

# KORG

## NEW PRODUCTS

1 9 8 4

### DDM-110 PROGRAMMABLE DIGITAL DRUM MACHINE

■ DIMENSIONS: 226(W) x 49(H) x 196(D)mm  
■ WEIGHT: 800g

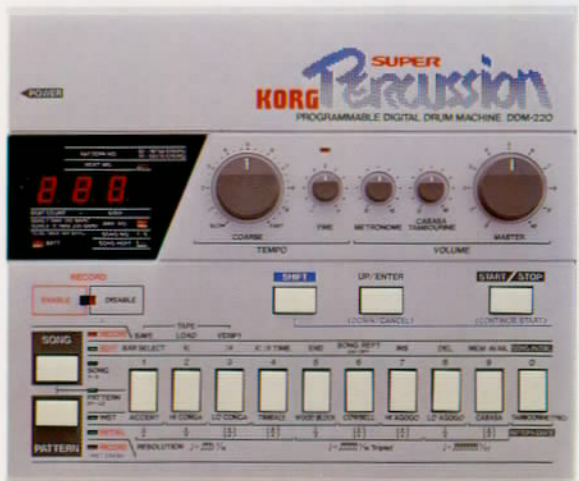
The DDM-110 is a programmable drum machine that uses nine real drum sounds digitally recorded using PCM. (The nine sounds are: bass drum, snare drum, rim shot, high tom, low tom, closed high-hat, open high-hat, cymbal, and claps.) Programming can be done in real-time by tapping the keys as you would play a drum kit, or in discrete steps by specifying which drum sounds are desired for each beat. Up to 32 different rhythm patterns can be created and written into a sequence (song) of up to 385 bars. Repeats can be programmed to further extend the length of a composition. A tape interface permits permanent storage of patterns. The DDM-110 can also be used as a "live" percussion instrument by simply tapping the keys. The DDM-110 has a sync jack for synchronized operation with other DDM-110 or DDM-220 drum/percussion machines and other devices using the same sync interface. The trigger output permits a synthesizer to be used as an additional sound source or can be used to trigger the Korg SDD-1000 Digital Delay. Compact and easily portable, the Korg DDM-110 is extremely useful for multi-track recording, composing, and live performance applications.



### DDM-220 PROGRAMMABLE DIGITAL PERCUSSION

■ DIMENSIONS: 226(W) x 49(H) x 196(D)mm  
■ WEIGHT: 800g

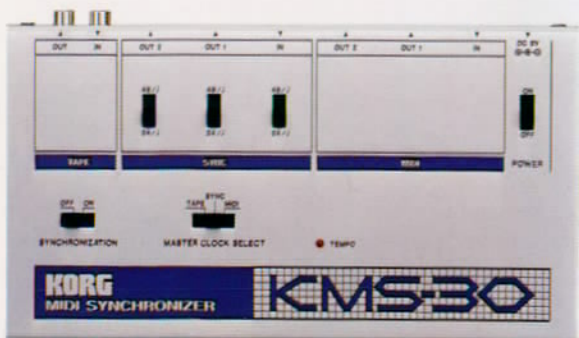
The DDM-220 is a programmable drum machine that uses digital (PCM) recordings of real percussion instruments. There are nine percussion keys for high conga, low conga, timbale, wood block, cowbell, high agogo, low agogo, cabasa, and tambourine. These can be programmed in real-time or in steps. Up to 32 rhythm patterns can be created and stored on-board. These can be linked to form sequences (songs) of up to 385 bars. Repeats can be included to make lengthier compositions. By simply tapping the keys, the DDM-220 can be used as a "live" percussion instrument. Programmed patterns can be stored more permanently by using the tape interface. The DDM-220 has a sync jack for synchronized operation with other DDM-220 or DDM-110 drum/percussion machines. The trigger output permits a synthesizer to be used as an additional sound source. These and other features make the DDM-220 a welcome addition to any rhythm section or home studio.



### KMS-30 MIDI SYNCHRONIZER

■ DIMENSIONS: 232(W) x 41(H) x 138.5(D)mm  
■ WEIGHT: 1 Kg

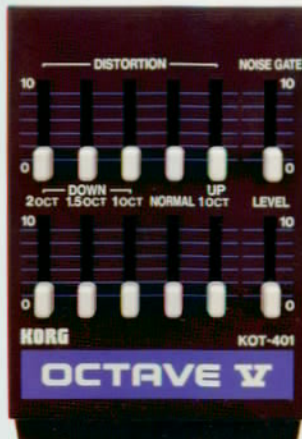
The KMS-30 is a MIDI interface that enables synchronized operation of synthesizers, drum machines, sequencers, and multi-track tape recorders. Non-MIDI sequencers and drum machines can be synchronized with a MIDI signal; and sequencers can be synchronized with rhythm machines. Furthermore, MIDI/SYNC clock signals can be recorded on tape and then played back to enable synchronized operation and multi-track recording of drum machines and sequencers. Since the clock frequency assigned to a quarter note can be set to 48 or 24, compatibility with a wide variety of drum machines and other equipment is assured. An ON/OFF switch lets the user keep MIDI and SYNC cables connected without outputting any sync signal during ordinary performance, then quickly change to synchronized operation when desired.





### KOT-401

OCTAVE-V



Unlike other octave pedals, the OCTAVE-V does not simply put out a square wave of half the input signal frequency. Instead the output retains the tone color of the input and preserves the guitar picking characteristics such as attack and decay. Thanks to this original circuitry, the musician can now obtain octave effects without losing expressive detail. The KOT-401 can be set to 2 octaves below, 1.5 octaves below, 1 octave below, and 1 octave above the frequency of the input signal. All five of these frequencies (counting the original signal) can be output at the same time. Volume is adjustable and distortion can be applied individually to each of the five signals. This means that a single guitar can produce a surprisingly powerful, layered sound. Noise-gate circuitry is included for extra clarity. The KOT-401 is designed to be used when playing single notes.

■ DIMENSIONS: 68 (W) x 55 (H) x 106.5 (D)mm ■ WEIGHT: 270g

### KWS-301

WAVE SHAPER



The KWS-301 takes a guitar or other input signal and puts out sawtooth, squarewave, and other waveforms ordinarily only available from a synthesizer. The waveform is continuously adjustable from the violin-like sawtooth wave to the mellow square wave. Therefore, the user can select any waveform between extremes. Tone is separately adjustable to further tailor the sound. The adjustable sustain circuitry is designed to prevent loss of the initial attack even when a long sustain setting is used. This assures that the picking style will be faithfully applied to the effect, whether the player is picking fast or aiming for a bowed violin-like effect. The KWS-301 is designed to work monophonically.

■ DIMENSIONS: 68 (W) x 56.5 (H) x 106.5 (D)mm  
■ WEIGHT: 220g

### KDW-301

DISTORTION WAH



The KDW-301 offers four filter modes which give variations in filter sweep according to how the guitar is picked or other instrument is played; there is also a built-in distortion effect. The result is a new variety of musically interesting and useful effects. Filter modes include LP (low-pass), BP (band-pass), HP (high-pass), and BP+ (band-pass plus). The BP+ position mixes the original guitar sound back in to obtain a fuller sound. The filter sweep follows the envelope of the input signal. The ENV INT control permits adjustment of the depth of the effects. The envelope can also be inverted to obtain "reverse envelope" effects. When ENV INT is at the "0" setting, the CUTOFF and RESONANCE controls can be used as fixed filters to tailor the instrument's tone.

■ DIMENSIONS: 68 (W) x 55 (H) x 106.5 (D)mm ■ WEIGHT: 200g

### KVP-001

VOLUME PEDAL

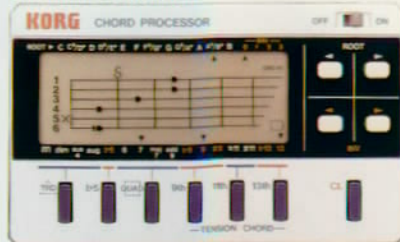


The KVP-001 is a 2-channel volume pedal that can control two instrument inputs at once or a stereo signal. While retaining physical strength and durability, the KVP-001 is much smaller and lighter in weight than conventional units. Minimum volume is continuously adjustable from 0 to 50%, a valuable feature for use with electric organs. Pedal rotation angle is 3 to 19 degrees for wide, smooth operation.

■ DIMENSIONS: 87 (W) x 58.5 (H) x 91.5 (D)mm ■ WEIGHT: 460g

### CPG-01

CHORD PROCESSOR

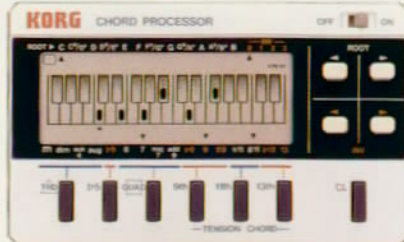


The Korg chord processor displays chord structure and fingerings for any type of chord. The main 17 types of chords displayed are: major, m, dim, aug, sus4, 5, 6th, 7th, maj7th, add9th, 9th, 9th, #9th, #11th, #13th, and 13th. Complex tension chords such as 6/9 and m7b5 can also be displayed by combining these. The chord forms are practical and often used but are not usually found in chord books. Frequently used chords are displayed with inversions. Since the unit gives a display in accordance with chord theory, it can be a valuable assistant to music study. The Korg chord processor is available in three varieties: the CPG-01 shows chord fingerings on a guitar fret display; the CPK-01 shows fingerings on a keyboard display; and the CPS-01 shows chords as they would be written in a musical score. The Korg chord processor is light and compact so it can be used to conveniently check chord forms when and wherever necessary.

■ DIMENSIONS: 102 (W) x 12 (H) x 64 (D)mm ■ WEIGHT: 70g

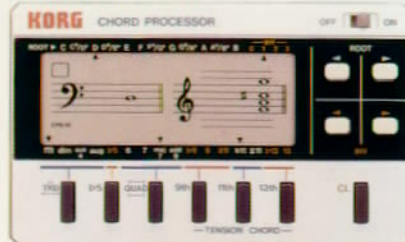
### CPK-01

CHORD PROCESSOR



### CPS-01

CHORD PROCESSOR



### NOTICE

Korg products are manufactured under strict specifications and voltages required by each country. These products are warranted by the Korg distributor only in each country. Any Korg product not sold with a warranty card or carrying a serial number disqualifies the product sold from the manufacturer's/distributor's warranty and liability. This requirement is for your own protection and safety.

# KORG<sup>®</sup>

KEIO ELECTRONIC LABORATORY CORPORATION  
15-12, Shimotakaido 1-chome, Suginami-ku, Tokyo Japan.

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