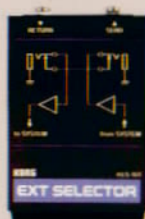


EXPANDING THE PME-40X SYSTEM

New Korg modules will be continually added to the PME-40X system to expand your sound possibilities. Korg's unique *Ext Selector* module allows you to patch additional effects into the console, eliminating switch popping and the effects of loading. The Ext Selector uses the latest Input/Output buffering circuitry for

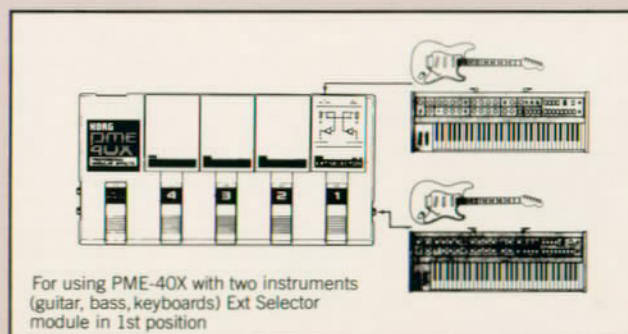
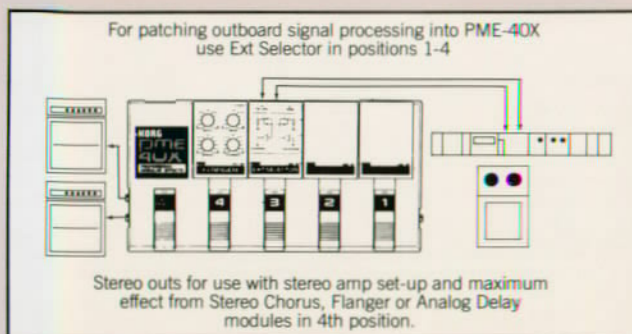


stable signal levels and optimum signal matching. Two instruments can be switched via the Ext Selector, insuring quiet performance.

The ultimate way to expand your PME-40X system is to gang two consoles together to double the amount of effects available. Because the Korg system is so quiet, you can use up to eight effects at a time with no excess noise or loading — a claim no other competitive unit can make.

KORG REINVENTS EFFECTS

The PME-40X's convenience, performance and flexibility is solid proof that Korg has *reinvented* the art of signal processing. And even with its total lack of design "compromises," we couldn't say that we've reinvented effects if the PME-40X didn't truly *sound better*. But it does.



SPECIFICATIONS

PME-40X CONSOLE

■ Input Impedance: 1M Ω ■ Output Impedance: 1K Ω ■ Residual Noise: -108dBm, IHF-A, ALL PASS ■ Frequency Response: 20Hz-20kHz, +0/-1.5dB +0dB ALL PASS ■ Power Consumption: 8.5W MAX (KFL-402 X 2, KCH-301 X 2) ■ Power Supply: Local AC Voltage ■ Dimensions: 369.5(W) X 56.0(H) X 190.5 (D)mm. ■ Weight: 1.8Kg Excl. effects units.

KCO-101 COMPRESSOR

■ Nonclip Maximum Input Level: +3dBm/at 1 kHz ■ Maximum Output Level: -8dBm/at 1 kHz ■ Maximum Compression Ratio: 39dB/at 1 kHz ■ Operation Characteristics: INPUT Range -40 dBm to +3dBm, OUTPUT Range -12dBm to -8dBm at 1 kHz (SENSITIVITY 10) ■ Attack Time: 5 msec ■ Release Time 1 sec to 100 msec ■ Noise Level: -102dBm equivalent input noise, IHF-A

KGE-201 GRAPHIC EQ

■ Maximum Input Level: +8dBm FLAT/UNITY, at 1 kHz ■ Maximum Output Level: +8dBm FLAT/UNITY, at 1 kHz ■ Center Frequencies: 100Hz, 200Hz, 400Hz, 800Hz, 1.6kHz, 3.2kHz, 6.4kHz ■ Control Range: \pm 15dB ■ Level Control: \pm 15dB ■ Residual Noise Level: -100dBm, IHF-A, FLAT/UNITY

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 warrantee card or carrying a serial number disqualifies the product sold from the manufacturer's/ distributor's warrantee and liability. This requirement is for your own protection and safety.

KOD-101 OVERDRIVE

■ Maximum Output Level: 5V P-P/at 1 kHz ■ Gain Control: 43dB MAX/at 1 kHz, TONE 10 ■ Tone Control: -5dB to +0dB/at 1 kHz, TONE 0-10 ■ Noise Level: -110dBm equivalent input noise, IHF-A

KCH-301 CHORUS

■ Maximum Input Level: +6dBm/at 1 kHz ■ Maximum Output Level: +6dBm/at 1 kHz ■ Delay Time: 1.5 msec to 5 msec ■ Modulation Speed: 0.2Hz to 8 Hz ■ Noise Level: -100dBm equivalent input noise, IHF-A

KAD-301 ANALOG DELAY

■ Maximum Input Level: +8dBm/at 1 kHz ■ Maximum Output Level: +12dBm/at 1 kHz ■ Delay Time: 20-300 msec ■ Noise Level: -100dBm equivalent input noise, IHF-A (at max. delay time)

KNG-101 NOISE GATE

■ Maximum Input Level: +3dBm/at 250Hz ■ Maximum Output Level: +4.5dBm at 250Hz ■ Noise Level: -98dBm (Gate On) IHF-A -104dBm (Gate Off) equivalent input noise ■ Attack Time: 1 msec ■ Release Time: 30 msec-2 sec ■ Gate Threshold Level: 0-31mV RMS (-28dBm) at 250Hz ■ Frequency Response: 20Hz to 20kHz +0/-3dB

KPH-401 PHASER

■ Maximum Input Level: +4dBm/at 1 kHz ■ Maximum Output Level: +8dBm/at 1 kHz ■ Noise Level: -100dBm equivalent input noise, IHF-A ■ Number of Shift Stages: 4 ■ Angle of Phase Shift: 720 $^{\circ}$ ■ Modulation Speed: 0.06Hz-10Hz

KDI-101 DISTORTION

■ Maximum Output Level: 0.8V P-P/at 1 kHz, TONE 10 ■ Gain Control 48 dB MAX/at 1 kHz, TONE 10 ■ Tone Control: PEAK 2.5kHz/TONE 10 PEAK 360Hz/TONE 0 ■ Noise Level: -108dBm equivalent input noise, IHF-A

KFL-401 FLANGER

■ Maximum Input Level: +6dBm/at 1 kHz ■ Maximum Output Level: +6dBm/at 1 kHz ■ Delay Time: 1 msec to 12 msec ■ Modulation Speed: 0.03Hz to 11 Hz ■ Feedback: -100% to 0 to +100% ■ Noise Level: +100dBm equivalent input noise, IHF-A

KES-101 EXT SELECTOR

■ Return Input Impedance: 1M Ω ■ Send Output Impedance: 1K Ω ■ Maximum Input Level: +8dBm ■ Maximum Output Level: +8dBm ■ Residual Noise Level: -104dBm, IHF-A ■ Frequency Response: 20Hz to 20kHz, +0-3dB

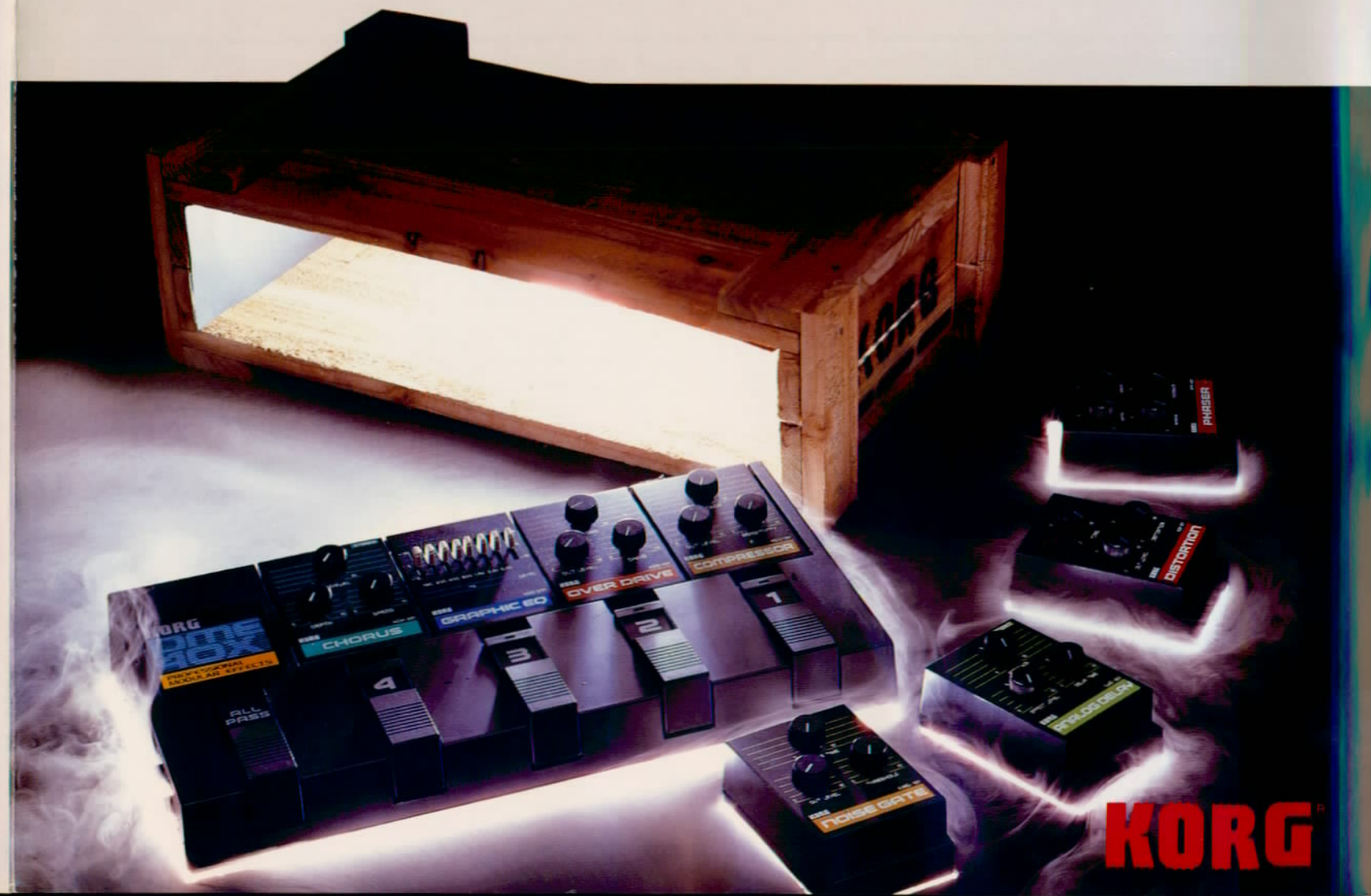
KFB-001 FILLER BOX

■ Filler Boxes are used to fill empty spaces in the Pedalboard when there are fewer than four Korg Professional Modular Effects modules installed in the system.

KORG

15-12, Shimotakaido 1-chome, Sugami-ku, Tokyo, Japan.

THE KORG PME-40X: THE FIRST EFFECTS SYSTEM WITH NO COMPROMISES



NO COMPROMISES IN SOUND, FLEXIBILITY AND EASE OF USE

THE KORG PROFESSIONAL MODULAR EFFECTS SYSTEM

KORG MAKES A GOOD THING BETTER

The introduction of effects pedals injected a whole new spectrum of tone colors and textures into the music-making process. Effects pedals soon evolved into "effects chains," pedalboards, sophisticated rack processors and multi-effects units. And even though problems like inferior sound quality, excessive noise and messy cabling were generally improved upon, each type of effects system suffered from compromises in one area or another.

Because of our experience with high technology in the field of musical instruments, we were able to isolate these problems. We then set out to design a no-compromise synthesis of what's right about all other existing (and non-existing) signal processing systems.

THE PME-40X SYSTEM SOLVES PROBLEMS OTHERS CAN'T

The built-in design intelligence of the new Korg Professional Modular Effects System eliminates "traditional" drawbacks other systems are still trying to work around. For the first time, you get a combination of all the features you've been looking for: The PME-40X console is compact, rugged and light, weighing in at 2.5 kgs (5.5 lbs) with four modules. Korg's easily interchangeable effects modules give you *set-up flexibility* you can't get from rack-mountable multi-effects units with predetermined effects combinations. The PME-40X's *convenient and easy to use* floor-mounted con-

sole provides *silent electronic switching* and eliminates messy connections. The technically advanced circuitry in Korg's effects modules means the best-sounding versions of today's most popular effects. And the PME-40X system will be constantly updated with new effects modules.

A FLOOR-MOUNTED CONSOLE HAS ADVANTAGES OVER RACK-MOUNT UNITS

The entire PME-40X system sets up on the floor in front of you, within easy reach. You don't have to walk back and forth to a rack unit because our system



is entirely self-contained. And the PME-40X's unique design makes it much more cost-effective than rack devices.

Our greatly improved buffering circuitry combined with a Signal Bypass function that directs the signal flow only



through *active* modules means no loss of level or tone and a rich, undiluted "dry" signal. The console holds up to four modules at a time. You can also patch in effects you already own by using Korg's *Ext Selector* module. The PME-40X's AC

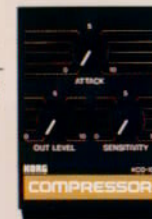
powering feature results in a wider dynamic range so you can use the system with a variety of guitars, keyboards and other electronic instruments. The *All Pass* switch lets you "save" pre-selected effects combinations and instantly switch them on. The modules slide quickly and easily into the console on a special track system so you can set up the exact order of effects you're looking for.

KORG EFFECTS MODULES MAKE PEDALS OBSOLETE

Korg's effects modules sound better than existing effects pedals because we use the most up-to-date circuitry and construction techniques. All of the technology in each module is concentrated specifically on the *effect itself*, since powering and buffering is handled by the PME-40X console. Each module features special shielding and a reinforced metal sub chassis for the utmost in *quiet performance* and durability.

KCO-101 COMPRESSOR

The Korg Compressor produces remarkably long, full-sounding sustain with total clarity and no distortion. An Attack control adjusts the compression at the beginning of each note and the Sensitivity control determines the length of sustain. You can use a smooth attack and soft compression for mellow chords with detail or fluid soloing. Or you can combine a hard attack with low sensitivity for punchy guitar leads and funk riffing.



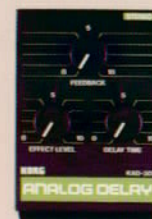
KOD-101 OVERDRIVE

The Korg Overdrive module closely recreates the rich harmonic distortion of an overdriven tube amplifier. A special amplitude limiting circuit clips the waveform without changing its initial attack characteristics so you can get warm, musical distortion without losing the special nuances of your picking technique. Increasing the Drive control boosts preamp circuit gain for the extra sustain to generate feedback in front of your speakers.



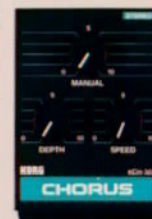
KAD-301 ANALOG DELAY

The full gamut of time delay effects from short, single repeat "rockabilly" echo to deeper hall echo sounds are instantly available with the Korg Analog Delay module. A delay range of 20 to 300 milliseconds means a wide-ranging effect which goes from a subtle doubling sound to exceptionally long echoes. The Feedback control is used to recycle more delay into the circuit for multiple repeats and unusual delay effects. The Effect Level control varies the balance between the dry and the delayed signal. The PME-40X's stereo outs in tandem with the Analog Delay can be routed to either two input channels or two amps to produce sweeping panoramic effects.



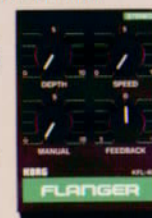
KCH-301 STEREO CHORUS

Delivering a colorful yet noiseless chorus effect (without companding), the Korg Stereo Chorus module features a Manual control which *fine-tunes* the exact tonal range where the effect occurs to make the sound thicker or brighter. Depth and Speed controls vary the intensity and rate of chorus modulation. The Stereo Chorus can be employed to provide *inverted* in-phase and out-of-phase stereo outputs when the unit is used in the fourth position of the console. Running the console's stereo outputs to two different channels or amps gives you a fuller, more spacious stereo image.



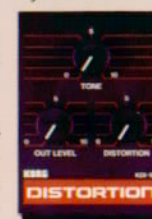
KFL-401 STEREO FLANGER

The Stereo Flanger module was designed for the widest possible variety of effects and can deliver chorus, doubling and percussive, metallic flanging sounds. Depth and Speed controls vary degree and rate of timbral variation and the Manual control determines the center frequency around which those variations occur. The Feedback control provides both positive and negative regeneration and creates a more metallic sound at higher settings. In the console's fourth position, the Stereo Flanger can be used with stereo outs to create three-dimensional flanging and stereo panning effects.



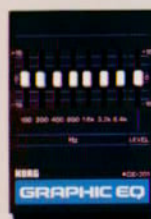
KDI-101 DISTORTION

The Korg Distortion module was designed for those who prefer a harder-edged, buzzing distortion sound. A variable high gain preamp produces a rich harmonic waveform that can be made much harder or softer with a full-range active Tone control. The adjustable Output Level determines the final volume balance. The Distortion module isn't just limited to guitars and can be used with synthesizers to produce a realistic "Sweep Sync" effect for fat lead line sounds.



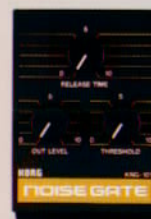
KGE-201 GRAPHIC EQ

Unique to multi-effects units, the Korg Graphic EQ module can be slotted anywhere into the PME-40X console so that you can selectively boost or cut critical frequencies in your sound. A seven band graphic equalizer provides specific control to change critical frequencies in your sound without noise or affecting adjacent frequencies. Center frequencies are placed in one octave increments from 100 Hz to 6.4 kHz. For most applications, the Graphic EQ is essentially a practical and versatile tone control system with 15 dB of boost or cut in each band. The EQ module can add extra tonal effects, especially in conjunction with other modules in the PME-40X system. It is also used to compensate for sudden peaks or drop-outs in the frequency response of your instrument, amplifier or room acoustics.



KNG-101 NOISE GATE

Special filtering circuitry means the Korg Noise Gate module can eliminate any unwanted noise from your instrument's signal. The Threshold control determines the level at which the "gate" circuitry is activated. A Release Time control adjusts the rate at which the sound is cut off from a subtle slope to a sudden stop. The Noise Gate makes an already quiet effects system so silent it easily meets the most demanding recording studio criteria.



KPH-401 PHASER

The Korg Phaser module gives new life to an important and colorful sound effect. This Four-Stage phaser produces a thicker, more satisfying sound than any unit of its type. Depth and Speed controls vary the intensity and modulation rate. A Manual control determines the center frequency of the effect and works together with the Feedback control for a one-of-a-kind, fat phasing sound.

