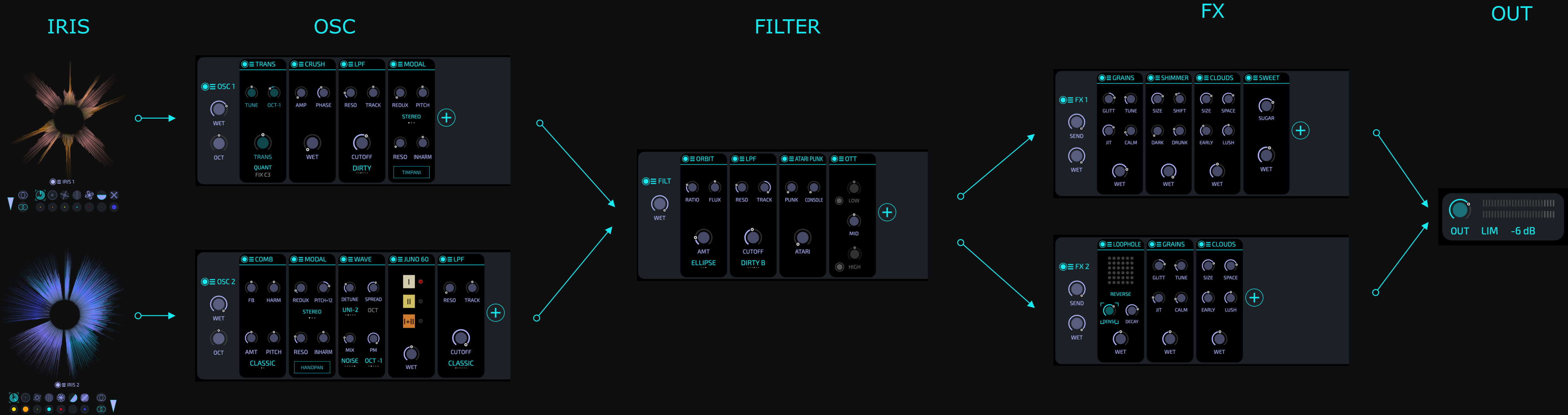
TIP

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

SMOOTH
This simplifies the envelope curve, making it smoother.

SIGNAL FLOW

The IRIS, OSC and FILTER sections are per voice

The voices are summed and feed into the FX

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 ◉

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".

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

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.

IRIS   **OSC**
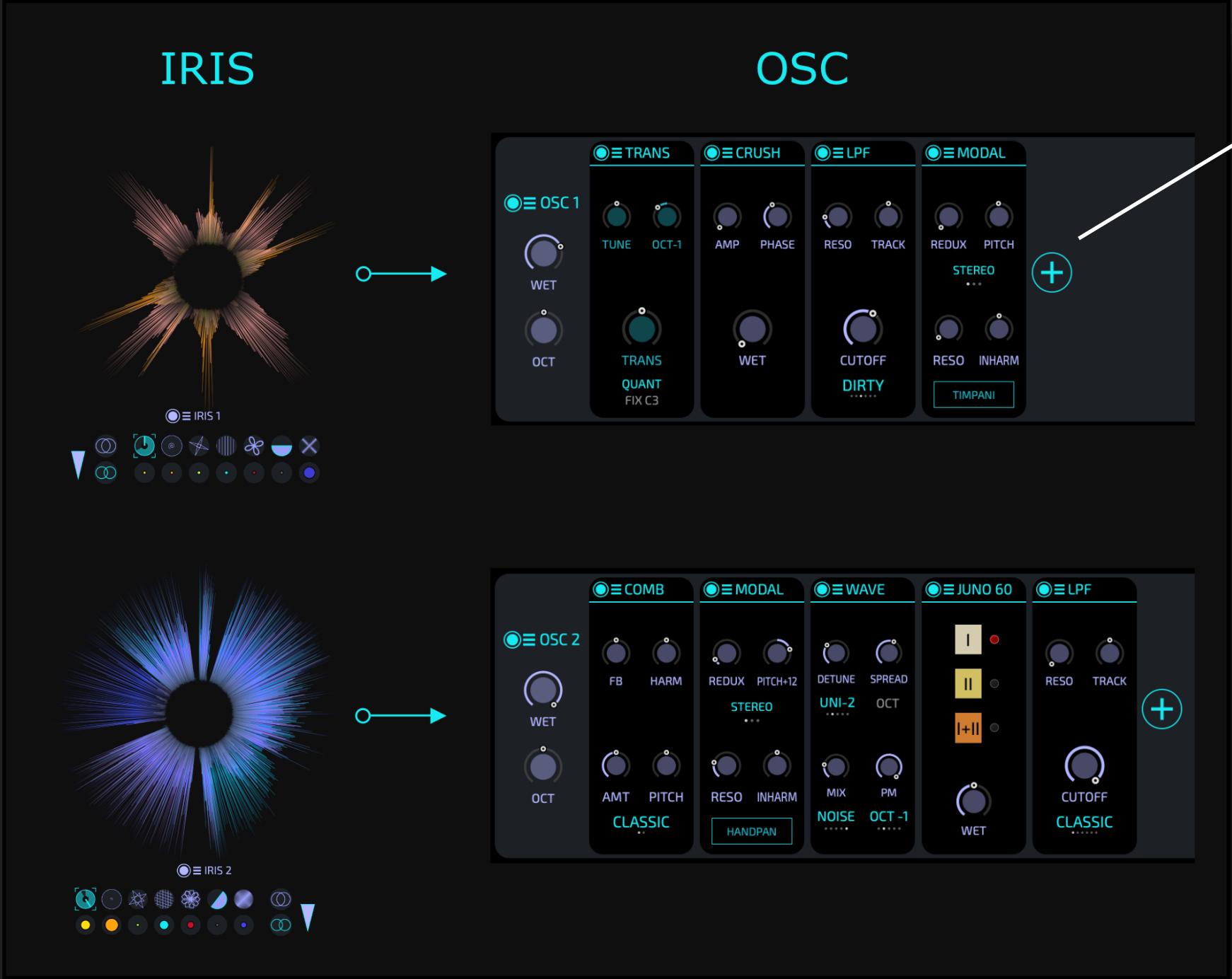
MODULATION	DISTORT	UTILITY
BTTF	ASYM	GAIN
FM	CRUSH	EQ
ORBIT	ATARI PUNK	OTT
AM	SATURATOR	TRANS
RM		ROUTE
F-SHIFT	**GENERATION**	DRY-WET
	WAVE	
FILTER		
LOWPASS	**EFFEKT**	
MULTI MODE FILTER	SWEET	
COMB	JUNO 60 CHORUS	
MODAL	MELLOW	
VOWEL	RESONATOR	
K-35		

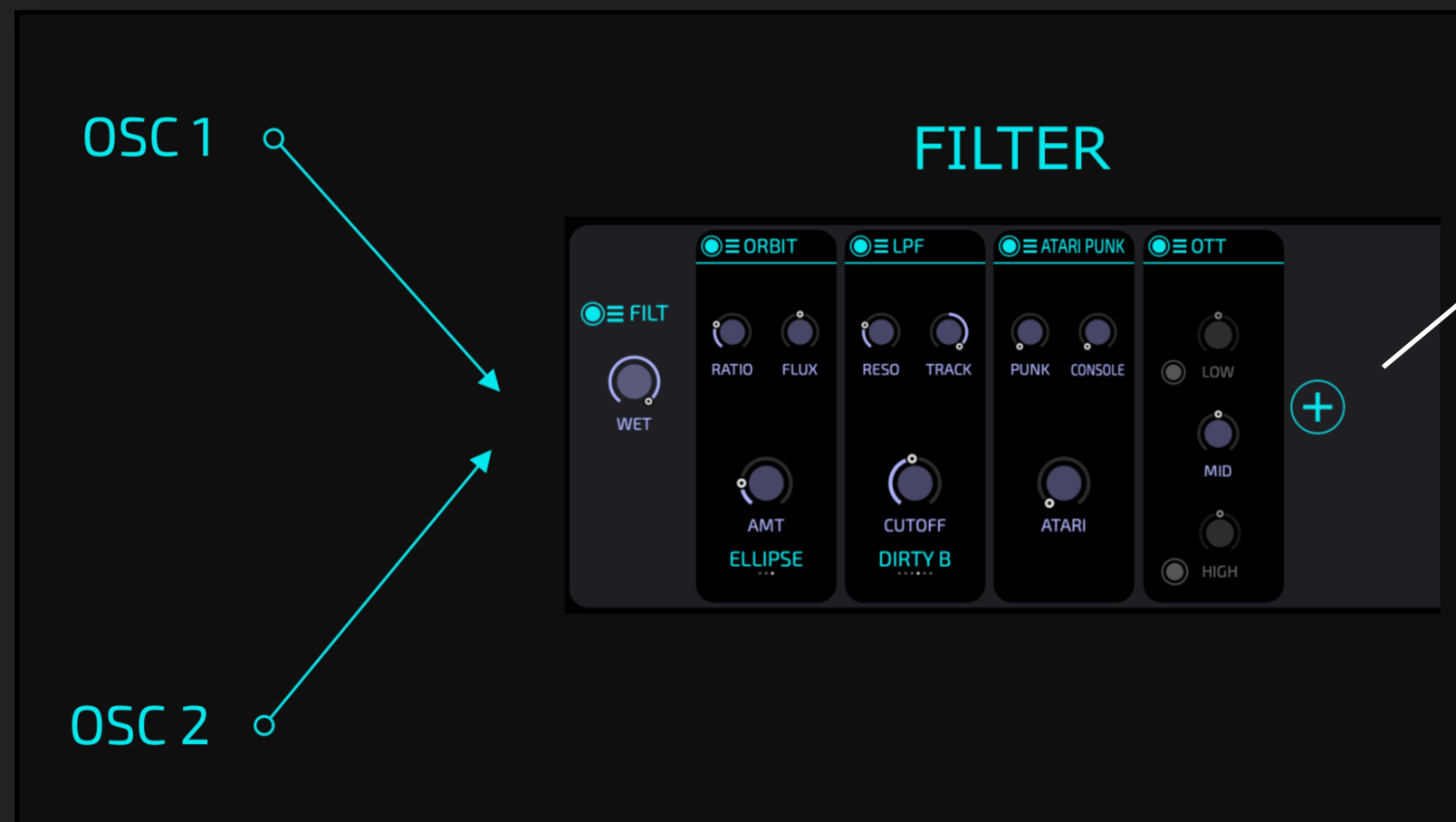If you've already used all available modules of a certain type it is grayed out in the menu.

⚛ TIP

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

ARP
OSC 1
OSC 2
FILTER
FX 1
FX 2

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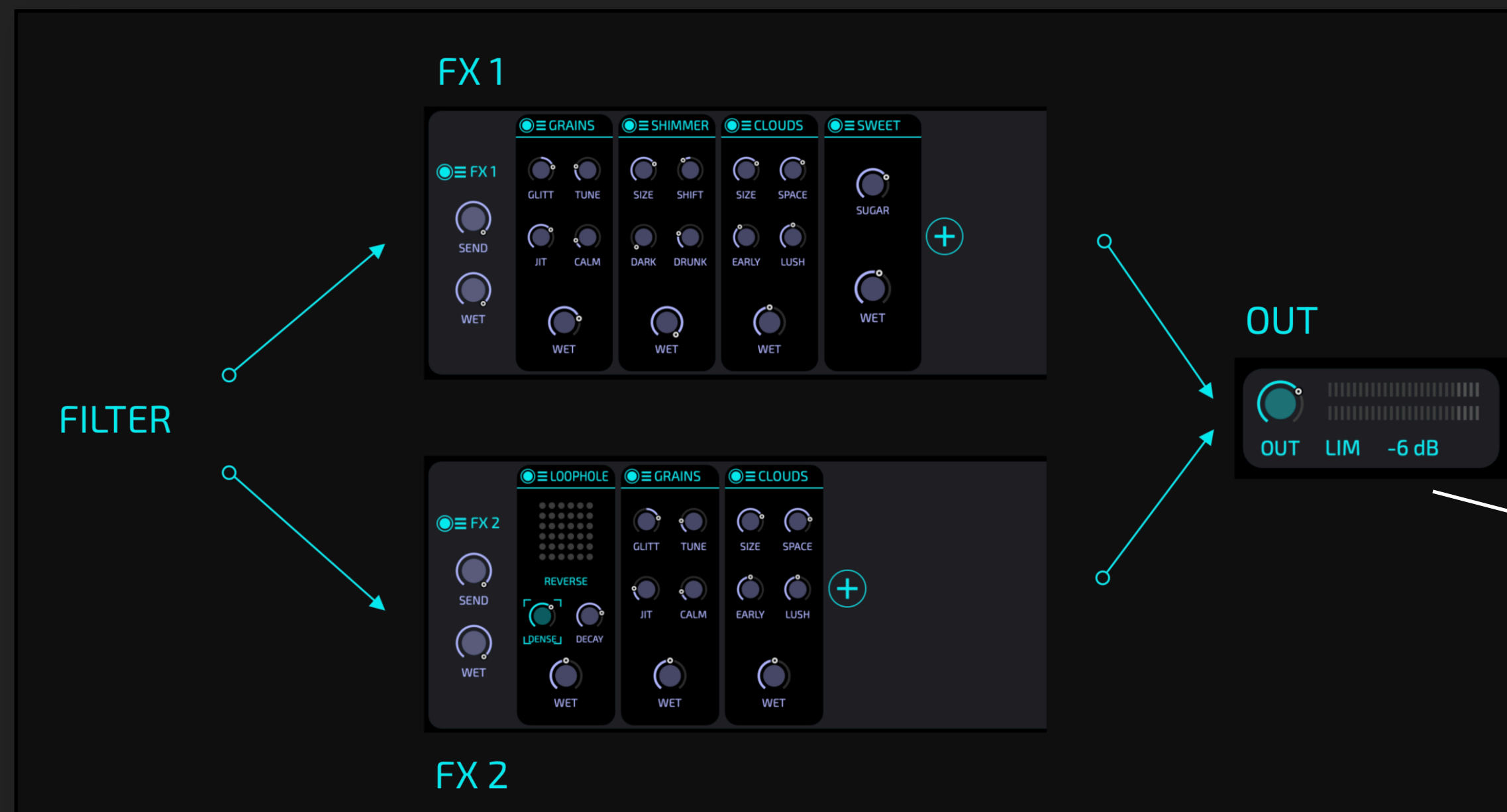
The **SEND** parameter determines how much of the signal is fed into the FX section.

⚛ 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

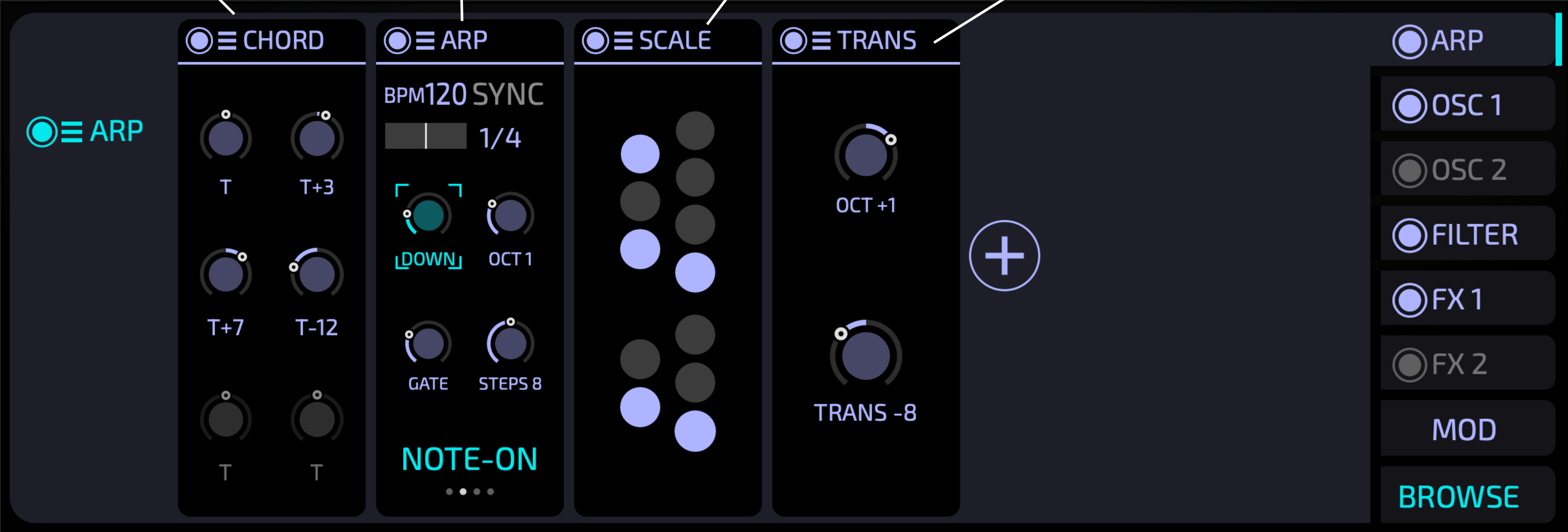The ARP section processes the incoming midi data and offers a couple of midi-modules.

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.

◉≡ ARP

◉≡ CHORD

T   T+3

T+7   T-12

T   T

◉≡ ARP

BPM 120 SYNC

1/4

DOWN   OCT 1

GATE   STEPS 8

NOTE-ON

◉≡ SCALE

◉≡ TRANS

OCT +1

TRANS -8

◉ ARP

◉ OSC 1

◉ OSC 2

◉ FILTER

◉ FX 1

◉ FX 2

MOD

BROWSE

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.

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

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

SELECTED PARAMETER

CUTOFF

MAIN ADSR

KEYTRACK 1

LFO 1

REMOVE

SELECT OSC1WAVE1MIX

SELECT FX1PHASER1FREQ

SELECT OSC1 POS

LPF

RESO   TRACK

CUTOFF

ACID

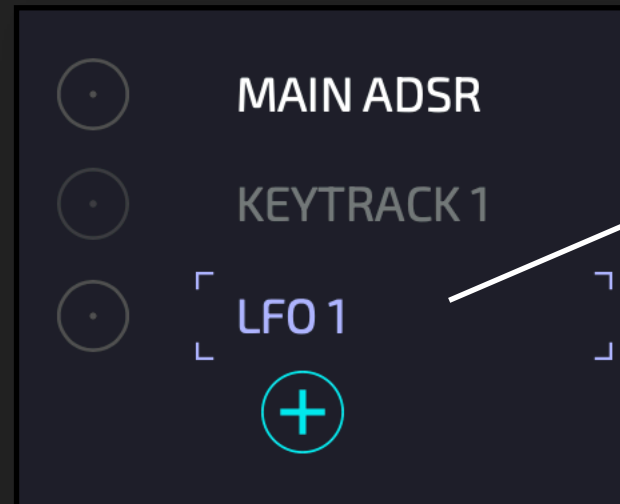⚛ TIP

When holding SHIFT you can fine-tune values.

Double click resets the parameter to its default value.

The modulation sources are listed in the right and left sidebar of MYTH.
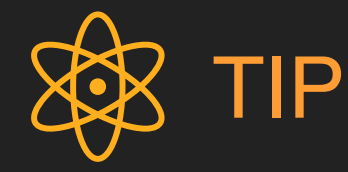
You can click + to add a new modulator.

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

MODULATION SOURCES

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

MAIN ADSR

KEYTRACK 1

LFO 1

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

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.

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

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

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

◉ ≡ AMT

LFO 1   BPM 120   ▮   RETRIG   BIPOLAR   SNAP
    ↔ ↕   SYNC   2 BAR   LOOP   POLY   8

AMT

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.

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.

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

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.

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

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.

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.

AMT simply scales the amplitude of the signal.

MODULATION: MATH and KEYTRACK
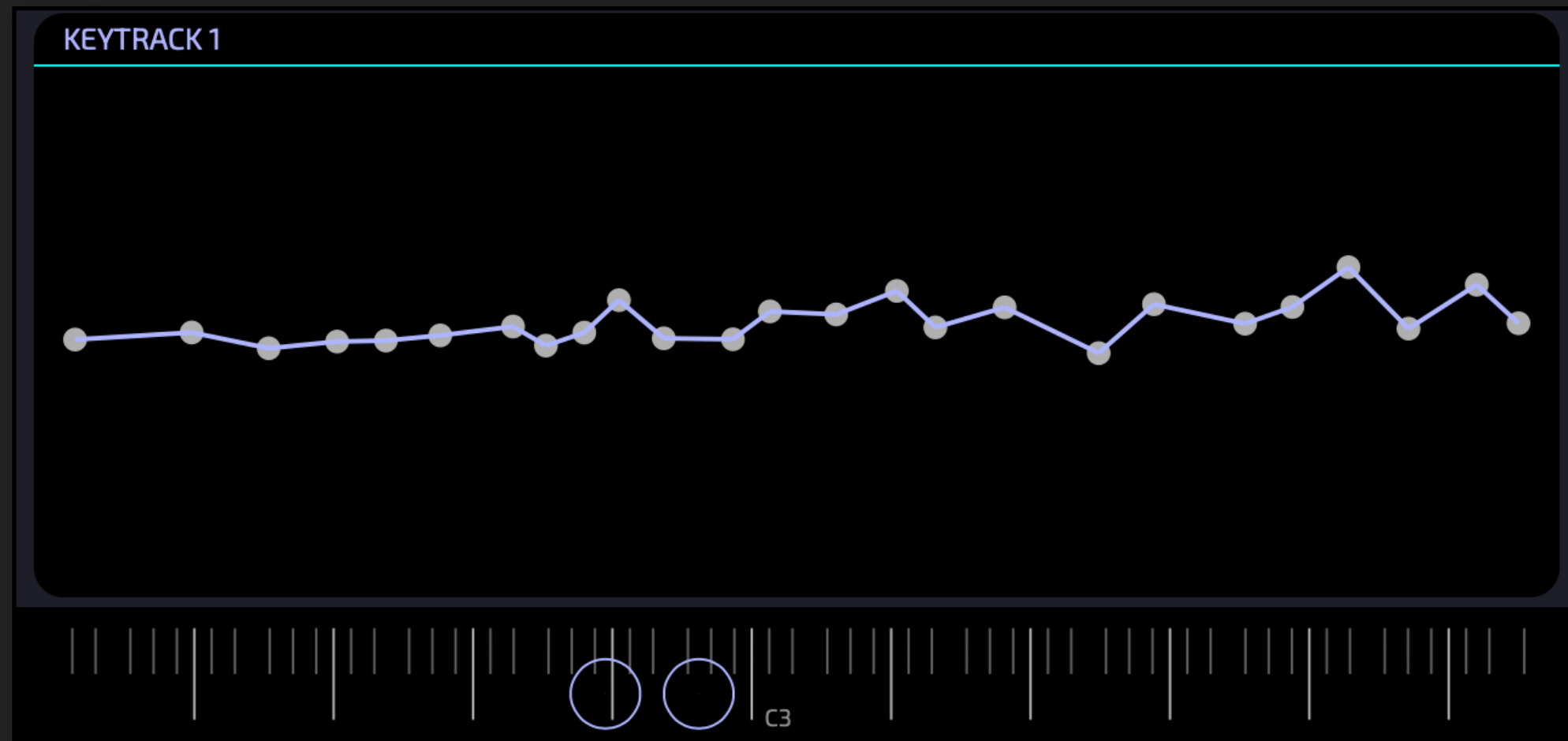
KEYTRACK 1

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

MATH 1

≡CRVE   ≡JIT

RATE

INPUT

CURVE

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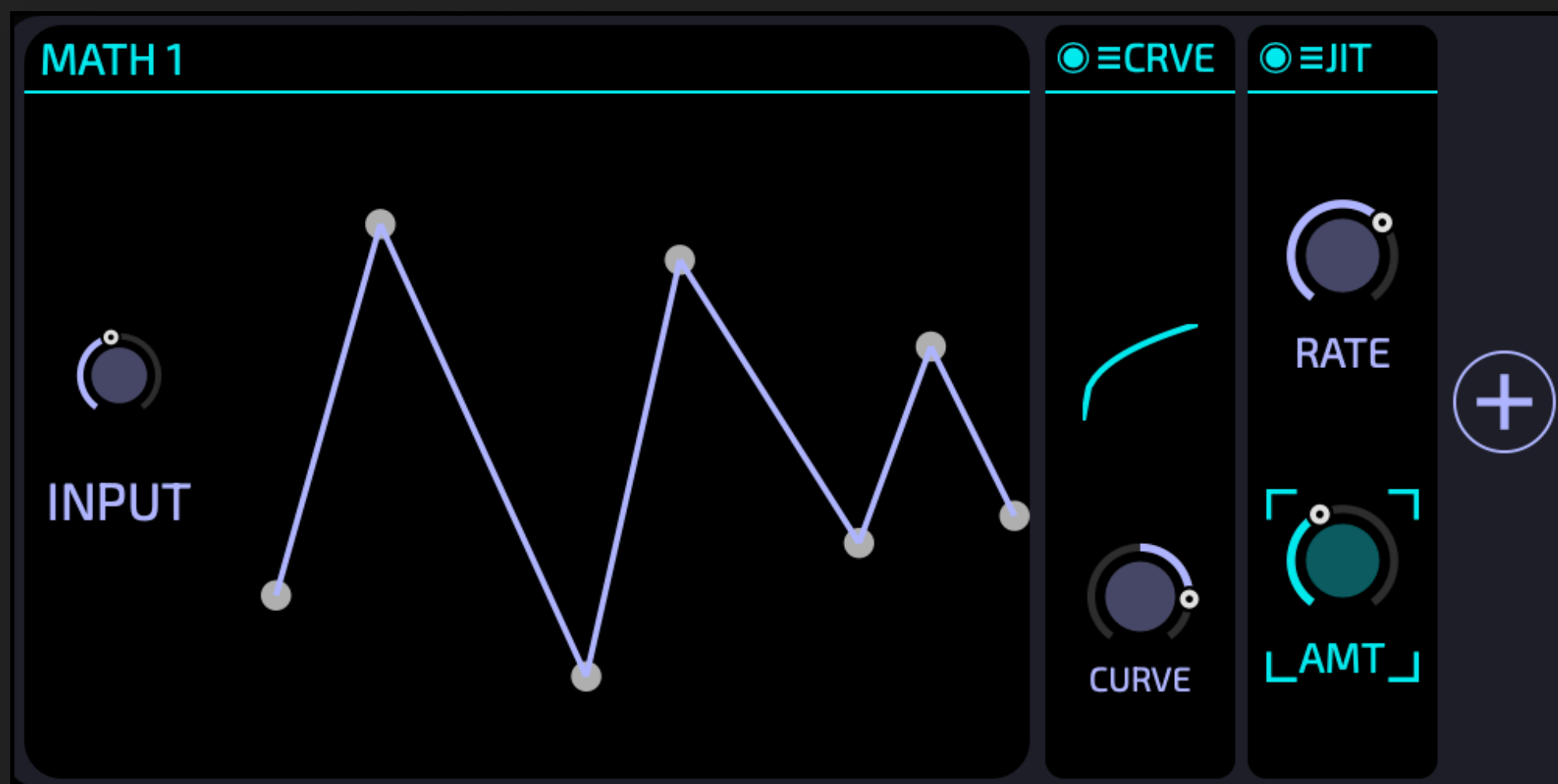
MATH has one input dial. Its value is then mapped with a curve and afterwards you can add modulation effects.

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

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.

REMOVE	MOD SOURCE ▲	DEPTH	PARAM	SECTION	MODULE
✕	E 2	◕	STRING	IRIS1	
✕	E 2	◑	DEPTH	OSC1	MELLOW 1
✕	E 3	◔	SYNC	IRIS1	
✕	LFO 1	◑	POS	IRIS1	
✕	LFO 2	◑	CUTOFF	OSC1	LPF 1
✕	LFO 2	◔	POLE	OSC1	MELLOW 1

⊙ ARP
⊙ OSC 1
⊙ OSC 2
⊙ FILTER
⊙ FX 1
⊙ FX 2
MOD
BROWSE

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.

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.

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.

LPF

◎ ≡ LPF

RESO   TRACK

CUTOFF

SIMPLE

◎ ≡ K-35

DRIVE   TRACK

CUTOFF   RESO

◎ ≡ MULTI FIL

OFFSET   TRACK

PARALLEL

CUTOFF   RESO

LP 12

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.

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.

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

⚛ TIP

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

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".

Click here to train the filterbank to a specific sample.

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

MODAL
REDUX   PITCH+9
STEREO
RESO   INHARM
OVERTONES

RESO
PITCH-10   TRACK
RESO   INHARM
AMT
OVERTONES

DEFAULT
CHOOSE WAV ...
AFRICA
AMBIENT
CRYSTAL_GLASS
GLOCK
HANDPAN

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.

◉ ☰ WAVE

DETUNE   SPREAD

UNI-3   OCT
          RAND

MIX   PM

SINE   OCT +1

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.

COMB
DAMP HARM
FB PITCH
AMT
PHYSIS

VOWEL
AEIOUA CHAR
VOW

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.

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.

Simply the amount of the effect applied.

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.

⚛ TIP

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

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.

⊙≡ CLOUDS
SIZE   SPACE
EARLY   LUSH
WET

⊙≡ RVRB
WIDTH   DAMP
SIZE
WET

⊙≡ SHIMMER
SIZE   SHIFT
DARK   DRUNK
WET

MODULE: LOOPHOLE

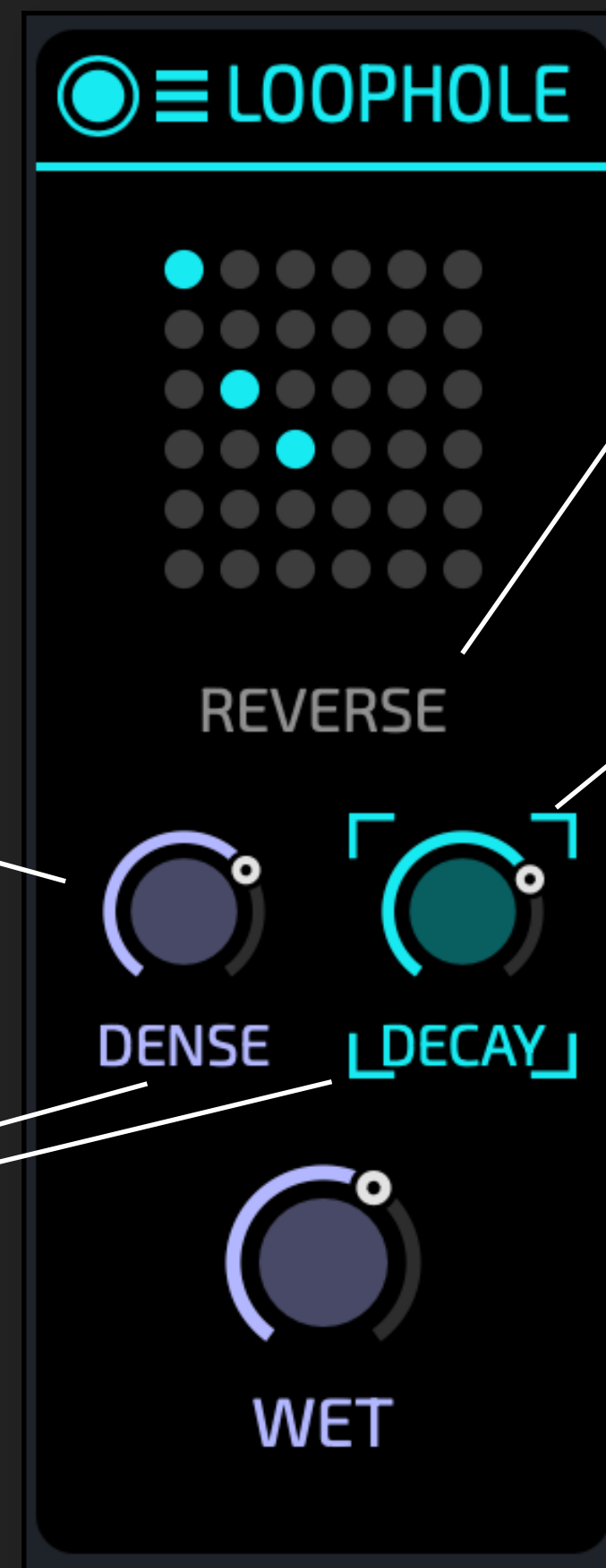LOOPHOLE consists of six parallel micro-loopers with incommensurable delay times.

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.

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.

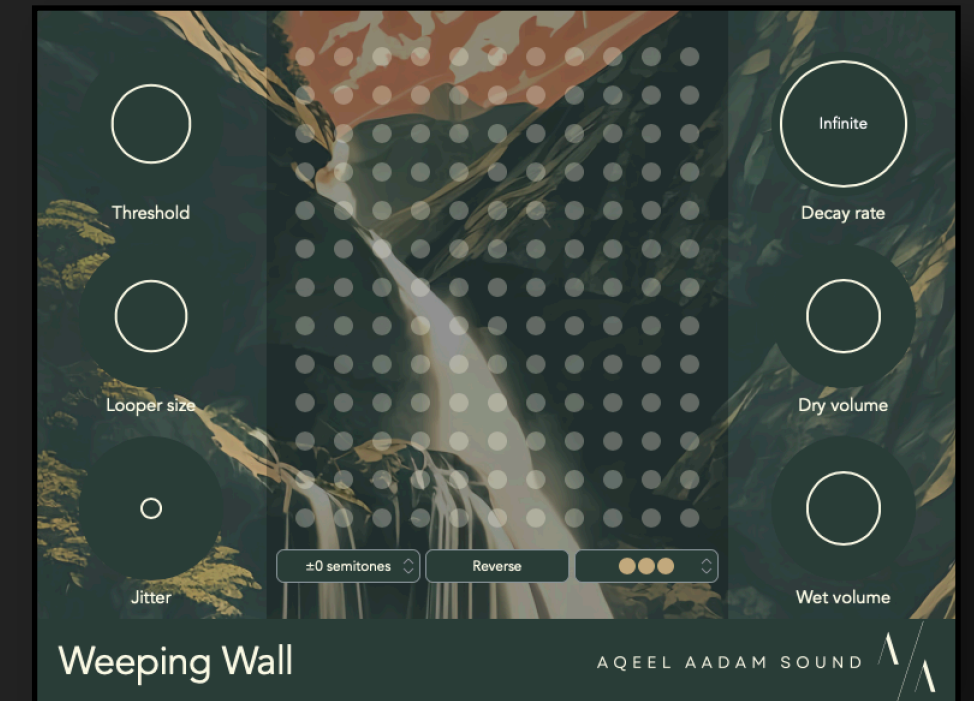Activate for REVERSE playback.

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"

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.

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

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

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.

Simply the amount of the effect applied.

⊙≡ GRAINS

GLITT   TUNE

JIT   CALM

WET

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.

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.

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.

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)

◉ ≡ ORBIT

RATIO   FLUX

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.

CHAR

PARABEL

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.
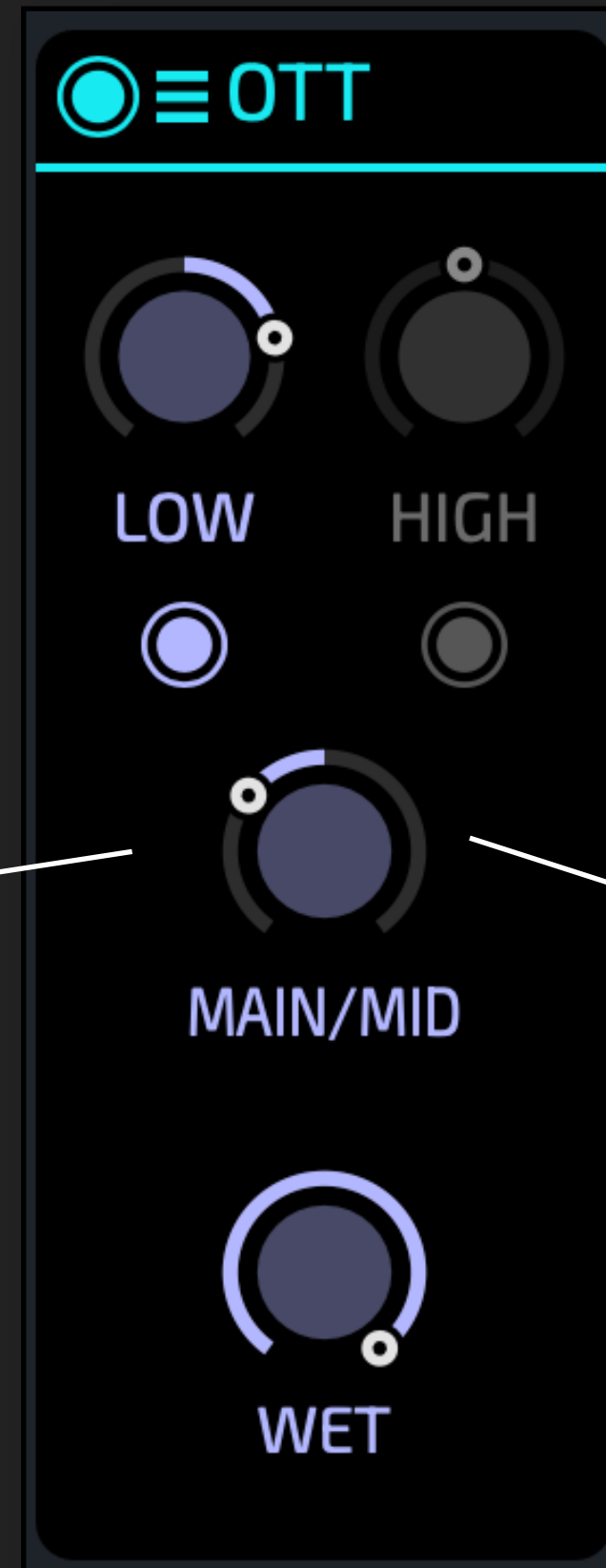
MODULE: OTT

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.
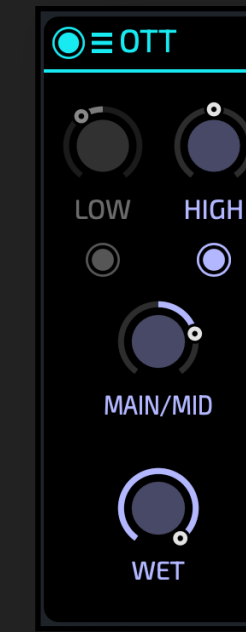
MAIN/MID applies to the entire frequency range.

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.

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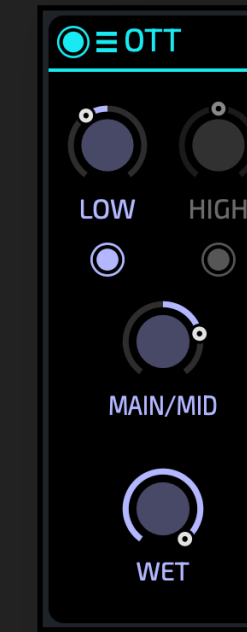
Turned to the RIGHT this is "normal" downwards compression: loud signals are reduced to compress the signal. Gives punch.

⚡ 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.

◉ ☰ FM

LFO   SPREAD

AMT

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.

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.

TIP

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

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

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.

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

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

RM

RATIO   FLUX

AMT

BELL

F-SHIFT

LFO

BPM 120 SYNC

1/4

TRANS   TUNE

QUANT

WET

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.

⊙≡ AM

RATIO   HARM

AMT

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.

MODULES for Saturation / Distortion

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

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.

⊙ ≡ NOISIFY

PERLIN

DARK   BRIGHT

WET

⊙ ≡ ASYM

ASYM

DRIVE

⊙ ≡ CRUSH

AMP   PHASE

WET

⊙ ≡ SATURAT

DRIVE

WARM

ATT

WET

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.

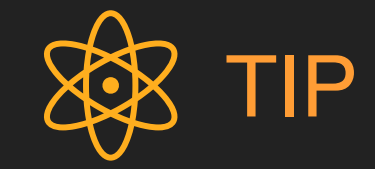If you are looking for something subtle, you better to look elsewhere.

⚛ 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 "lunetta 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.

⦿ ≡ ATARI PUNK

PUNK CONSOLE

ATARI

WET

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.

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

Choose how wild you want to go.

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.

◉≡ TRANS

◉≡ OSC 1

TUNE   OCT+1

WET

OCT

TRANS+8

QUANT

FIX C3

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

BACK⟵TO THE FM

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

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.

◉≡ BTTF

BIFF   **FLUX**

HEAVY   **McFLY**

WET

HEAVY controls the amount of FM-modulation of the incoming signal. Low values sound like a vibrato.
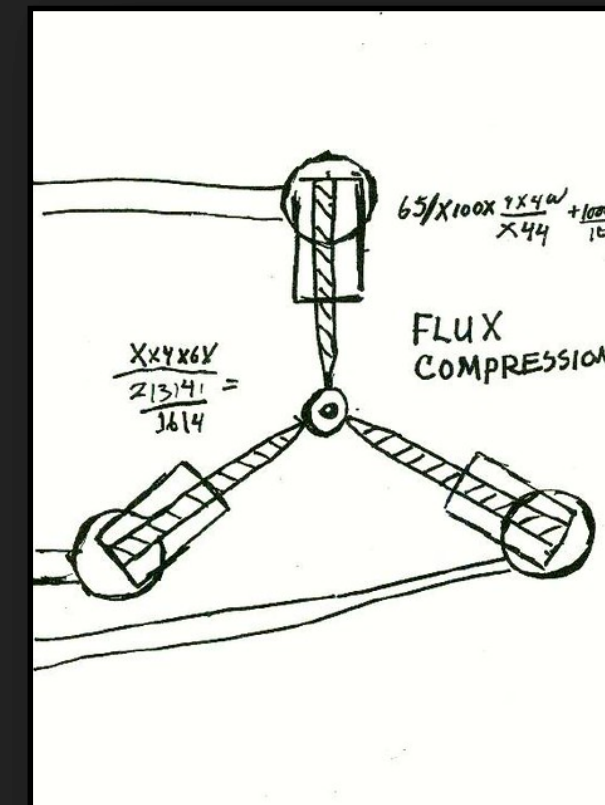
McFLY works like the ratio in classical FM, but it does not create irrational frequencies in-between, giving a more musical sweep. Works great when modulated, for example with a fast ADSR.

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.

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.

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.

◉ ≡ GLURP

GLURP   GLORP

SPILL

WET

The GLURPY-GLORP is now meticulously modelled 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!

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

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.

⚛ 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.

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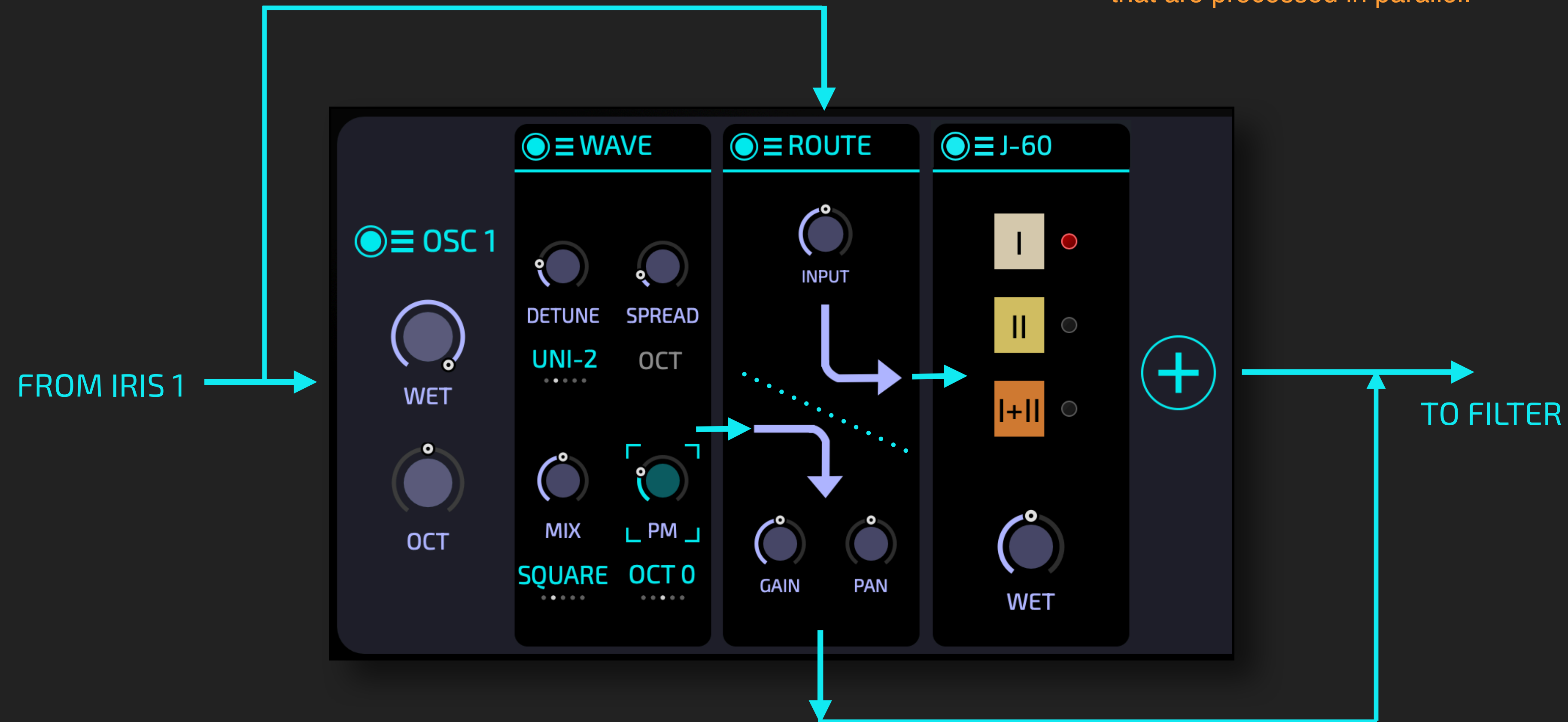
In the example:
The WAVE module goes into the ROUTE, from there the signal is directed to the output.

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.

FROM IRIS 1

TO FILTER

MONO MODE

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

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

⚛ TIP

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

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.

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!

⚡ 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.

< ☰ >
BROWSE

ARP ❄
OSC 1 ❄
OSC 2 ❄
FILTER ❄
FX 1 ❄
FX 2 ❄
MOD ❄

FREEZE
< ☰ >
BROWSE

★ GRITTLE MAN
☆ HAIRMAID
☆ HEAVY LOFI
☆ HORNETIC GALAXY
☆ HORTABLE
★ HYPERION
☆ INFINITY
☆ INIT
☆ INITSUPER COOL ARP RESO
★ INVASION
☆ KICK DRUM
☆ LEAD BASS

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.

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.

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

Click to change the polyphony for the current preset.

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.

⬛ MYTH 0.991

≡ SETUP   OSMOSE*
MASTER   440
GLIDE   12
PB   2
CPU   ECO

POLY 24

PANIC!

OUT   LIM   -6 dB

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

PRESETS & PACKS

USER PRESETS	›
FACTORY	›
DATABROTH CREATURES	›
SPEKTRALISK PLUTARIS	›
YULIYOLO FLOWERY	›
LOAD PRESET ...	
LOAD INIT PRESET	
MAKE CURRENT PATCH THE INIT PRESET	
SAVE	
SAVE PRESET AS ...	
INSTALL PACK ...	
CREATE PACK ...	
● AUTOSCAN FOR PACKS AT PLUGIN START	

⚛ 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.

.MythPack

DROP TO INSTALL PACK

YuliYolo.MythPack

⚛ 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.
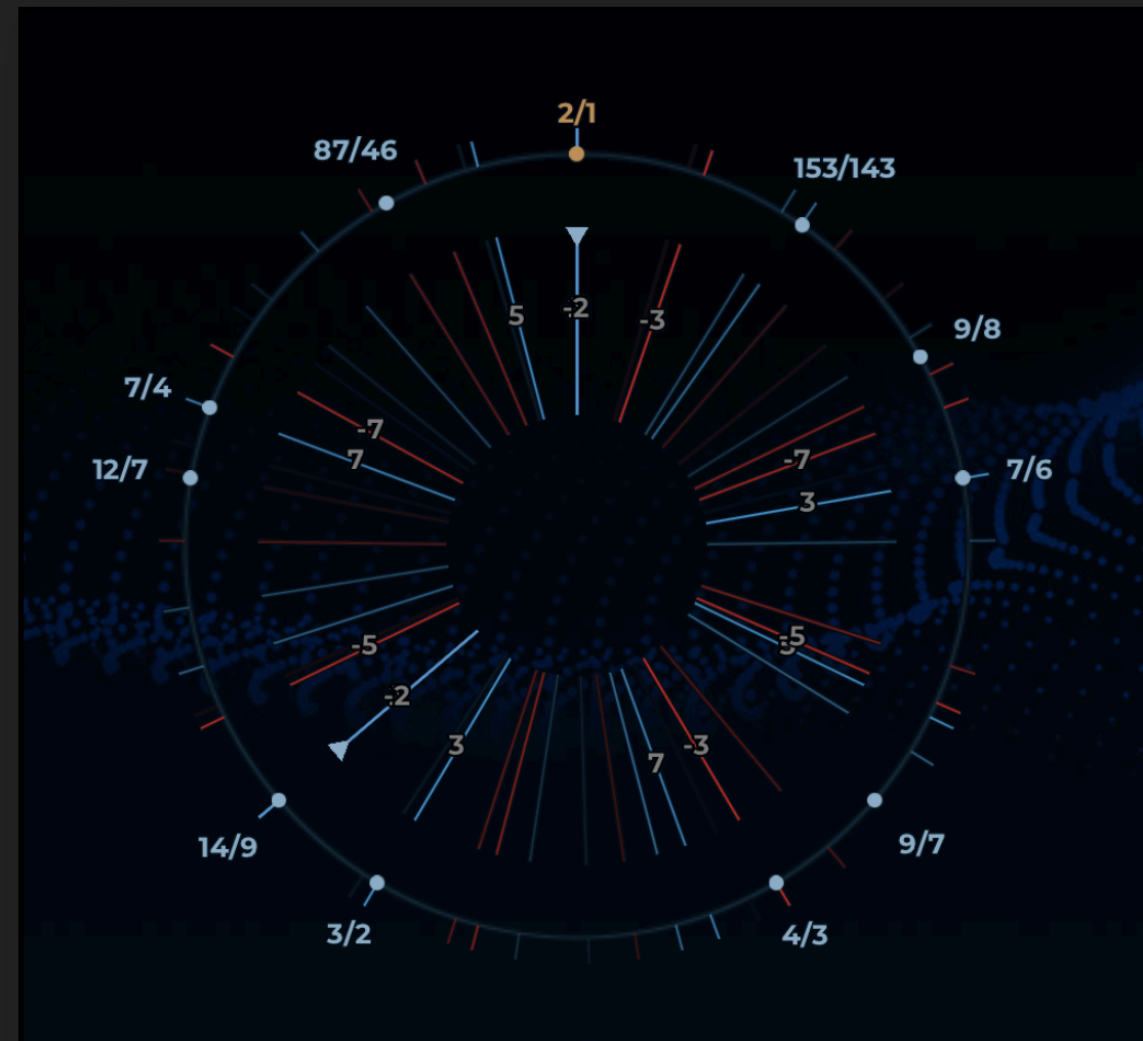
You can also retune MYTH with MPE pitch bend, typically generated by a plugin like Entonal Studio or Abletons Microtuner. Make sure to load MYTH as an MPE instrument.
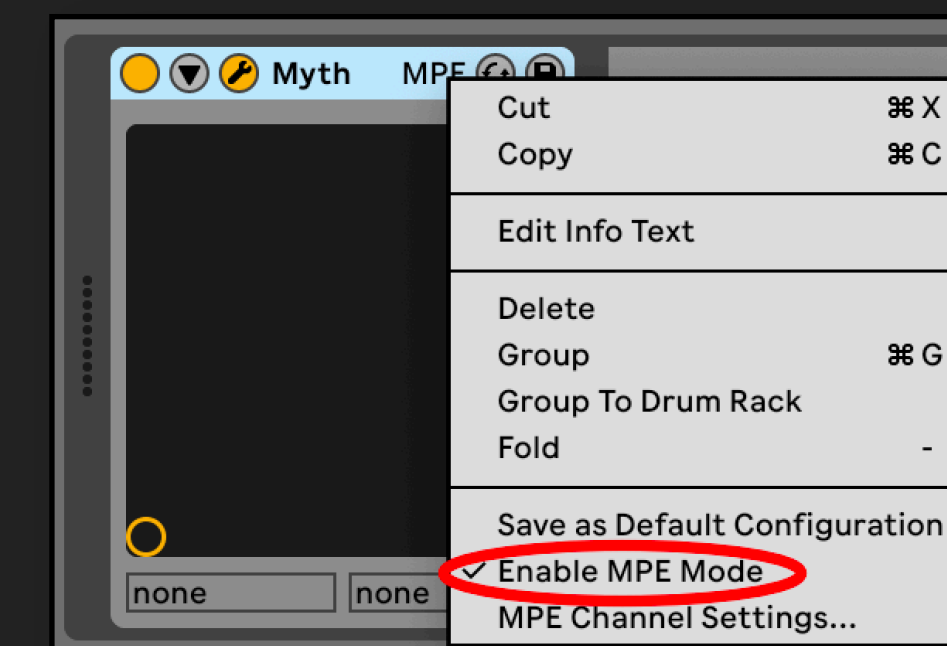
Explore different tunings with MTS-ESP

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.
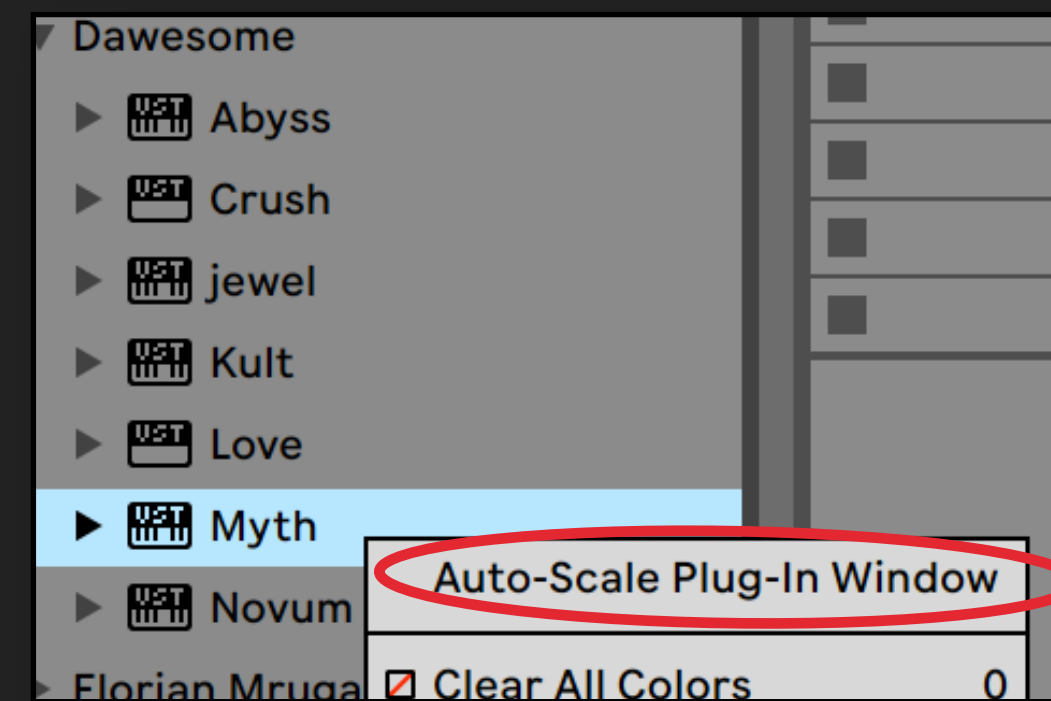
FAQ / Troubleshooting

Q: Every few minutes there is annoying noise - I thought this had a 90 day unconstrained demo period?

A: You need to start your 90 day trial period. To do so, just click on START TRIAL and enter your tracktion.com user credentials. The free trial is unconstrained for the entire 90 days - no one should purchase MYTH without being convinced about it!
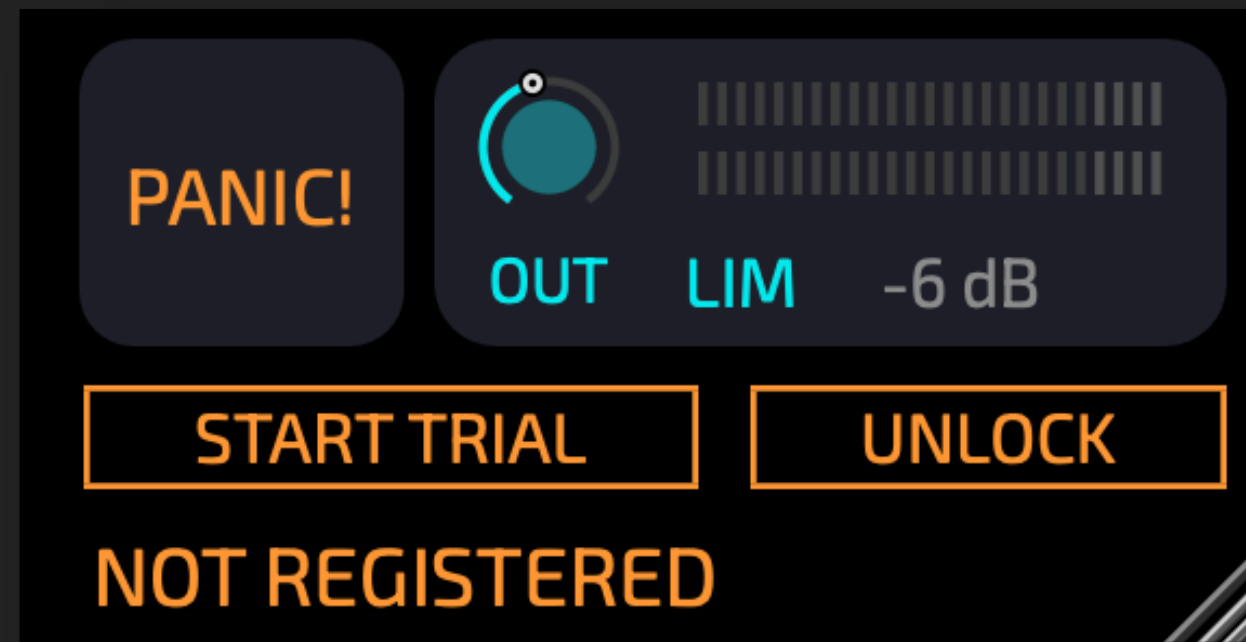
Q: The UI looks pixelated / distorted

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: 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.

For Pro Tools users: plugins come in various formats; the most common are VST, VST3 (and AU on Mac) - these are the industry standard. Pro Tools has a proprietary plugin format and is not able to host VST or AU plugins. MYTH is available only as VST3 and AU. But there is a workaround: you can use a wrapper plugin. There are two that I can recommend:

‣ KushView Element - this one is even free

‣ BlueCatAudio Patchwork

You load the wrapper Plugin in Pro Tools, and then you insert MYTH in the wrapper - it is simple and works as if you had opened MYTH in Pro Tools itself. The advantage is: there are many plugins on the market that are available only as VST or AU - with this wrapper you can use them all in Pro Tools.

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.

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

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
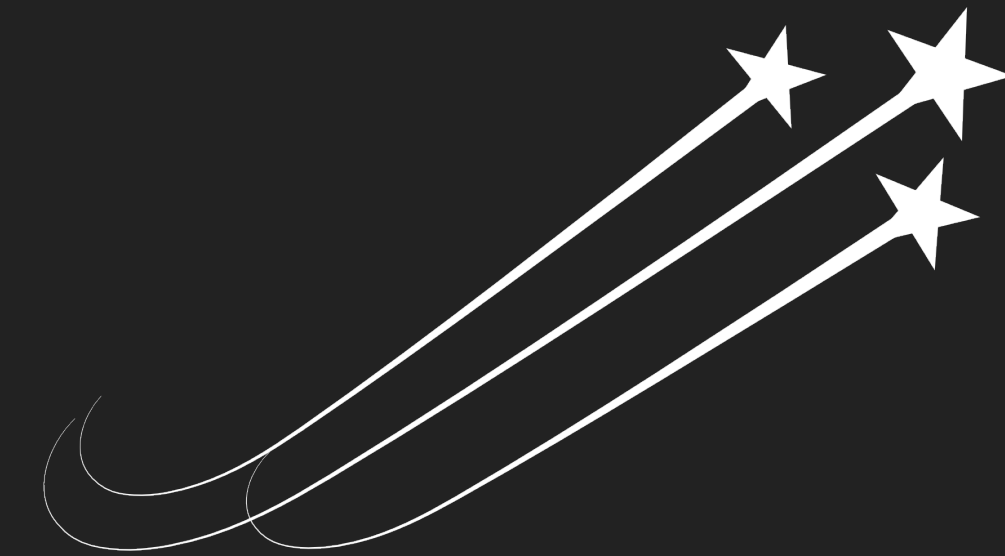lifelong passion for synthesisers.

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**

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

⚛ 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.

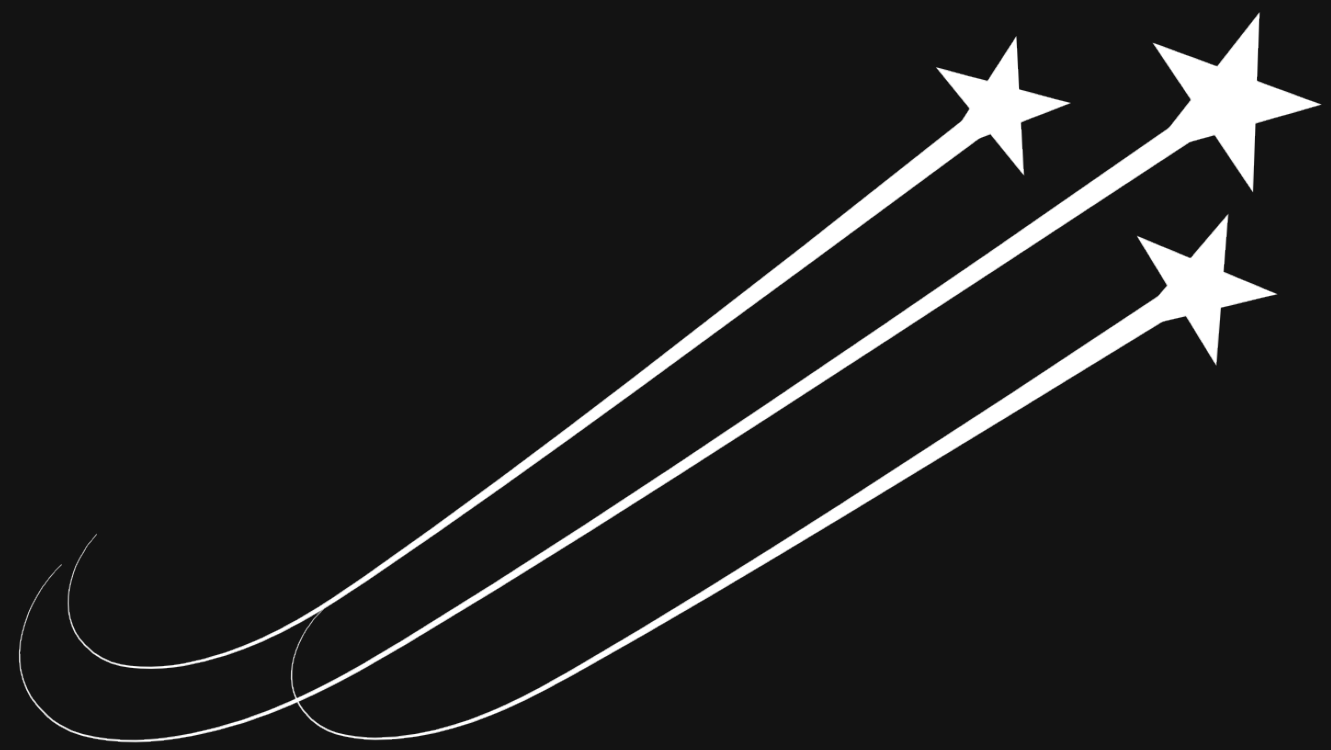Please support my work by spreading the word!

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...
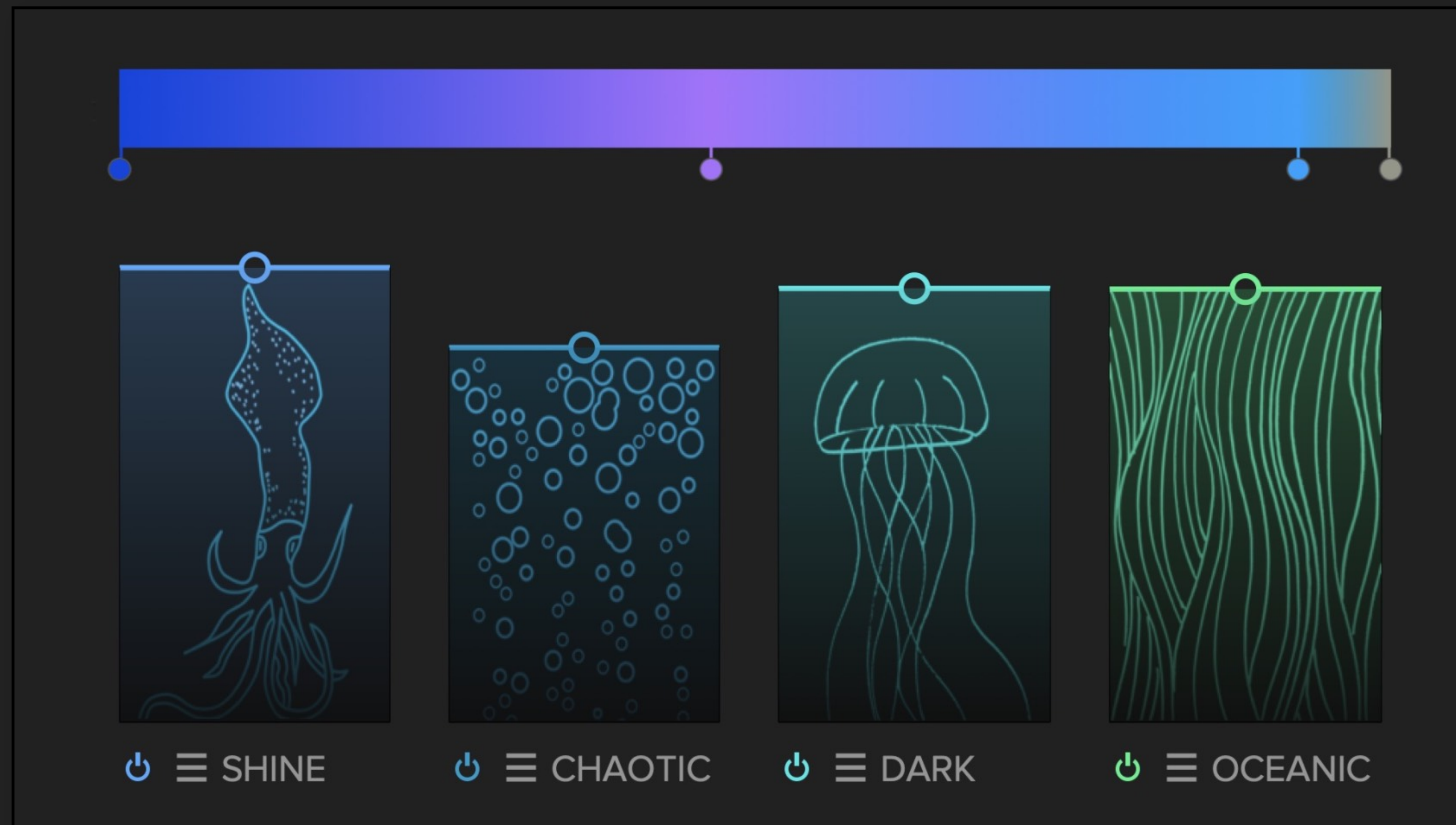
Invitation Link: <u>Dawesome Village</u>