

## Battery

Your Agent OOFunk Mark II operates from a single 9V battery. We recommend you use a long-life alkaline type. Since the Agent OOFunk Mark II draws power while the input plug is connected, you should remove the input plug when not in use to prolong battery life.

Replace your battery if the LED does not light brightly or if the output distorts easily. You may also find you need to turn up the **pitch** control a little as your battery runs out.

To install a battery:

- 1 Loosen the battery drawer thumbscrew.
- 2 Slide the battery drawer out.
- 3 Attach the battery clip to the battery.
- 4 Insert the battery into the drawer with the battery clip inside the unit as shown.
- 5 Push the back end of the battery down until it clips snugly into the drawer as shown.
- 6 Slide the battery drawer in.
- 7 Tighten the battery drawer thumbscrew.

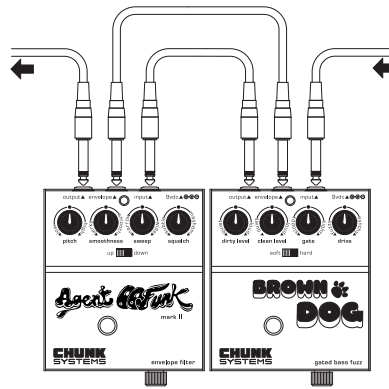
## External power supply

You can also run your Agent OOFunk Mark II from an external plugpack or other voltage source plugged into the 2.1mm tip-negative **9vdc** socket. A 9V DC regulated supply is required but almost any current rating will do since it draws less than 50 mA. While a plug is inserted into the **9vdc** socket the battery, if installed, is disconnected. To prevent damage to your pedal, please ensure you have the voltage and polarity correct before plugging in an external power supply.

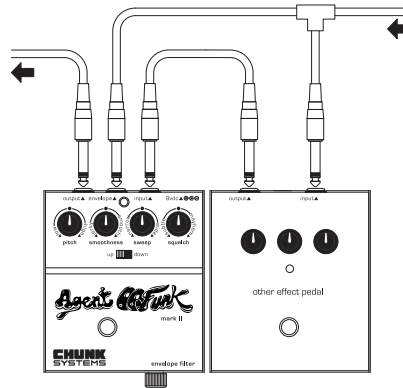
## Connections

To use your Agent OOFunk Mark II by itself, connect a lead from your instrument to the **input** socket, and a lead from the **output** socket to your amplifier. However, when you have other effects before the Agent OOFunk Mark II in the signal chain, especially fuzz or distortion, you should use the **envelope** input for squelchier results.

The Chunk Systems Brown Dog gated bass fuzz pedal operates with the Agent OOFunk Mark II to create some crazy synth tones. It has an **envelope** output and is best connected to the Agent OOFunk Mark II as shown:



You can also use a splitter cable as shown to use the **envelope** input with other pedals. This is equivalent to the effects loop found on some other envelope filters.



# CHUNK SYSTEMS

## Agent OOFunk Mark II envelope filter effect pedal



## Introduction

Congratulations on purchasing the Agent OOFunk Mark II. Prepare to unleash some funky squelching fatness.

The Agent OOFunk Mark II is an envelope filter, also known as an auto wah. It has a resonant two pole lowpass filter which moves up or down in frequency with the dynamics of your playing to produce a wide range of punchy squelching funky tones. Envelope filters are most often used with electric bass, but can be used with other instruments as well.

Your Agent OOFunk Mark II can be used stand-alone or in conjunction with a Chunk Systems Brown Dog gated bass fuzz pedal to create some excellent synth-bass effects. See our website at [www.chunksystems.com](http://www.chunksystems.com) for sound samples.

To give you the best quality sound available, the Agent OOFunk Mark II is analogue throughout and features a true bypass connection so that your instrument is connected directly to your amplifier when the effect is switched off. Your Agent OOFunk Mark II has been lovingly manufactured in Australia using only the highest quality components.



## Controls



The **pitch** control determines the filter frequency when the input is silent. You use it to determine the overall pitch of the filter effect. Turning it lower will tend to give you fatter, bassier tones while higher settings will affect only the higher end of your sound.



The **smoothness** control determines how quickly the filter sweeps in response to changes in input level. If you set it low, the filter will make large, jerky jumps on each note. This tends to sound squidgy and warbles a little as the filter responds to individual audio cycles. If you set it high, the filter makes smaller, slower movements. You may find that after changing the **smoothness** control you need to readjust the **sweep** control to compensate.



Adjusting the **sweep** control changes how wide the filter sweeps are. When you set it low, the filter sweeps over a narrow range and is not very responsive to the dynamics of your playing. When you set it high, the filter sweeps over a wider range and the dynamics of your playing will have a greater affect.



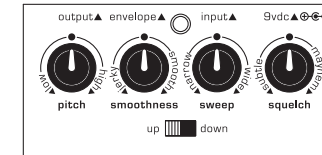
The **squelch** control determines how extreme the filtering effect is by adjusting the resonance of the filter. As you turn it higher, the filter has a higher gain at the filter frequency and accentuates those frequencies more, making a "squelchier" sound.

up  down

The switch determines the direction of the filter sweep. In **up** mode the filter starts low and sweeps up to higher frequencies. This can add a lot of punch to the start of each note as the filter sweeps over the fundamental frequency. In **down** mode, the filter starts high and sweeps lower, which gives a different type of sound in which the note tends to get swallowed in the middle but returns at the end.

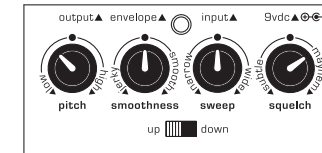
## Suggestions

Use the following suggestions as starting points to find your own sounds. Check our website at [www.chunksystems.com](http://www.chunksystems.com) for more suggestions and sound samples.



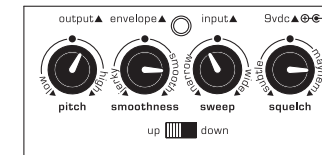
### Classic

Turn all controls straight up and get your star glasses on for that classic envelope filter sound.



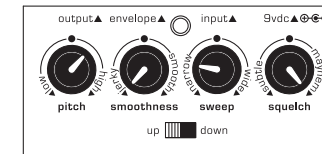
### Superfreak

Add a little more squelch and turn down the pitch to get superfreaky.



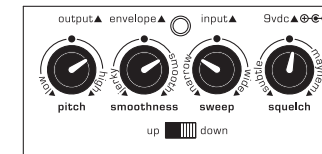
### Smooth Criminal

Turn up the smoothness and the squelch and you've been touched by a smooth criminal.



### Robogunner

Turn down the smoothness, turn up the squelch and run; this sucker's out of control.



### Spacegulp

Switch to down mode, turn up the pitch and turn down the sweep. Watch out - its hungry.

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