

Nautilus Famous Synth Sounds

Here's the first volume of famous synth sounds for the Korg Nautilus. Hopefully there will be others, but there's no guarantee. I want to acknowledge the useful information I derived from Mitchell Sigman's book "Steal this Sound" as well as the programs found in the OP-X Pro soft synth by SonicProjects. For most of the sounds I was able to find drum tracks that fit the song and tempo. You can use these for practice or performances. Please read through the performance notes when available as they make sense of how I intended the programs to be played. If no performance notes are available, the program should be played straight up.

#	PROGRAM NAME	PERFORMANCE NOTES
000	Lucky Man	---
001	ELP: From the Beginning	---
002	ELP: Aquatarkus	Bass can be played up to F3.
003	ELP: Trilogy	---
004	Who: Won't Get Fooled	---
005	Who: Baba O'Riley	Play and hold F3 with your left hand for the repeating sequence. With your right-hand play two note chords and work up the improve ala Townshend.
006	Winwood: See a Chance	---
007	Parsons: Sirius	Press C2 to start the sequence. Bass notes in the left hand, melody in the right.
008	Parsons: Separate Lives	Press any note below F3 for the repeating sequence. Right hand for harpsichord.
009	SMB: Fly Like an Eagle	---
010	Floyd: On the Run	Press and hold C3 for the sequence. Use Cutoff and Resonance knobs (#1 & #2) to control the filter.
011	Floyd: Welcome Machine	---
012	Floyd: Shine on Diamond	Note this is the middle synth solo, not the opening flute sound.
013	Rush: Tom Sawyer Bass	Press and hold E3 (E below middle C)
014	Rush: Tom Sawyer Solo	---
015	Rush: Subdivisions	---
016	Rush: Camera Eye	Use Joystick-Y (bend it toward the front) for the S/H of the filter. SW#1 locks this if you need it.
017	Genesis: In the Cage	---

018	Genesis: Follow You/Me	---
019	Collins: Softpad	Pad for "In the Air Tonight" or similar
020	Journey: Separate Ways	You should be able to use this sound for the opening sequence as well as the main synth sound.
021	Styx: Fooling Yourself	---
022	Styx: Babe	Left split is Rhodes; right is synth
023	Winter: Frankenstein	Sw#1 turns on/off wah-wah. SW#2 is delay. The keyboard is split with the bottom octave(s) for the LFO filter effect in the second half of the solo. The top split (beginning at C3) gives you four octaves of keyboard (just like the ARP 2600) for the main synth sound. Turn OFF both switches for the repeated LFO.
024	Europe: Final Countdown	---
025	Toto: Africa Brass	---
026	Wonder: Living for City	---
027	WR: A Remark You Made	Keyboard is split at middle C allowing for Rhodes on the bottom and ARP 2600 solo on top.
028	WR: Birdland Bass	---
029	WR: Birdland Brass	---
030	WR: Birdland Lead	Meant for the lead near the end but can be used for many things.
031	WR: Black Market Lead	Keyboard is split at Bb3 allowing for Rhodes on the bottom and ARP 2600 solo on top. SW#1 turns on a small amount of vibrato. When listening to Black Market on the 8:30 album he sometimes has the vibrato on constantly vs. Black Market album where it is not.
032	WR: Scarlet Woman	---
033	Hammer: Oh Yeah Lead	Patterned after the lead on "Oh Yeah" but is similar to leads he used on other recordings.
034	Hammer: Crockett's Theme	Left hand for synth strings and right for melody. Don't forget the drums.
035	Herbie: Rockit	---
036	Herbie: Chameleon Bass	---
037	Mays: American Garage	---
038	Mays: Chris Lead	Although technically this might be a Methany guitar synth patch we'll put it under the keyboard man's name.

039	Corea: Lead 1	This lead and the ones that follow are more in the style of Corea than any particular song. Obviously, they can be used in many other situations.
040	Corea: Lead 2	See 039
041	Corea: Lead 3	See 039
042	Corea: Lead 4	See 039
043	Faltemeyer: Fletch Lead	---
044	Faltemeyer: Fletch Brass	---
045	Faltemeyer: Axel Lead	---
046	Faltemeyer: Axel Bass	---
047	Faltemeyer: Axel Chords	---
048	Jones: New Song	Press C2 to start the sequence. Bottom split is for the flutey synth part; top split for the lead.
049	Duran: Save a Prayer	Press C2 to start the sequence. Top split for pad lead.
050	Duran: Hold Back the Rain	Alternate between E3 and B2 for the sequenced pattern.
051	Berlin: Metro	Press any key below Eb3 to start the sequence. Top split for lead.
052	MGMT: Time to Pretend	Press any note below Bb3 to start the sequence. The top split is for the lead.
053	Nena: 99 Luftballons Bass	Play the first four times through the pattern with SW#1 and SW#2 OFF. With the first two times through the more syncopated version of the phrase turn ON SW#1. For the next two times through the phrase add SW#2. Note: with SW#1 and SW#2 off both oscillators are in unison. With SW#1 on, the second oscillator is tuned one octave up. With both switches on, the second oscillator is tuned two octaves up.
054	Nena: 99 Luftballons PdLd	This is a split where the bottom split can be used for the opening as well as the main chords during the verses. The top split is used for the lead.
055	Numan: Cars Lead	---
056	Cars: Let's Go	---
057	OMD: Enola Gay	---
058	Japan: Gentlemen Prefer Polaroids	Press and hold middle C for the sequence.
059	Kraftwerk: Home Computer	Press and hold middle C for the sequence.

060	Lauper: Time after Time	---
061	Madonna: Holiday Synth	---
062	Summers: I Feel Love	Sequence pattern starts by press C2. Eb2, F2, G2 are also used. Chords in the right hand.
063	BGees:Nights on Broadway	---
064	OB Four Voice Brass	More generic brass patch
065	Who: Baba O'Riley alt	Press and hold F4 for the sequence. Allows you to play the right-hand parts while holding the F for the sequence. Frees up the left hand for piano chords.
066	a-ah: Take On Me Lead	Left hand pads; right hand melody
067	a-ah: Take On Me Bass	---
068	Animotion: Obsession	Press and hold C2 for the sequence. Middle section of the keyboard for the synth brass; upper for synth lead.
069	Bad English: See U Smile	Opening synth part. Will need to add a piano for the majority of the song.
070	Berlin: Take Your Breath Away	Left hand bass, right hand pad/strings.
071	Blondie: Heart of Glass	Lowest octave for pulsating synth tone. Use aftertouch to control filter. The upper split is for the synth pad.
072	Carnes: Betty Davis Eyes	Main synth sound. SW#2 turns on a secondary synth (left side). You can determine whether or not you want it on throughout the song. SW#1 increases the sustain of the secondary synth which can be heard in the chorus of the song.
073	Cars: Drive	Left-hand split for the pad chords. In the middle of the keyboard (Bb3 – F#4) are the bells. The upper split has the brass synth sound. SW#1 changes the attack on the left-hand pads to get the sound heard in the second verse on. Turn off SW#1 when playing the pads rhythmically (bridge).
074	Cars: Just What I Needed	SW#1 turns on the Saw lead (1 st verse); SW#2 turns on the Square lead (other verses). You will need to turn one or the other on. The ending line starts with SW#2 on and then SW#1 is added.
075	Collins: Against All Odds	Pretty simple here, main piano with SW#1 bringing in the strings.
076	Collins: Another Day in Paradise	Softpad left hand, bells on the right.

077	Collins: Sussudio	C2 to trigger bass synth pattern (play with drums on). Right hand for Prophet 5 chord jabs.
078	Collins: Take Me Home	Press Bb4 to start the drums and the pattern. Use the rest of the lower keyboard for the chords.
079	Dobbie Brothers: Minute by Minute	---
080	Eurythmics: Sweet Dreams	OK, this is basic. Press and hold C3 to get the sequence going. Use SW#1 to go to the B section of the pattern and click it off to return to the main pattern.
081	Foreigner: Cold as Ice	Piano covers most of the keyboard. The synth is available from Eb5 on up.
082	Foreigner: Know What Love Is	Lower half of the keyboard plays the main chords. Use the upper synth/bell tone for the line in the beginning and in the chorus. SW#1 shifts up one octave for 61 note keyboards. You could probably play the parts with SW#1 on all the time, but it limits you to how much bass you can add.
083	Foreigner: Waiting for a Girl Like You 1	This is the opening synth. Use Sustain pedal.
084	Foreigner: Waiting for a Girl Like You 2	Right hand split give you the bell/synth tone down to Bb4. The lower half of the keyboard is for the main chords. Use SW#1 to turn off the bell/synth as you will need that off for most of the song.
085	Gabriel: Shock the Monkey	Bottom half of the keyboard for the brass/synth and top half for "marimba."
086	MJ: Thriller Chords	SW#2 is designed to act as a sustain which can be heard in the opening chords. So, after playing the chords, press and hold SW#2, let up on the keyboard, then let up on SW#2. SW#1 turns off the bright side of the sound. SW#1 OFF will give you the synth sound for the main part of the song.
087	MJ: Thriller Bass	You will need to combi this with Program #086.
088	Joel: Just the Way You Are	Rhodes for most of the keyboard; simple choir in the top octave.
089	Journey: Don't Stop Believing	---
090	Journey: Faithfully	SW#1 turns off the chorus FX.
091	Journey: Send Her My Love	---

092	Kraftwerk: Das Modell	Press and hold C3 with the little finger of your left hand to start the sequence. Play chords (Am second inversion, Em, etc.) with the other fingers of you left hand. Right hand split for lead synth.
093	Lauper: All Through the Night	The lowest split of the keyboard is for the arpeggiated bells. See the score at the end of this document for the exact voicings to play for the arpeggiated pattern to sound properly. The middle split is for the brassy synth chords and the highest split is the flutist sound. SW#2 transposes the flute sound up one octave, necessary in certain parts of the song.
094	Madonna: Lucky Star	Press and hold A4, D5. E5 to trigger the arpeggio. The lower split gives you the main synth.
095	Mr. Mister: Kyrie 1	Start by going to ARP DRUM. The Scenes/Pads have sequences that you will need to trigger the arp patterns. Pressing C5 or above starts the sequence. Play the synth chord in the lower split. Play the second chord and quickly touch Scene #2 and so on. Scene #4 contains both the 4 th and 5 th arp patterns and is programmed to end rather than repeat. In the original song, the change of arps comes slightly after the chord changes so this should work out perfectly.
096	Mr. Mister: Kyrie 2	Press A3 or lower to start the sequence. SW#1 turns off sequence for manual playing. Upper split for accent chords. Use aftertouch to trigger vibrato.
097	New Order: Perfect Kiss 1	This is the sequenced series used throughout the song. Start by pressing and holding F2 and A2. Only the first sequence will be heard. Pressing SW#1 will allow the second sequence to be heard. Pressing both notes at the start ensures the two sequences will be in sync.
098	New Order: Perfect Kiss 2	These are the other two synth sounds found in the song.
099	Numan: R Friends Electric	With both SW#1 and #2 ON, you get the sound used in the beginning. Turning SW#1 OFF gives you the sound during the chorus with both synths layered.
100	OMD: Electricity	Combo organ sound is the lower split with percussive synth in the upper. SW#1 switches to the other lead synth sound.

101	Palmer: Addicted to Love	---
102	Prince: 1999	---
103	Seal: Crazy (Intro)	Upper split is for the flutey sound. Add the percussive sound using Knob #5. Play fourth chord (E3, A3, D4)
104	Seal: Crazy Chords	These are the gated chords used throughout the song. SW#1 resets the cutoff rise, so if you press SW#1 exactly when you start the four bar phase you should get it to work for you. You can reset using SW#1 anytime.
105	Spandau Ballet: True Bass	You will need to combi this with program #106 if you're going to play the bass and pads.
106	Spandau Ballet: True Pads	You will need to combi this with program #105 if you're going to play the bass and pads.
107	Springsteen: Dancing in the Dark	Main synth sound.
108	Springsteen: I'm on Fire	Main organish sound.
109	Supertramp: Goodbye Stranger	---
110	Supertramp: Logical Song	---
111	Tears for Fears: Head over Heels	Main piano sound
112	Tears for Fears: Head over Heels	Main synth sound.
113	Tears for Fears: Rule the World	Lower split for synth bass; upper for main synth sound. Use SW#2 for the synth sound when the singer is singing. SW#1 gives you the very opening synth tone.
114	Ultravox: Vienna	Main Theremin synth sound. Bring up the VALUE slider before you start to apply some vibrato (note: the vibrato is assigned to the slider because there is a part in the song where there's no vibrato). Use aftertouch to increase filter cutoff and play legato for portamento.
115	Van Halen: 1984	Lower split filter sweeps; upper for strings.
116	Van Halen: Jump	---
117	Vangelis: Brass Pads	Use aftertouch for filter.
118	Walsh: Life's Been Good	Press A2 for sequence. Upper split for bass synth. Use JS+Y for filter cutoff.
119	Williams: Let's Hear it for the Boy	SW#1 turns off upper synth giving you just bass synth. Play with legato.

All Through the Night

The score consists of four staves of music in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The first staff starts at measure 1 with a blue background and contains chords Eb, Eb, and Eb. The second staff starts at measure 5 with a blue background and contains chords Fmin, Cmin, and Db. The third staff starts at measure 9 with a red background and contains chords Bbmin, Ab, Fmin, and Db. The fourth staff starts at measure 13 with a red background for the first two measures (Bbmin, Eb) and a blue background for the remaining measures (Fmin, Cmin, Eb). A legend at the bottom indicates that blue shading represents SCENE 1 and red shading represents SCENE 2.

1 Eb Eb

5 Fmin Cmin Db

9 Bbmin Ab Fmin Db

13 Bbmin Eb Fmin Cmin Eb

SCENE 1 **SCENE 2**

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