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MORK

MORK is a 2-oscillator polyphonic analog synth with 'skin-like' organic timbres. The oscillators are paired up so that the combination of the oscillator 1 & oscillator 2 results in a rich, fat and 'organic' spectrum. MORK's sound is predominantly influenced by the waveform, the pitch, the octave-wheel pitch-range and the noise generators. It also has 8 different 'layers' for the delays. The delay effects include stereo-panned, negative, and noise-delays. (The noise-effects are similar to an ANVIL-but with a PAD's sound & range of sound) Since it's a polyphonic synthesizer, you can set one of the oscillators to be the master & that's what is going to get played through the filters. MORK will also be using some super-fast modulation methods. As you can see from the picture, the modulation is heard as a kind of 'beeping', or maybe more like a 'Buzzing'. By pressing the RETURN-button, the modulation can be turned off & the pitch-range selected. The frequency-range of modulation & the number of MODULATION-slots is controllable with the RANGE-knob. An example of this would be: -> You set the pitch to C# -> You play 2 notes -> The first note can be C#2 (lowest-possible pitch = octave-over-2) -> The second note is F#4 (octave-4) -> The modulation-range is C#2-F#4 (octave-2 to octave-4) And that's it. The VCA (Voltage Control Amplifier) is set to 10V, & the output-level is 5V This allows for a maximum output level of approximately 13V (if using 5V power) The CLA-knob is the "claim" knob. It sets the CLA-effect, and the CLA-sound. This is an added harmonics-effect that gives the sound a crunchy & percussive-tone. The CLA-effect was added when the VCA was set to about 10V. The CLA-sound was added when the VCA was set to about 20V. The CLA-effect is similar to the CLA-knob

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- the VOLUME-knob can be used to increase the volume by specifying the relative-level. - the PLAYMUSIC-button plays music. Use Wav-files, streamed MP3-sounds or MIDI-files - the LOOPMUSIC-button loops the music - the CUE-knob controls the cue-sound - the EFFECT-knob is for adding FX to the cue-sound. - the ATTACK, DECAY, SUSTAIN, RELEASE-knobs control the FX. - the MIX-knob controls the mix between the FX & the Cue-sound - the PORTAMENTO-knob controls the portamento-time (glide between notes) for the cue-sound - the MIX-MIX controls how much the effect(s) affects the cue-sound. - the RE-PORTAMENTO-knob controls the reverse-portamento-time (glide backwards) for the cue-sound - the LIGHTSIGNAL-knob controls the lightsignal of the cue-sound. - the CLOCK-knob selects the clock-output. DARK- and LIGHT-lamp colours are based on the value of the LIGHTSIGNAL-knob. - the CUE/LOOP-knob is for looping the cue-sound. - the PULSE-knob controls the (high-pass) filter used to cut the power-peaks. - the DARK-knob controls the dark-corner. - the LIGHT-knob controls the light-corner. - the SHAPE-knob selects the shape of the square-window. - the MUTE-knob mutes the MORK LIGHT-range: 0-90% AudioUnit Description: - the AU-slot selects the AU (Audio Unit) - the VST-slot selects the VST plugin (MORK VST) - the AU-VST1-ID selects the available VST's - the AU-VST2-ID selects the available VST's - the AU-VST3-ID selects the available VST's - the AU-VST4-ID selects the available VST's - the AU-VST5-ID selects the available VST's - the AU 1d6a3396d6

MORK VST is a very special Synth: The oscillators are so incredibly wet sounding, that it doesn't really matter what settings you have - They always sound phenomenal. The filter is so tight & in-your-face that you hardly need any presets. When you play a VST-program with a tight, rhythmic sound (such as this one), you must "not" make any adjustments to the filter, because it will become muddy. MORK VST has an incredibly large & deep sound, due to the very low cut-off & extremely high resonance. The "unique" part is that the filters are built from a tight array of unison-filters, creating a very fat sound & VCA-like character, with a lot of resonance. MORK VST features an effective Sub Oscillator, that adds to the unique sound-palette of this very special synth. The tone-palette of MORK VST is huge. All 20 modes are easy to dial in & when you hear one of the modes, you can pretty much guess what the others will sound like. In addition to the usual 9 LFOs, there is a modulation-source, a tape-mod-source and a cool sequencer for the delay-parameters. It's a beautiful synth, that makes you feel like a little 5-year old in your room again, playing along to "bad" 70's-synth-music. You must hear this synth before you can understand it. The delay-time-possibility of MORK VST is 10/24-bit and the delay-times are very velocity-sensitive. The VCA is set up for a very slight amount of attenuation & this is very important to get the most out of the synth. MORK VST is all about the fun! No disappointments, only pleasure & satisfaction! Description: MORK is a collection of presets for the (new) "MORKE" VST-Plugin, designed by Timo Feltgen. The MORKE VST is a pretty special synth. It takes the sound of an old Roland SH-2/SH-201 and changes it into something quite different and unique. The sound is very vintage-style and yet there are huge possibilities in the tone-palette. It has a lot of modulations, of which some

What's New In MORK?

The MORK is controlled by 4 knobs which affect the signals in a different way. The first knob selects the waveform of the signal (e.g. square, saw-wave, buzz, pulse, sine) The next knob controls the mix of the 2 oscillators (fully counterclockwise= only oscillator 1, fully clockwise= only oscillator 2) The third knob effects the detuning of oscillator 2 The last knob controls the pitch of oscillator 2

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**System Requirements:**

**Minimum: OS: Microsoft Windows 7 CPU: 1.8 GHz RAM: 3 GB Hard disk: 16 GB DirectX®: Version 9.0 Network: Broadband Internet connection Additional Notes: Download the game and run it. The game may not install if your PC is running other programs. If the game fails to install, remove any other program that may be running. Recommended: CPU: 2.0 GHz RAM: 4 GB Hard**

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