

Robert Wittek (RW) Sound List 0-50 for Solaris

Note: many of these use the joystick to manipulate things, and were programmed with the joystick in its middle position. So, please try to keep it in that position when first listening to these programs, since the initial joystick position is currently not stored in the program.

0 Quantum

A crazy wavetable example where the Solaris can show its potential. Enormous range on wavetables influenced by aftertouch and joystick, combined with extreme modulations by wheel and ribbon controller. Useful for crazy leads, but also for basic layering. But use the patch carefully; it is very expressive. And use the the old trick of reducing the release time of envelope 6 to about 100 to 200ms, and use the arpeggiator. A new sound welcomes you.

1 Contact!

An aggressive pad sound with a wide range of wavetables. It reacts extremely if you use aftertouch for your individual performance, but it's worth it to express the sound.

12 Vertigo

Some formats modulated by sequences. The modulation wheel thins it out to a completely different sequence. Reduce the release on envelope 6 to get a short attack and more pulsating sequence.

3 Avalon

A massive wavetable sound, again with long release. If you repeat a slowly played sequence of notes, you can hear the LFO influence the brightness and waveforms in a little bit of a "mystical" way. The modulation wheel accelerates different variations, and makes it more experimental (same as the ribbon controller does).

4 Dungeon

Don't feel like you're in the dungeon when you perform this sound! With the modulation wheel, you can even try to catch a little feeling of Vangelis, when you trigger with single notes. Aftertouch and joystick brings you alternative formants of the vocal sound, and the ribbon controller turns it into something that sounds like torture in dungeon. Don't hurt yourself!

5 Metropolis

This sound can be played like a plucked instrument. In the release time, you can hear lots of detail of the wavetables. Solaris at his best! So take care not playing too many notes at the same time, which maybe could kill these details. Try to check out the joystick to find out more interesting details of the wavetables of Metropolis.

6 Akropolis

An expressive, slowly played lead sound. Aftertouch and modulation wheel opens up the possibility for individual expression of your solo performance. Put a beard on, look serious, and don't smile and play the sound with passion - then you get a clue which musician you might be - and maybe one day it will bring you an Oscar! Good for soundtracks and slowly played electronic lead sounds.

7 Time

Bright sound with hard attack. Played also like a plucked instrument. The modulation wheel turns it from a simple sound to a "phased experimental" character. Turn down the release time of envelope 6 and switch on the Arpeggiator. Result: a nice new patch for sequences. Also, check out the ribbon controller; you get crazy arpeggios!

8 Cyllene

The quint in the sound and the long release brings deepness and tension. The wavetables in this example are not aggressive like in the other patches. Play it like a slow lead sound. For a pad sound it's maybe a bit too bright, but you can reduce the cutoff of the different filters. If you turn down the release time of envelope 6, you can use it as a faster lead sound as well.

9 Kalyke

A blending of wavetables and Prophet VS waveforms with an aggressive foundation. Aftertouch opens the filter by quite a bit, so use it carefully. Try the same trick as before - turn down the release of envelope 6 to your liking, and you will get a nice sequence sound, especially in the lower octaves.

10 Contagion

A slow digital sequence in 100BPM, but sounds half speed because of the 1/8 Resolution. You can play as a layer with chords, but also as good bass sequence, especially when you activate the unison function. The joystick moves through the Shapes of the four oscillators.

11 Frame

A harsh sequence brings back some old 80's feeling. Check out the different parts and play a little bit around like Vince Clark. When you increase the release time of envelope 6, you get a more atmospheric sound. Try about 6 seconds and listen.

12 Gravitation

A digital arpeggio with a lot of details inside, and with a "romantic" touch. Joystick and modulation wheel offers you different variations of the color of the wavetables, like a painting. The aftertouch dampens it. Check also the other parts 3 and 4 to get new romantic arpeggios.

13 Eruption

A great analog pad sound which shows the other side of Solaris. It allows for expressive play with the aftertouch. Try also how the joystick influences the filter

characteristic and the sound's brightness. The patch asks for big chords – big cinema in mind. And it is useful for soundtracks or pads in the background.

14 Evolution

A good example of vector synthesis working together with the Prophet VS and wavetables waveforms. The result is an experimental pad sound. Again we can create funny sequences if we turn down the attack and release time of envelope 6 and activate the arpeggiator. It's always the same procedure producing such kind of sounds, with shorter release or even decay.

15 Icecube

Icecube is an experimental pad sound which can be also used as a lead sound with a short attack and long release. With a slower attack level for envelope 6 (about 1 second) you can create a softer pad with different wavetables in the sounds.

16 Exile

Again, one of those plucked patches with longer release. In this case, it is created only by using the Prophet VS waveforms, and realized with a hard attack. The modulation "disharmonics" are a little bit of the clean sound, changing it to an experimental one. Also in this sound it's worth a try to reduce the release on envelope 6 and use different arpeggiator figures.

17 Labyrinth

This is a little bit of a "mystical" sound. It can be played in piano style, but pay attention to the Delay FX rhythm and also the LFO 2 speed, which gives this sound a special rhythm character for performance – you can adjust these two parameters to your own speed skills. You can also "beam up" this sound by ribbon controller. Try and see where you land – but ask Scotty if it is allowed.

18 Farenheit

The first impression could be that it sounds a little bit simple in the beginning, but with the controllers, using them changes the character. Check it out. Also good to use for short chord stacks with long release for rock or pop songs.

19 Sphere

Sphere is played like a single plucked string sound with a long release. In these patches, you will find a lot of those kinds of sounds - imagine playing single harp or dulcimer notes where you hear the details of the release. This release needs time to develop, so keep some emptiness between triggering the keys. Aftertouch and modulation wheel influence the filter, while the joystick modulates the wavetables.

20 Sequenced

A simple sequence sound modulated by itself. You can manipulate the sequence with the aftertouch, Mod wheel, and joystick. The ribbon controller totally detunes the sequence. Perform it with different chords on the keyboard.

21 Lunaris 20sec

This vocal patch takes you through different formants. The mix of wavetables and Prophet VS waveforms can be modulated by aftertouch and joystick. You can play massive pads with a maximum 20 seconds decay. Then the sound escapes. If you increase the attack of envelope 6, you can create a smoother pad sound.

22 Arp on my side

This arpeggiator patch comes alive through varying the release. It reminds one a bit of an analogue feeling. You can trigger different chords on the keyboard. Here also adjust the BPM to your style. Try the joystick, and just listen to how the sequence changes.

23 Magnitude

It is not a "Laser Harp", but you can imitate the playing style with this 2 note 'unisono' sound (5 voices stacked on 2 notes each). It sounds a little bit like a 'sync' sound, even if there is no sync being used. Using the modulation wheel to damp down the filter brings extra expression. Let the release have enough space before triggering a new note. This raises the sound tension.

24 I'm not a Prophet

Just a little tribute to the old Prophet VS choir, even if it is not a 100% copy and an individual Solaris sound. With aftertouch, wheel and joystick you can modulate the cutoff and waveform. If you add Part 2, you get an extra choir with more digital dirtiness and modulated LFO.

25 Volcano

A vocal-type plucked sound. With the joystick you can make a funny ride through the Solaris wavetables. The aftertouch modulates some formants.

26 Underwater

A deep pad sound with soft phasing effect. Aftertouch and the wheel modulate the pad in a soft way, while the ribbon controller adds some extra disharmonic modulations. Give the sound time and space to develop its atmosphere, especially in the bass. In the upper octaves, you can use it as soft and slow lead sound for solos.

27 Vektorised

A pad sound built up by cold digital wavetables. Very expressive with different modulations. Be careful, the sound can unexpectedly change the waveform and also the style.

28 Nightshift

A plucked sound played in the rhythm of the Delay FX. You can adjust the Delay speed or switch it off. There is a special charm when you play soft arpeggios in the beat of delay, but also, make some arpeggio breaks to give the release some space. In the original sound, the higher octave loses the body of the sound. If you want to add some cutoff to the upper octave, you can also activate Part 4.

29 Mystique

A pad created by wavetables. The modulation wheel dampens the cutoff and the brightness of the sound. The joystick offers different wavetables and new aspects of the sound. Even though it's a pad, this sound should be played by max. 3 or 4 notes at the same time, because it develops into a complex sound structure with more notes.

30 One Parsec away

Only one parsec away is this unison lead sound, which can be used also for bass lines. The modulation wheel closes the filter. It is good to add your individual playing 'attitude'. The joystick is useful to get the different wavetables, and the ribbon controller adds 'disharmony' to the sound.

31 Neo

A cold digital disharmonic sound from outer space. The modulation influences the different harmonics of the sound, waveform and brightness. Give the release enough space. Our old trick again - turn the release of envelope 6 down between 200 and 500 milliseconds, activate the arpeggiator, and you get a cool, cold digital sequence.

32 Sirius

A digital 'disharmonic' organ sound made by the Prophet VS waveforms. Aftertouch and joystick modulate the vector synthesis. Ribbon controller 'disharmonizes' the sound. When you turn down the release time of envelope 6 to about 600 ms, you can imitate a harpsichord playing style, even though it's not a harpsichord sound at all.

33 Monument

Big 'disharmonic' pad sound with some filter sweeps. Aftertouch makes it more disharmonic, and the joystick modulates different LFOs and filters.

34 Vovager

Long releases through digital waveforms of the Solaris. Layering and aftertouch or joystick also manipulates the digital waveforms. When you close the modulation wheel, it turns it into a kind of funny lead synthesizer played in Vangelis style.

35 Babylon

A great digital plucked sound made by the wavetables. The modulation wheel turns it to a typical and classical PPG Sound. The joystick moves in the Wavetables.

36 VSvsVS

A great example shows what the Prophet VS waveforms are good for, and shows the character of the old classical synthesizer. Again a sound where the release has a lot expression, so played like a piano with breaks brings nice atmosphere.

37 Hyperborea

The waveforms are modulated by the sequences and create a rhythm pattern sound with delays. You have to adjust the BPM to the beat of your song. Aftertouch, modulation wheel, joystick and ribbon controller offer you different variations of the rhythmic sound.

38 Crazy Ribbon

For this sound, you need to pay attention to the Delay rhythm while playing. If this bothers you, you can change the delay time or switch it off. A massive wavetable sound which gets crazy with the ribbon controller. You can also try alternatively Parts 2 and 4 instead of 1 and 3. Then you get a smoother sound with a little bell character. Using the joystick offers you different wavetables. Too much velocity can produce a kind "overdrive" in the attack – so you can play it sensitively but also expressively.

39 Aeronautic

This digital sequence is extremely influenced by the Delay. If you switch off the delay, you got the pure rhythm. Different modulations 'disharmonize' the sound more.

40 New Dimenson

This patch is a good example of wave sequencing through the wavetables. You have to adjust the BPM to your style. Raising the BPM makes the sequence a little bit more hectic. Aftertouch and joystick gives more view inside the wavetables, while the ribbon controller slides part of the pitch. There are a lot of delays in the patch, so if you switch the Delay off, you can hear the rough sequence moving through the wavetables.

41 Android

A techno-sounding sequence modulated by filters and wavetables. Again, check out the BPM of your music and adjust - you can trigger the sequence with complex chords. Use aftertouch and you hear how the sound loses cutoff brightness. The joystick offers parts of the different sequences in the wavetables.

42 Chaos

Sound is in the name, and everything is chaos. Try out the different sequences. For a normal song, this may not be very useful, but it is interesting to see how the different sequence structures manipulate the pitch. Maybe a little bit Tron-like, if you want to use in a chaotic soundtrack. The modulation wheels thins the sequence out to a single chaotic sequence.

43 Cold Space

A digital 'cold' pad sound with a lot of modulations inside. The lower area has some harsh PPG character, while the upper is not that aggressive. The joystick moves through the wavetables. Try to enable and able the different Parts and explore new sides of the sound.

44 Cold Space 2

A variation of "Cold Space" with different Wavetables. It should give you just an idea to experiment with the different Wavetables on your own. So change them on your own and try to see what happens then.

45 Endorphin

This patch is a good example for a metamorphose of "analog" and digital in one sequence. Even when just wavetables are used, the short decay and filter setup of Part one produce a little bit of an 'analog' feeling. Check out the different parts to listen how this complex sequence is structured.

46 Cern

Sounds like a digital clockwork from Switzerland. Digitally cold and precise. With the joystick you can modulate the wavetables. Check out different delay patterns to create your own Cern. You can 'disharmonic' the sequence by aftertouch or ribbon controller.

47 Chronos

A great sequence which only Solaris is able to produce in this way. If you turn the release of envelope 6 down to about 100 ms, the character of the sequence changes immediately. Check out the different controllers like joystick or ribbon controller to get a new impression of the sequence.

48 Pandora

A pad sound with little organ character. The modulation changes smoothly, but also extremely to a digital atmospheric sound. Sometimes 'disharmonic' notes disturb the clean ambient. Modulations add some dirtiness to the sound.

49 Who is Manfred

A "faster" lead sound with a quint. In this case, mostly the filters are manipulated when you use the controllers. Then you get an expressive individual performance. The ribbon controller adds more modulations. If you want no quint in the sound, turn the OSC2 and OSC4 coarse to 0 – the result will be a cleaner sound. You also can try the sound without the Delay FX which makes it more concise. So do you know who is Manfred?

50 Ribbon me Horror

Take the sound's name at its word - just check out the ribbon controller. It's a slowly played sound based on wavetables, including a lot of modulations. Deep and spacy. With the ribbon controller the sound turns nasty. Alternatively, you can try Parts 3 and 4 instead of 1 and 2. Then you get a brighter version of it, not so 'mystical' and a little bit more aggressive.