

Gothica

Sounds for the KORG WAVESTATION EX, SR and AD series

Programmed by Brian Cowell.
Copyright 2000



INTRODUCTION: This soundset was originally intended to be a "commercial" package. Due to my heavy schedule, I was never able to truly finish programming it. So rather than see the sounds go to waste, I've done the next best thing. Release them *free* so the WAVESTATION community can make use of them. I hope you enjoy them as much as I enjoyed programming them. Brian Cowell (14th November, 2000)

GOTHICA: My intention was to create sounds for the WAVESTATION around a central theme. While messing around with some wave-sequences, I thought to myself: "What is missing from this machine?". Then it hit me.

The KORG WAVESTATION was missing some truly *dark* and *gothic* sounds.

So I set out to program around a central theme. While the sounds would be "gothic" in nature, it seemed only natural that the name of the soundset be associated around it. Therefore, the name GOTHICA was born.

GOTHICA: The Performances

00 | EP-movie : A nice little wave-sequence that would fit nicely into the introduction of a mystery film when the introductory credits are showing. The use of "aftertouch" adds ambience to the sound via delay lines. Using the MOD PEDAL will cut the filter in the sequence making it duller. The MOD WHEEL will add a very slight amount of vibrato onto the sound.

01 | Saviour..... : This is a sound that makes you feel like "something strange is going on". The wavesequence adds the "chill" factor from C5 to the lower regions of the keyboard. The string/vox sound is layered all the way across the keyboard. It makes particular good use of the upper region (above the C5 key) by making the sound very eerie to listen to. Try squeezing the keys (aftertouch) to get a wobblier sound. The MOD WHEEL will add ambience and make the sound slightly louder.

02 | Haunted House : You can't have gothic sounds and not have a scary voice to use in a pad. The use of a *flanger* effect slowly makes this sound that much stranger. To top it off, aftertouch will raise the pitch of the voice. So make sure you squeeze the keys slowly to get the right effect. The joystick may be used to cross between the randomish percussion wavesequence and that of the vox sound.

03 | NoizeScape : I'm sure if somebody like JOHN CARPENTER was to do actually make a film like "The Fog" in this day and age, he would look at maybe using a sound like this. The key to play something like this is to hit a note(s) and hold it while playing a quick broken arpeggio with the right hand. Then again, you could go for a massive chord and hold it. This sound will "drown" in reverb if you use the MOD WHEEL.

04 | Apparition : I had around a dozen names for this sound. This was what I thought would best describe it. It is an organ sound that has vibrato in it, which will accelerate with use of the MOD WHEEL. It's a nice sounding organ as it has a vox element built into it, and further use of the joystick allows vector synthesis effects be applied to it. To get away from the standard "organ" waveforms in the WAVESTATION, I plucked out VS35. Try it and see what you think.

05 | Illumination : With "Illumination", I went looking for a rhythmic feel that gave the feeling of urgency without being overpowering. An element of seemingly random hits was also needed so it wouldn't become boring to the ear quickly. I think I got it right with this sound. My favorite way of playing this sound is to hit the C2, C3 and C6 keys and just let the sound go on its own way. Use of the MOD WHEEL will "scatter" the sound a little while aftertouch will filter the "tick/tack" effect.

06 | Scary Room : There is nothing more horrific than the dark and empty room in horror films. To try to capture this sort of feel, I squeezed the whole piano sound of the WAVESTATION into 61 keys. This crushing effect on the piano detunes the hell out of the keys. This sound can be played in many ways, but the basic idea is to play quick random notes on the "black" keys while holding one of the lower ones. The *multi-tap* effect and the piano detuning are what make it weird. Use the MOD-WHEEL to decrease the effect of the *multi-tap*.

07 | Heaven's Gate : Things cannot always be doom and gloom. There always has to be that element of hope and sense of good when doing sounds like this. "Heaven's Gate" was created to accomplish this by careful use of a pad sound. It has an organ/bell sound that uses a clav *multi-tap* effect. The MOD WHEEL controls the depth of the effect. Vector synthesis is also used in which my favorite position is to have the joystick at the "C".

08 | Night Chase : This sound came about after I was looking to expand on the "EP-movie" Performance. The best candidate was to combine it with the "Illumination" performance and see what came of it. Surprisingly, it came out a lot better than I expected. The sound captures a double rhythmic quality which gives the: "Run as much as you want, I'm gonna get you" type feel. The MOD WHEEL doubles up on the "ticking" sound. Applying aftertouch to the keys will help filter out the "ticking" which gives you a feel of "sustained" movement.

09 | Infernal : I had originally titled this sound "Welcome to Hell". However, for some reason it really didn't fit, as I thought it should be a lot more dramatic to have a name like that. This sound still has an "evil presence" about it though. My way of playing this sound is to hit F#2 and let it evolve followed by playing the "piano" F#5 and F#6 keys. It's very strange stuff. Make sure you use the joystick. The MOD WHEEL changes the sound altogether by mutating the pitches, which gives it a totally different texture.

10 | Run now ! : A nice sound for when you are being chased by a guy in a hockey mask through the forrest. The MOD WHEEL affects the *phasing* behavior on the sound. I originally had the *stereo comp/limiter* in FX2, but chose the *phasing* effect instead. I would recommend using this sound with a pad from another synthesizer and totally dump the "Softwave" PATCH altogether. I padded it up with my Kurzweil K2000 and got some excellent results.

11 | Alchemy : This organ/wave-sequence pad takes on epic proportions when you use the MOD WHEEL. The sound gets some nice reverb and a sense of space. Aftertouch will totally filter out the wave-sequence if pressed hard enough. Using the joystick allows you to cycle between choosing a string or organ sound.

12 | Spawn : Now here is a great sound that will remind you of your favorite "B" grade 1980's flick. Lots of weird stuff will pop into your mind. It's a bit of a "one key wonder" type of sound to me. I hit F#2 and let it go for ages. The overall volume level will improve with the MOD WHEEL. I found some strange artifacting being introduced into the texture of the sound at G5, so this may be something you might like to explore.

13 | Revelation : I wanted to create a very "ethereal/heavenly" type of sound that came across as a "sense of wonder". The fading in/out of the voice itself gives it that texture. Movement of the MOD WHEEL will give the ambient reverb on the sound. Of particular interest with this sound is how well the upper registers of the keyboard. Playing the lower end is great also. Take particular note of the bell type hit that makes the sound very peaceful.

14 | Immortal : This is another great introduction type of sound that would be great at the start of a film. Gothic type organ mixed with a piano/string/percussive wave-sequence makes good fodder for soundtrack writers. The MOD WHEEL kills the ambience somewhat and you will be living on the *mono-delays*. The vector synthesis joystick in the "A" position removes the organ part and makes it into a string sound.

15 | Ghoulish : Now this will send a shiver down your spine. Listen to the vox on this voice and you will want to sleep with the lights on! Carefully applying aftertouch slowly will see the voice raise and fall in an eerie manner. The MOD WHEEL will make the sound come up at you. Move the vector joystick around (especially in between the "C" and "D" positions) and the zombies will love you. In addition, the dog will bark at you!

16 | Gothic Grave : This is not supposed to be musically perfect. Its an effect really. Something that you write a score around. I probably should have programmed it to be mono sounding, but I thought it would have spoiled it for people who wanted to use other notes. The MOD WHEEL will give the sense of "space" around the sound. The joystick allows you to cycle around between an organ/string. I think I also would have liked to slowed down the wave-sequencing and added more gaps in between them, but this would have affected every PATCH. It is one of the limitations of the WAVESTATION I do not like.

17 | Nightfall : Just jump in straight away and hold down the G2, C3, G3 and C5 notes and you will see what I mean with this sound. It just sits there waiting for the sun to go down. The *pitch-shifter* gives a "ghoulish" effect on the sound at the sacrifice of it being musically out of tune. Move the joystick between the "A" and "B" positions to hear just a voxy effect. In between "B" and "D" will bring the ticking sound into affect. Move the MOD WHEEL to bring the sound to the foreground.

18 | The Beholder : Sometimes a pad sound is not needed to give a real creepy effect. This sound uses silence to keep you on your toes. By using a good spaced out wave-sequence, you can create a gothic ambient effect. I like to play this sound using the C6 key and moving the MOD WHEEL up. The C3 and C2 keys sound good with the MOD WHEEL turned down. Experiment and see what works best for you.

19 | Invasion March : I'm going to have to teach you to play this sound correctly.☺ Press the D#2 key and D#3 keys together and hold them for at least 15 seconds. The sound starts of a bit muddy, but the *multi-tapping* soon synchronizes itself up and sounds good. The keyboard is split, so you can hold notes on the bottom end and play a good string sound at C5 and above. Make sure you move the vector joystick to in between the "B" and "D" positions to move the "march" to a "halt".

20 | Organ Relic : A truly good "gothic" organ will have a good eerie type vox attached to it. I put the vox on the lower end of the keyboard allowing the high ranges to swirl somewhat in the slow *rotary speaker* simulation. By using the vector synthesis joystick, you can control or mix what you like with the organ. Positions C-D are the vox/organ combination, while positions A-B add a percussive sequence. The use of aftertouch will affect the pitch of the voice. The MOD WHEEL is used to make the *early reflections* effect a little deeper. It sort of "holds" onto the sound a little longer.

21 | Prophetic : This is a nice string pad type sound that if held, will play itself. A percussive element is added that jumps in now and again for a spooky type effect. The MOD WHEEL is programmed to totally "kill" the multi-tapping effect of the percussive sequence. Probably the most outstanding thing about this performance is that it gives ideas that pop into your mind. The swirling *phasor* effect is slowed down so that it helps the string pad to give that "evolving" impression.

22 | Scare-Crow : This dramatic sound is achieved by utilizing the WAVESTATION's extreme panning positions. Busses A, B, C, D are used. There is nothing straight down the center of the mix. Its also a heavy vector synthesis performer. Positions A-B are the heavy percussion parts of the sequence. Aftertouch pressed now and again will help to make the vox sound brighter. The MOD WHEEL will help the sound "wobble" a bit and make it unstable. Suitable for when a guy is chasing you with a chainsaw through a cornfield.



SoUnDEnGiNe.com

The following sounds are developed for the KORG WAVESTATION and are available in SYSEX format. Price is \$US29.95

Synthesizer Textures : Keyboard Magazine said: "The Synthesizer Textures disk contains quite a varied bunch of emulations of other synths, not just the inevitable D-50 and M1 but OB-8, SY22, and such oddities as a Korg MS20 bass and a piano/string layer inspired by the Elka Rhapsody! ...overall, these sounds are adaptable to everyday musical contexts ..." Feb. 1991. This set adds the character of the rest of the world's synths to the Wavestation! From the sounds used by older bands like Tangerine Dream (the Elka Rhapsody sound will put TD fans into ecstasy) to the other monsters like the M1 and D-50. Metallic, evolving PPG sounds are here, as well as complex multipart modular synth emulations. This is the sound of all synths!

The Bass Station : "If you ever needed a synth-bass sound, it's probably in this bank. Electronic basses that you may have heard on the M1, Yamaha SY stuff, and on classic Moogs can all be found here. There's also some really cool metallic-hit sounding basses here. The synth-basses in this bank are just about the fattest ones you've ever heard..." Four Checks out of five, Korg Connection, July/August 1991. This is a collection of synthetic bass sounds. Killer bass sounds. From MOOG emulations, PPG wavetables, modern dance sounds, and techno effects to smooth electric sounds, this is an excellent set that taps the WS's huge bottom end. Fat and serious!

Super Vocoder

: This A/D bank makes use of the built-in effects and analog inputs to allow the user access to new and useful sonic potential. Namely, the new vocoder effects algorithms. Simply insert a microphone or an effects send from your console into the rear panel Input 1. Set the rear panel levels to avoid distortion. Now you may use your vocal or musical signals to shape the timbre (or "tone"; an understatement) of the Wavestation's internal signals. There are also provisions for the input to be vocoded by the WS's signals, and for Input 1 to vocode signals coming through Input 2. A few patches are also used as non-vocoding effects, such as pitch shifting for vocals, stereo detuning, metallic flanging, and distortion effects. Any other signal can be used here, and probably will.

Pop Rock

: Interpretations of Pop and Rock sounds specially voiced for the Wavestation A/D. Musicians will find the staples such as acoustic pianos and variations, basses, horns, organs, and strings, along with sax and splits and layers. Digital synth sounds add the modern touch! They are designed to be useful and instantly understood by the user, with the sound's name revealing any "hidden" performance feature, such as splits, velocity-switching, etc.

=====

**Make sure you checkout the CD-ROM's programmed by
Brian Cowell at SoUnDEnGiNe.com**

<http://www.soundengine.com>