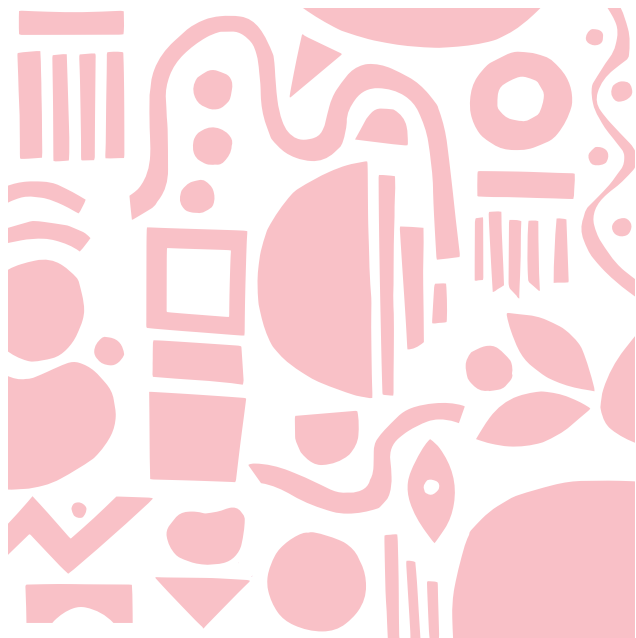




ribbons



Lo-Fi Medium Emulator

About Ribbons

Ribbons is a powerful compact toolkit that celebrates the idiosyncrasies of imperfect mediums.

It offers a curated collection of building blocks including physically-modeled tape modulation, degradation effects, virtual-analog filters, compression, reverb, and more. Every parameter is thoughtfully designed to deliver lots of character and charm.

The interface provides a high degree of control to customize unique sounds, from pristine hi-fi clarity to haunting lo-fi textures — all in stereo. You can emulate classic analog mediums like magnetic tape, vinyl, an old radio, or a vintage telephone. Even skipping CDs, and spectral mishaps of MP3s and early digital media.

The Touch Modes and onboard 4-track looper really bring Ribbons to life. It's an immersive device that rewards curiosity and play.

It might seem a little intimidating at first, but with only 4 knobs and 3 buttons, how complicated could it be? Hint: it's quite simple! There are just a few basic controls to learn.

Ribbons has been in continuous development for over 5 years now, and has evolved beyond anything we could have imagined at the beginning. This latest firmware introduces a couple major new features. For a complete list of changes, please visit the Ribbons Development Blog on our forum.

Thank you for supporting Kinotone and enjoy!

Online manual and help

The purpose of this guide is to cover Ribbons' **core features** and help you learn its basic controls.

Content reflects firmware version **2.0**.

Our online manual covers advanced topics, including **MIDI** control, **CV / EXP** control, and **hidden options**.

See kinotoneaudio.com/ribbons-manual

Have questions? Join the Kinotone community to connect with us and other users at forum.kinotoneaudio.com

For direct support email support@kinotoneaudio.com

For patch ideas and tutorials, subscribe to our YouTube channel and follow us on Instagram.

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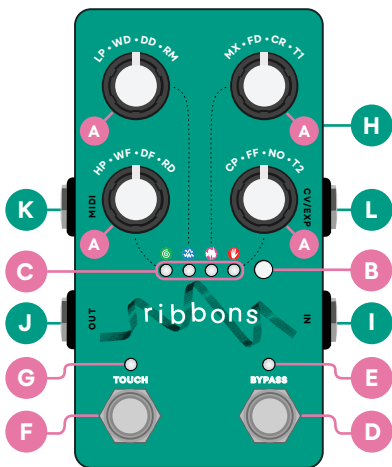
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Getting Started

Take care to use an **isolated** +9VDC center-negative power supply rated for at least 180 mA.

+9V DC  180 mA

Ribbons passes a **stereo in / stereo out** signal by default via TRS input and output jacks. To use it in stereo you will need **TRS style cables**. The default setting will also work with TS cables for a mono setup. To split a mono signal into stereo, you can set Ribbons to mono in / stereo out.



Controls

- A.** Knobs
- B.** Push button
- C.** Page and parameter LEDs
- D.** Bypass footswitch (ON / OFF)
- E.** Bypass LED
- F.** Touch footswitch
- G.** Touch LED

Inputs and Outputs

- H.** Power input
- I.** TRS stereo input
- J.** TRS stereo output
- K.** MIDI input
- L.** CV / EXP input

Tape Effects

When you power on Ribbons, its default mode allows you to edit the **tape effects**, which broadly refers to the different parameters abbreviated on the front panel.

4 knobs have unique controls across **4 pages**. Each page is color-coded with a thematic icon.

Tap the push button to access the controls you want to edit. One tap shows your current page, and multiple taps advance the page.



1. Mix and Utility Controls
2. Wow and Flutter Controls
3. Degradation Effects
4. Reverb, Touch Modes

Visual feedback

When you switch pages, the LED beneath the icon indicates **which page you're on**. Then, all 4 LEDs settle to show you the **real-time parameter values for that page**.

Dotted lines illustrate how **each knob connects with an LED**. As you turn a knob clockwise, the color intensity changes from its base color to glowing white, with **some white introduced at 12 noon**.

The LEDs are a visual guide. By not only listening, but also monitoring the intensity of the LEDs, you can easily track your settings.

The **Bypass LED** is normally **solid green**, but if your signal gets too loud it will flicker and **turn red**.

Relative knobs

When you switch pages, the physical position of a knob and its parameter may be **momentarily misaligned**.

When this occurs, the control responds in a **relative** way, meaning that the knob will attenuate or increase the parameter based on the actual amount of space that's available. **Once they match up, the knob starts tracking** again as you'd expect. This sounds complicated but it's really simple, and you'll get a feel for it by watching the LEDs.

Transparent settings

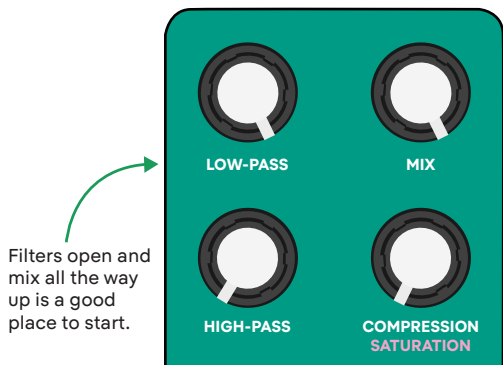


You don't lose your settings when jumping from one page to another.

All of Ribbons' parameters work together, so dialing in your desired effect is a matter of adjusting the knobs on each page.

Feel like starting over? No worries. Hold the push button for 3 seconds until the first LED lights up red. Then tap Touch.

You've just loaded the **INIT preset**, which resets all of the effects to a transparent state. This is a useful trick to get in the habit of. Powering off and on won't help, since Ribbons remembers your last used settings between power cycles.



MIX (MX) — Ribbons has a dedicated mix knob for all of its sounds and effects. This is designed so that you can **blend dry and wet signals** without phasing issues.


The main use case for this knob is to use it in conjunction with the different modulation settings. For example, at 100% mix you can get a tape-like vibrato, at 50% a lush chorus, and **at zero you'll get no effects at all** — just your dry signal.

LOW-PASS (LP) — A slightly resonant 4-pole virtual-analog low-pass filter. Rotating the knob counter-clockwise **removes treble and brightness** from your signal.

HIGH-PASS (HP) — A symmetrical and opposite high-pass filter. Rotating the knob clockwise **removes bass and boominess** from your signal.

Sculpting harmonics with the filters is essential to achieving many classic lo-fi sounds.

Ribbons' filters are modeled after the filter from a very famous 1970s synthesizer. By design, you can **completely silence** incoming audio by turning the LP knob all the way to the left, or the HP knob all the way to the right.

If you have suddenly lost sounds and are unsure why, double check your [page 1](#)  settings.

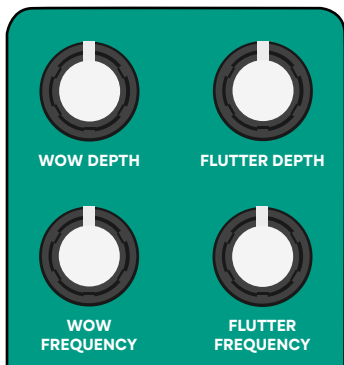
COMPRESSION (CP) — Controls the dynamics of your incoming audio and **attenuates the loudest sounds**. As you increase it, your audio will feel warmer and more balanced.

When used on guitar it can add some amazing sustain to your notes, and on full mixes it has a magical way of gluing your sounds together without distorting them.

Our algorithm is modeled after the **Vinyl Sim** compressor. It's an excellent one-knob compressor with lots of character that was used on a number of iconic hip hop records in the early 2000s.

There is also **TAPE SATURATION** if you'd prefer that here instead of compression. You can easily swap out the CP knob for a saturation parameter, and the change is persistent unless you switch it back.

This is one of the **hidden options** documented in our **online manual**.



Wow emulates slower pitch modulation caused by malfunctioning components in a tape transport. So something like a worn out belt or deformed rubber rollers.

WOW DEPTH (WD) — By turning up depth, your audio's pitch will start to randomly wobble. As you increase it, the intensity gets more dramatic.

WOW FREQUENCY (WF) — Changes the max speed at which these variations occur.

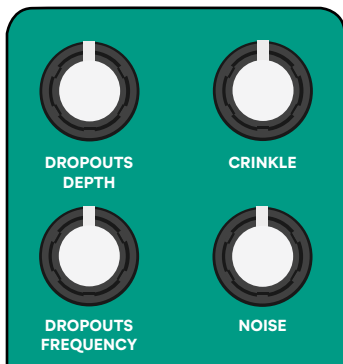
Flutter emulates faster and more jittery pitch modulation sometimes found on tape players. This can be caused by things like bent capstans, backlash from worn out gears, or other obstructions in the tape path that create unexpected friction.

FLUTTER DEPTH (FD) — Turning up depth will introduce subtle, stuttery pitch variations in your signal.

FLUTTER FREQUENCY (FF) — As you increase frequency, these variations become more chaotic.

Ribbons' random wow and flutter parameters are modeled after **spectral and waveform data** collected from all kinds of tape players, ranging from perfectly functioning to completely broken — 4-track cassette machines, reel-to-reels, dictaphones, mangled cassette loops, tape delays, and more.

Page 3 Degradation



Dropouts emulate tape getting stuck momentarily and then catching up. Think physical interruptions, like tape getting snagged on an object, or intentionally manipulating a tape during playback.

DROPOUTS DEPTH (DD) — Controls the max intensity of a dropout when it occurs.

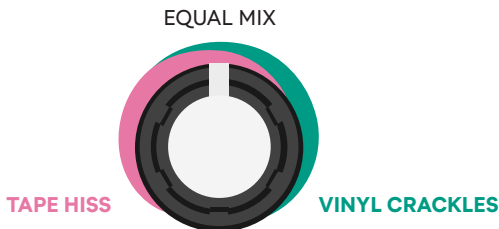
DROPOUTS FREQUENCY (DF) — Controls the probability of a dropout occurring.

CRINKLE (CR) — Emulates **surface-level imperfections** on a wrinkly piece of cassette tape. By turning up this knob you crumple up the tape more and more. You'll hear brief moments of signal loss as the tape separates from the tape head.

Dropouts and crinkle provide separate processing on the left and right channels, making them a great way to introduce some interesting variety across the stereo field.

NOISE (NO) — This knob gives you the ability to crossfade between **2 flavors of noise**:

Static hiss like you'd find on an old tape player, and clicks & pops reminiscent of a dusty, crackly record. Easily dial in one or both with a single twist of the knob.



Page 4 Reverb, Touch Modes



Page 4 has controls for the reverb, as well as the Touch Modes. A good way to remember this last page is:

red for reverb, hand for touch.

Ribbons' reverb algorithm draws inspiration from famous rack reverb units of the 70s and 80s.

We carefully studied many of these designs and came up with **our own unique structure** that's simple, elegant, and modern sounding.

REVERB MIX & PLACEMENT (RM) — Both mix and placement are on the top-left knob, so you can control the **amount of reverb applied**, and **where it goes** in your signal chain, either before or after the other effects.

0% REVERB MIX

100% MIX,
PRE TAPE EFFECTS



100% MIX,
POST TAPE EFFECTS

You can **change the character** of the reverb by playing with the placement setting.

Putting the reverb before the effects creates more of a haunting and aged sound, whereas putting it after allows it to ring out nice and clear.

REVERB DECAY (RD) — At its minimum decay time, the reverb sounds springy and echoey. As you increase it, the reverb tail becomes smoother and more diffuse.

At max decay it will ring out infinitely, creating a never-ending wash of ambient sound.

We once ran a test where we set the decay time to max and strummed a chord. A week later you could still hear that ghostly reverb tail droning along...

Those are all of the primary controls on Ribbons.

As you might imagine, this opens up lots of possibilities for customizing unique sounds and textures.



A little goes a long way

When creating a lo-fi patch, simplicity often yields the most convincing results. Try blending just a few effects to start, keeping things subtle.

Cranking up too many controls at once can quickly lead to a muddy, cartoonish sound.

Take your time, experiment, and enjoy finding sweet spots.

Remember to **use the INIT preset** any time you feel like starting over.

Some of the **Touch Modes** provide even more lo-fi effects, like Broken Machine, Crushed Cassette, and UnrealPlayer.

We'll cover Touch Modes soon, but first up — **presets**.

Presets









Try out the factory presets to hear some sounds Ribbons is capable of. There are 8 presets on the pedal, and you can save **up to 32** with MIDI.

Loading presets

Hold the push button for 3 seconds to enter the Presets Menu. A single LED will light up, and now you can toggle through 8 slots: **1, 2, 3, 4 are red**, and **5, 6, 7, 8 are blue**. Hover over a slot and **tap Touch to load**. The LEDs will briefly glow a unique color.

The preset that you load becomes your live settings.

Factory presets:

-  **1. INIT — no effects, transparent**
Touch Mode: Tape Stop
-  **2. Lo-Fi Tape**
Touch Mode: Disintegration Loop
-  **3. Lo-Fi Chorus**
Touch Mode: Broken Machine
-  **4. Melted Vinyl**
Touch Mode: Magnetic Dance
-  **5. Broken Telephone ***
Touch Mode: Crushed Cassette
-  **6. MP3 Madness ***
Touch Mode: UnrealPlayer
-  **7. Hi-Fi Compression**
Touch Mode: Repeater
-  **8. Endless Space**
Touch Mode: UnrealPlayer

A Touch Mode that complements the preset is assigned to each one.

* For **Broken Telephone** and **MP3 Madness**, **the Touch Mode is integral** to the sound.

After loading either of these presets, **engage the Touch footswitch again** to hear the intended effect. (Touch LED should be ON.)

If you're jamming with a preset and want to **load a different preset**, hold the push button again for 3 seconds, toggle to the slot you want to hear, and tap Touch to load.

Saving your settings

To overwrite a preset with your live settings, enter the Presets Menu and toggle to the slot you want to overwrite.

Tap Bypass twice to confirm and save.

To exit without loading or saving, simply hold the push button again for 3 seconds.

NOTE: The INIT preset cannot be overwritten.

Our **online manual** documents:

- Factory preset settings
- Factory reset instructions (restores the presets)
- Saving into slots 9-32 with PC messages

Touch Modes

The Touch Modes offer some exciting, on-the-fly performance effects that transform your incoming audio in unique ways.

A few provide **additional lo-fi character** that you can tap into, and you'll also find **creative looping** options. The Touch Modes interact with all of the different effects and **can be saved into a preset**.

When we first launched Ribbons there were 4 Touch Modes and now there are 7. We don't expect people to use or even try all of them, but they're a lot of fun and you might find a couple that you connect with.

Try loading INIT before exploring the Touch Modes so you can hear what they do on their own.

Touch Mode controls

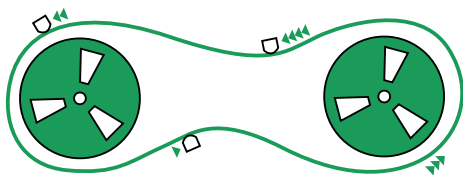
What the Touch footswitch does depends on which Touch Mode you select.

Hold the push button while tapping Touch to select the one you want to use.

The Touch LED indicates each Touch Mode with a unique color or pattern. Some have a **solid** LED and others have a **flickering** LED.

The T1 and T2 knobs on page 4  provide controls.

MAGNETIC DANCE (solid green)



Magnetic Dance is a chordal looper that can capture a segment of audio and turn it into a stunning drone.

You can record anything from a **micro-loop** up to **20 seconds**.

Upon playback, 4 stereo tape heads start dancing around the loop. When each head reaches the end of the loop, it resets and jumps to a random starting point.

There are 2 options to record a loop:

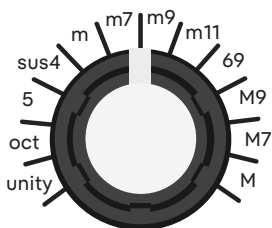
- **Hold down Touch** to record — then **release** to stop.
- **Tap Touch** to start recording — and **tap again** to stop.

While your loop is playing back, you can **re-engage the Touch footswitch** to get new audio in the buffer. The old loop will fade out while the new loop fades in.

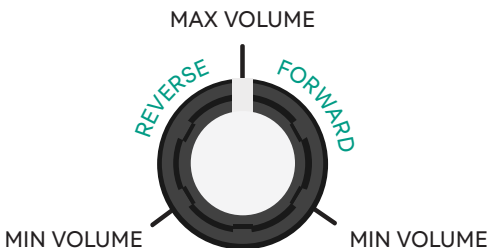
Double tap Touch to stop playback and erase your loop.

RATE (T1) — Controls the rate at which the tape heads move, with rates tuned to **4-note chords**.

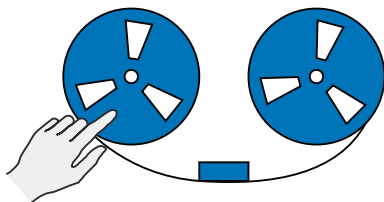
Unity, octaves, and fifths sound great on almost all material. The rest generally sound best with single notes, or chords made up of octaves, perfect fourths, or perfect fifths.



DIRECTION & VOLUME (T2) — Controls the playback direction and volume of the tape heads. Your loop becomes quieter as you move away from 12 noon.



TAPE STOP (solid dark blue)



Tape Stop slows down and drops the pitch of your audio, then picks it back up, with flexible timing controls.

It's not a one-shot tape stop though — it's responsive as if you were **physically touching a reel of tape**. For example it can be slowed way down, then picked back up, then slowed just a bit, then picked back up, and so on. Try experimenting with the footswitch for creative pitch bending effects.

- **For momentary effects** — Hold down Touch to drop the pitch, then release to pick it up.
- **For latched effects** — Tap Touch to drop the pitch, and tap again to pick it up.

STOP TIME (T1) — Controls how long it takes for your audio to reach a complete stop.

START TIME (T2) — Controls how long it takes to catch back up again.

Timing for both knobs ranges from 100 msecs (fully counter-clockwise), up to **10 seconds** (fully clockwise).

Can Ribbons shoegaze? We think so!

With a fuzz after Ribbons, set reverb mix to 100% pre-fx and add lots of compression or saturation. You can use Tape Stop to create **shoegaze-y pitch bends with your foot**. We prefer this over a tremolo bar because it also bends the pitch of the reverb tail.

BROKEN MACHINE (solid light blue)



Broken Machine adds even more random tape modulation to your signal.

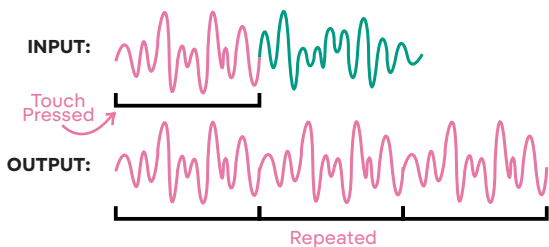
At its minimum it can be used in subtle ways, similar to the wow and flutter parameters, and at its maximum you can get some **intense rewind effects** or abrasive and totally unpredictable sounds.

- **For momentary effects** — Hold down Touch to engage, then release to stop.
- **For latched effects** — Tap Touch to engage, and tap again to stop.

DEPTH (T1) — Controls the intensity of the effect.

CHAOS (T2)— Controls how often the machine does something random.

REPEATER (flickering green)



Repeater endlessly repeats a tiny slice of audio that you can subdivide for CD skipping sounds.

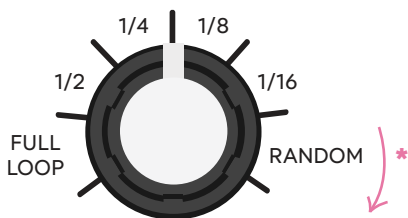
This Touch Mode is inspired by classic DJ mixer-style **roll** and **slip roll** effects.

First, **use Touch as a tap tempo** to set your loop length. This has to be short — **1.2 seconds max**.

Now **hold down Touch to capture audio**. When the next tempo downbeat is reached, your loop will automatically start playing back and endlessly repeat.

- **For momentary effects** — Keep Touch held down to engage your loop, then release to stop playback.
- **For latched effects** — Tap Bypass while Touch is being pressed to latch your loop. Tap Touch again to stop playback.

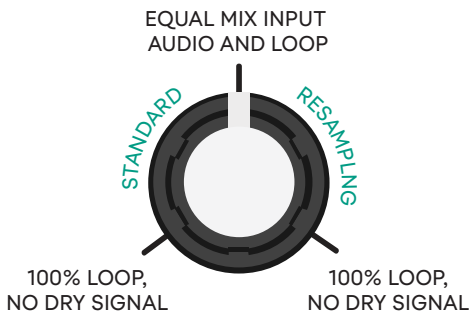
LOOP DIVISION (T1) — Controls the division of the loop length. Use longer subdivisions for more rhythmic sounds and shorter ones for stutter effects.



* Increasing probability of smaller subdivisions

Within the RANDOM region, rotating T1 clockwise increases the probability of smaller subdivisions being used. Depending on your loop length, 1/8 and 1/16 can sound a little harsh, so by keeping this knob slightly shy of 100% you can easily dial them out if you want to.

MIX & TYPE (T2) — Controls the **wet/dry mix** of repeated audio and toggles between **STANDARD** or **RESAMPLING**.



T2 all the way left or right does a “dry kill”, so you will only hear your loop during playback.

By twisting the T2 knob **closer to 12 noon**, you mix in **more of your incoming audio**.

T2 also toggles between **STANDARD** or **RESAMPLING**:

STANDARD REPEATER — Samples audio any time the Touch footswitch is pressed.

With this option, the loop that you capture is static, meaning you need to **release and re-engage Touch** to sample new audio.

RESAMPLING REPEATER — Allows you to resample audio **hands-free**.

With this option, **new audio is automatically sampled** every time Ribbons detects a transient, like a snare hit or a pick attack.

With STANDARD, the **RANDOM** region of T1 picks a random subdivision when the Touch footswitch is pressed. With RESAMPLING, it picks a random subdivision when a transient is detected.

Repeater is great with full mixes and is a lot of fun to play along with on a drum machine.

You can sync Repeater to your other devices using MIDI clock.

CRUSHED CASSETTE (flickering dark blue)

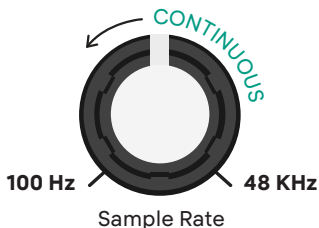


Crushed Cassette provides sample rate reduction and bit depth reduction with μ -law companding.

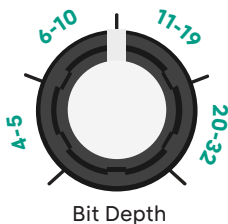
Use this mode to emulate the sound of your favorite vintage sampler or **lo-fi telecoms** of decades past.

- **For momentary effects** — Hold down Touch to engage, then release to stop.
- **For latched effects** — Tap Touch to engage, and tap again to stop.


SAMPLE RATE REDUCTION (T1) — Rotating the T1 knob counter-clockwise reduces the sample rate, introducing aliasing and inharmonic sounds. This ranges from 48 kHz (hi-fi) down to 100 Hz.



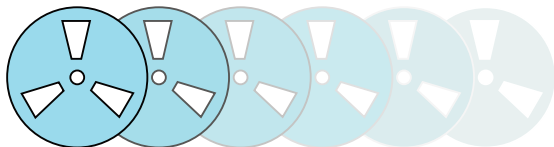
BIT DEPTH (T2) — Controls the **number of bits** used to reproduce your signal, from 32 bits (hi-fi) down to 4 bits.



Most bit-crushers have a gated quality where your signal abruptly disappears when it gets too quiet. **μ -law companding prioritizes quiet parts of your signal**, resulting in a bit-crushed sound with lots of haunting distortion, but without the gating effect, so your signal decays more naturally.

At extremes, Crushed Cassette can introduce some pretty abrasive artifacts. You can use the **low-pass filter on page 1**  to reduce some of these while still maintaining interesting lo-fi textures.

DISINTEGRATION LOOP  (flickering light blue)



Disintegration Loop is a sound-on-sound style looper with controls for loop decay, speed, and direction.

It can range from a simple utility looper, to a tape delay, to an experimental looper where your sounds age, distort, and become completely unrecognizable over time.

There are 2 options to record to the loop:

- **Hold down Touch** to record — then **release** to stop.
- **Tap Touch** to start recording — and **tap again** to stop.

The first write sets your loop length. The Touch LED will ramp from 0% to 100% brightness as your loop plays from start to finish.

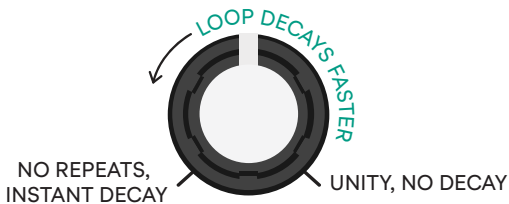
The Touch footswitch works like a write head.

When engaged, a few things are happening:

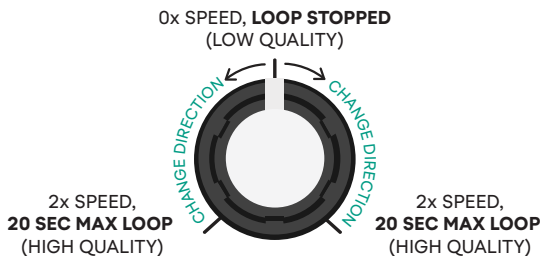
- You are **recording**, so you can **overdub** new audio.
- Your loop can **decay** in volume.
- Your loop **disintegrates**. Each time your loop repeats, it gets **re-run through all of the effects** you have dialed in on Ribbons. Try experimenting with some subtle settings to hear how they impact things.

Double tap Touch to stop playback and erase your loop.

VOLUME DECAY (T1) — Controls volume decay over time. T1 works like the feedback knob on a delay pedal. **Touch must be engaged** for your loop to decay. If disengaged, the loop will maintain its current volume.



SPEED & DIRECTION (T2) — Can be used to time stretch and reverse your loop. Try setting T2 around **9 or 3 o'clock when you record**, that way you have room to both speed up or slow down.



If you modify T2 while overdubbing, **speed and direction changes get printed to the loop in real-time**, just like an actual tape player.

Setting the **reverb pre-fx** will place the reverb into the feedback loop of the looper. You can use this to create compositions reminiscent of Alvin Lucier's famous 1969 piece **"I Am Sitting in a Room"**, with your sounds eventually becoming transformed and overtaken by the resonant frequencies.

UNREAL PLAYER (solid red)



UnrealPlayer is a spectral processor that emulates artifacts and imperfections of early audio streaming and file-sharing eras.

Blurry, grainy, bubbly, and strangely reverberous. This Touch Mode feels unmistakably modern. It's basically **the sound of Windowlicker** in a pedal.

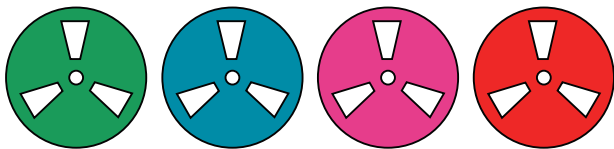
- **For momentary effects** — Hold down Touch to engage, then release to stop.
- **For latched effects** — Tap Touch to engage, and tap again to stop.

DEGRADATION (T1) — Randomized spectral data loss.

BLUR (T2) — Spectral data frames are increasingly blurred together, creating partial or full freeze effects.

LO-FI is the default. It's great for real-time MP3 emulation but the BLUR effect sounds gritty. If you hold Bypass and tap Touch, the red LED gets brighter, indicating the **HI-FI option**. This adds latency but makes BLUR sound clean and pretty. Switch between lo-fi & hi-fi with this button combo.

4-Track Looper



Ribbons also features a 4-track looper.

You can record up to **4 separate stereo loops** and **overdub infinitely**. Each track has its own controls for loop **speed**, **speed scale**, **direction**, and **volume**.

This lets you craft **intricate, evolving soundscapes**. Build up layered tracks of varying lengths, shift the pitch, apply quantization, reverse loops, or swell elements in and out.

It also works as a more straightforward, practical looper if you prefer to use it that way. You can **sync your tracks to an external device** using **MIDI clock**.

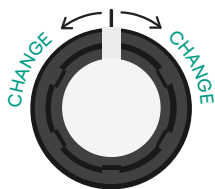
Looper controls

When editing **tape effects**, the **Bypass LED is green**.

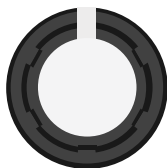
When editing **looper controls**, the **Bypass LED is blue**.

Hold the push button and tap Bypass to enter / exit the 4-track looper mode.

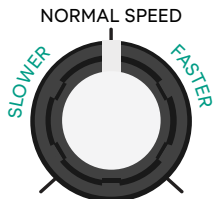
You can easily **switch back and forth** to modify tape effects while your loops are playing back.



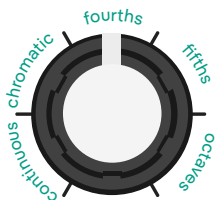
DIRECTION



VOLUME



SPEED



SPEED SCALE

Each page is a looper track with its own controls.

Tap the push button to toggle between the 4 tracks. One tap shows your current track, and multiple taps advance to the next track.



1



2



3



4

Default settings for each track are **normal** speed, **continuous** speed scale, **forward** direction, and **100%** volume. Since Ribbons' knobs are relative, when you switch looper tracks you may need to **sweep the knob to get it tracking** with the LED.

Recording and overdubbing

There are 2 options to record to a loop:

- **Hold down Touch** to record — then **release** to stop.
- **Tap Touch** to start recording — and **tap again** to stop.

When you are **recording**, the **Touch LED turns red**.

The first write sets your loop length. The Touch LED will ramp from 0% to 100% brightness as your loop plays from start to finish. If you exceed the max loop length during the first write, Ribbons automatically switches from recording to overdubbing.

Create layers of sound by overdubbing on a single track or recording to a new one.

Overdubbing lets you add layers that stay in sync with the original loop, but you won't be able to undo. **Recording to a new track** allows you to clear a loop if you want to re-record it, but it won't stay in sync with the other tracks.

Stop / erase loops

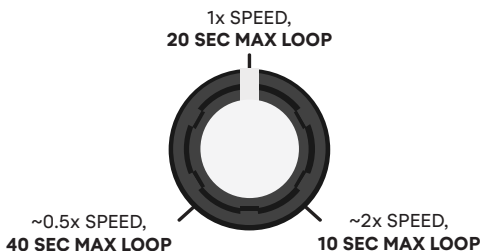
- To erase a **specific track** — **Hold the push button and tap Touch** while on that track.
- To erase **all tracks** — **Hold the push button for 3 seconds** while on any track.

If you want to “stop” a track without erasing it, just turn the volume for that track all the way down.

Track Speed (bottom-left knob)

Speed can vary continuously from approx. **0.5x to 2x**.

Your **speed setting** impacts the **max loop length**:



Adjust the Speed knob to pitch shift your loops.

Right after recording, the sound will play back at the same pitch. Increasing the speed raises the pitch and shortens your loop. Decreasing the speed drops the pitch and extends your loop.

With Speed at 12 noon and Speed Scale at continuous, try recording an empty loop container. Then tap in to overdub and sparsely add sounds.

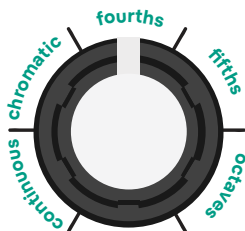
Stop recording and slowly twist Speed counter-clockwise. Your audio will smoothly pitch down a whole octave.

Track Speed Scale (bottom-right knob)

When you're adjusting the speed of a loop, you may want to **quantize the speed setting** so that pitch changes sound more musical.

How Speed responds depends on the **Speed Scale**.

Ribbons provides **5 different scale options** that you can experiment with:



- **Continuous** (+/- 12 semitones; not quantized)
- **Chromatic** (+/- 12 semitones)
- **Fourths** (+/- 2 fourths)
- **Fifths** (+/- 2 fifths)
- **Octaves** (+/- 1 octave)

Track Direction (top-left knob)

Direction works just like a tape player that's capable of **bi-directional recording**. It can be used to reverse the playback direction of any particular loop.

Try recording to a loop, then change its direction. It will play in reverse.

Now if you overdub, the new audio plays forward while the original loop still plays in reverse.

If you switch directions again, the original loop will play forward while the new audio plays in reverse.

Track Volume (top-right knob)

You get a volume control for each looper track.

Leave the volume turned up when you record if you want to **hear playback immediately**.

You can also set this to zero before recording and increase it during playback to **swell in your loop**.

The Volume knob is a great tool for introducing changes during playback.

If you have multiple loops playing back, you can temporarily lower the volume on a track, adjust its settings — like reversing the direction or increasing the speed — and then gradually bring the volume back up.

This way the loop sounds transformed but you avoid hearing any sudden, jarring changes.

Hands-free track selection

There is an **alternate way to change looper tracks** that you can do with your foot, which is useful for some setups.

- While in the 4-track looper mode (**blue** Bypass LED), **hold Bypass for 3 seconds** until the LED starts to glow. This indicates that the Bypass footswitch is overriding its normal functionality.
- **Tap Bypass to toggle** through the 4 looper tracks. The Bypass footswitch effectively becomes your push button.
- **Use Touch to record as normal.** You can record a loop, overdub endlessly, and change tracks, all hands-free.
- **Hold Bypass again for 3 seconds** to return the Bypass footswitch to normal operation.

While in this hands-free track selection state, the Bypass footswitch has no other function.

You must return the Bypass footswitch to normal operation to be able to exit the 4-track looper mode and resume using the pedal's other features.

4-Track Looper + Tape Effects

You can **switch between editing looper controls and tape effects** while your 4-track loops are playing back. Simply hold the push button and tap Bypass. The Bypass LED indicates **looper controls** or **tape effects**.

Adjust the **filters**, add **reverb**, or modify **any of the effects**. Once you're happy with your sound, just pull up the 4-track controls again to keep playing with the looper, or to stop and erase any of the tracks.

You can also load presets if you want to apply dramatic changes to your loops during playback.

4-Track Looper + Touch Modes

As of firmware 2.0, you can use any of the Touch Modes while your 4-track loops are playing back.

We didn't used to think this was possible but we figured out some new tricks with our DSP chip.

Some applications of this are more practical than others, but the possibilities are pretty amazing and worth exploring.

4-track loops into UnrealPlayer? Incredible.

4-track loops into Disintegration Loop? Slightly insane, but why not!

Input Level, Mixing, Bypass Options





Input level and mixing options

To access the **Input Level / Mixing Menu**, hold **Touch** while applying power to Ribbons.

The page LEDs indicate your current setting. Tap the push button to toggle.

- To **save** a new setting press **Touch**.
- To **exit** without saving press **Bypass**.

After saving or exiting Ribbons will boot up normally.

-  **1. STEREO IN / STEREO OUT
INSTRUMENT LEVEL (default)**
-  **2. MONO IN / STEREO OUT
INSTRUMENT LEVEL**
-  **3. STEREO IN / STEREO OUT
LINE LEVEL**
-  **4. MONO IN / STEREO OUT
LINE LEVEL**

Instrument level is ideal for guitars, basses, and other low-output instruments. **Line level** provides more headroom and is ideal for synthesizers, drum machines, and DAWs. If you are using Ribbons with a **mono setup**, the **SISO** options will work by default.

Bypass options

To access the **Bypass Menu**, hold **Bypass while applying power** to Ribbons.

The page LEDs indicate your current setting. Tap the push button to toggle.

- To **save** a new setting press **Touch**.
- To **exit** without saving press **Bypass**.

After saving or exiting Ribbons will boot up normally.

- 1. ANALOG BYPASS (default)**
Uses an analog switch to completely bypass Ribbons' audio converter. Your audio stays analog when the pedal is bypassed.
- 2. BUFFERED BYPASS**
A smooth and silent option where your audio still runs through the electronics when bypassed.
- 3. BUFFERED BYPASS WITH TRAILS**
Another silent option where your input signal will no longer be affected but the device still acts as a sound source, so you'll continue to hear certain effects being generated (reverb tails, Magnetic Dance loops, 4-track loops, etc).

Input level, mixing, and bypass settings are persistent between power cycles, so you only need to visit these menus if you want to change them.

MIDI, CV, Expression Control

All of Ribbons' parameters can be controlled using MIDI, CV, or expression.

- **Sync Repeater or the 4-track looper to MIDI clock.** Ribbons defaults to **TRS MIDI type A**, with the option to switch types by configuring internal jumpers.
- **Download our free Max for Live devices** to control Ribbons in Ableton.
- **Use PC messages** to save, load, or sequence presets.
- **Map the CV / EXP input** to one parameter or many and control them using a eurorack system or an expression controller.
- **Map the Touch footswitch** to CV / EXP. If Ribbons is at your fingertips but you wish you could engage Touch hands-free, try controlling it with an expression pedal on the floor.

4-voice sine wave synth

Ribbons has an internal 4-voice sine wave synth that you can process using all of the tape effects, Touch Modes, and 4-track looper. Connect your favorite MIDI keyboard and start playing.

Our online manual includes more information about MIDI, CV, and expression topics.

Firmware and Documentation

Occasionally we may release new firmware to address bugs or improve features. If you believe you've discovered a bug you can report it by emailing

support@kinotoneaudio.com

The latest and greatest firmware can always be found on the **Development Blog**. This is linked under the Firmware Updates tab on the Ribbons product page.

kinotoneaudio.com/products/ribbons

Updating the firmware is fast and easy — you just play an audio file into the device.

If any updates or changes are made to Ribbons, **our online manual is the source of truth** and will be kept up-to-date. kinotoneaudio.com/ribbons-manual

We love to hear from our users! Connect with the Kinotone community to browse topics and start discussions at forum.kinotoneaudio.com

