



EP-133 K.O. II IS A 64 MB SAMPLER AND COMPOSER. JUST LIKE ITS POCKET-SIZED PREDECESSOR PO-33 K.O!, THIS SAMPLER IS A MIGHTY CONTENDER ON THE STAGE, IN THE STUDIO AND IN THE RING. SAMPLE DIRECTLY FROM YOUR FAVORITE SOURCE USING THE BUILT IN MIC OR 3.5 MM INPUT JACK,

SYNC AND SEQUENCE YOUR ENTIRE SETUP USING SYNC AND MIDI IN/OUT. POWER IT ALL WITH JUST 4X AAA BATTERIES. MAKE YOUR NEXT HIT WITH PUNCH-IN EFFECTS 2.0™ THEN SMASH YOUR BEAT WITH THE BUILT IN DISTORTION AND FX.

## NOTICE. READ THIS FIRST.

BATTERY INFORMATION:

IF THIS EQUIPMENT DOES CAUSE HARMFUL INTERFERENCE TO RADIO OR TELEVISION

TEENAGE ENGINEERING WARRANTS THAT THIS PRODUCT WILL BE FREE FROM DEFECTS IN

WHAT DOES THIS LIMITED WARRANTY NOT COVER?

1. INSTALL ONLY NEW BATTERIES OF THE SAME TYPE.
2. MAKE SURE TO ONLY INSERT BATTERIES IN THE CORRECT POLARITY, AS INDICATED IN THE BATTERY COMPARTMENT.
3. DO NOT MIX OLD AND NEW BATTERIES.
4. DO NOT MIX ALKALINE, STANDARD (CARBON-ZINC) OR RECHARGEABLE (NICKEL-CADMNIUM OR NICKEL-METAL HYBRIDE) BATTERIES.
5. DO NOT DISPOSE OF BATTERIES IN FIRE.
6. BATTERIES SHOULD BE RECYCLED OR DISPOSED OF AS PER STATE AND LOCAL GUIDELINES.

**FOC STATEMENT:**

NOTE: THIS EQUIPMENT HAS BEEN TESTED AND FOUND TO COMPLY WITH THE LIMITS FOR A CLASS B DIGITAL DEVICE. PURSUANT TO PART 15 OF THE FCC RULES, THESE LIMITS ARE DESIGNED TO PROVIDE REASONABLE PROTECTION AGAINST HARMFUL INTERFERENCE IN A RESIDENTIAL INSTALLATION. THIS EQUIPMENT GENERATES, USES AND CAN RADIATE RADIO FREQUENCY ENERGY AND, IF NOT INSTALLED AND USED IN ACCORDANCE WITH THE INSTRUCTIONS, MAY CAUSE HARMFUL INTERFERENCE TO RADIO COMMUNICATIONS. HOWEVER, THERE IS NO GUARANTEE THAT INTERFERENCE WILL NOT OCCUR IN A PARTICULAR INSTALLATION;

RECEPTION, WHICH CAN BE DETERMINED BY TURNING THE EQUIPMENT OFF AND ON. THE USER IS ENCOURAGED TO TRY TO CORRECT THE INTERFERENCE BY ONE OR MORE OF THE FOLLOWING MEASURES:

- REORIENT OR RELOCATE THE RECEIVING ANTENNA
- INCREASE THE SEPARATION BETWEEN THE EQUIPMENT AND RECEIVER
- CONNECT THE EQUIPMENT INTO AN OUTLET ON A CIRCUIT DIFFERENT FROM THAT TO WHICH THE RECEIVER IS CONNECTED.
- CONSULT THE DEALER OR AN EXPERIENCED RADIO/TV TECHNICIAN FOR HELP.

THIS DEVICE COMPLIES WITH PART 15 OF THE FCC RULES. OPERATION IS SUBJECT TO THE FOLLOWING CONDITIONS:

1. THIS DEVICE MAY NOT CAUSE HARMFUL INTERFERENCE, AND
2. THIS DEVICE MUST ACCEPT ANY INTERFERENCE RECEIVED, INCLUDING INTERFERENCE THAT MAY CAUSE UNDESIRABLE OPERATION.

CAUTION: CHANGES OR MODIFICATIONS NOT EXPRESSLY APPROVED BY THE PARTY RESPONSIBLE FOR COMPLIANCE COULD VOID USER'S AUTHORITY TO OPERATE THE EQUIPMENT.

ICES STATEMENT  
CAN ICES-003 (B) / NMB-3 (B)

MATERIAL OR WORKMANSHIP FOR A PERIOD OF 12 MONTHS FROM THE DATE OF TEENAGE ENGINEERING'S SHIPMENT OF THE PRODUCT TO YOU. THE CUSTOMER, IN THE EVENT OF A DEFECT COVERED BY THIS LIMITED WARRANTY, TEENAGE ENGINEERING WILL, AT ITS OPTION AND FREE OF CHARGE TO CUSTOMER, REPAIR, REPLACE OR REFUND THE PURCHASE PRICE PAID.

TEENAGE ENGINEERING MAKES NO OTHER EXPRESS WARRANTIES EXCEPT AS PROVIDED HEREIN, AND ANY AND ALL IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR PARTICULAR PURPOSE SHALL ONLY BE IN EFFECT DURING THE 12 MONTH WARRANTY PERIOD PROVIDED HEREUNDER. TEENAGE ENGINEERING'S LIABILITY ON ANY WARRANTY CLAIM SHALL BE LIMITED TO THE ACTUAL PURCHASE PRICE PAID. TEENAGE ENGINEERING SHALL NOT BE RESPONSIBLE TO CUSTOMER OR ANY THIRD PARTY FOR ANY CONSEQUENTIAL, INCIDENTAL OR INDIRECT DAMAGES, INCLUDING BUT NOT LIMITED TO LOSS OF PROFITS, LOSS OF DATA, REVENUES, SALES, BUSINESS, GOODWILL OR USE.

TEENAGE ENGINEERING HAS NO OBLIGATION TO REPAIR, REPLACE, OR PROVIDE REFUNDS IN THE FOLLOWING INSTANCES:

- IF THE ALLEGED DEFECT ARISES BECAUSE CUSTOMER HAS ALTERED OR REPAIRED THE PRODUCT WITHOUT THE PRIOR WRITTEN CONSENT OR AUTHORIZATION OF TEENAGE ENGINEERING;
- TACTILE FEEDBACK MAY VARY BETWEEN KEYS AND IS NOT CONSIDERED A DEFECT OF THE UNIT.
- IF CUSTOMER DID NOT FOLLOW ANY APPLICABLE INSTRUCTIONS FOR PROPER STORAGE, USAGE, OR MAINTENANCE OF THIS PRODUCT;
- IF CUSTOMER HAS FAILED TO NOTIFY TEENAGE ENGINEERING OF ANY DEFECT WHERE THE DEFECT SHOULD HAVE BEEN REASONABLY APPARENT ON INSPECTION; OR
- IF CUSTOMER FAILS TO NOTIFY TEENAGE ENGINEERING OF THE DEFECT WITHIN 12 MONTHS OF TEENAGE ENGINEERING'S SHIPMENT OF THIS PRODUCT TO CUSTOMER. THIS LIMITED WARRANTY DOES NOT COVER THE COST OF SHIPPING THE DEFECTIVE PRODUCT TO TEENAGE ENGINEERING FOR REPAIR, OR THE COST OF SHIPPING THE REPAIRED OR REPLACEMENT PRODUCT TO YOU. HOW DO CUSTOMERS RECEIVE WARRANTY SERVICE? PLEASE CALL YOUR TEENAGE ENGINEERING CUSTOMER SERVICE REPRESENTATIVE FOR DETAILS ON HOW TO RAISE AN ISSUE IN RELATION TO YOUR PRODUCT.

## QUICK START

[JUMP DIRECTLY TO "GET STARTED"](#)

## WHAT'S IN THE BOX

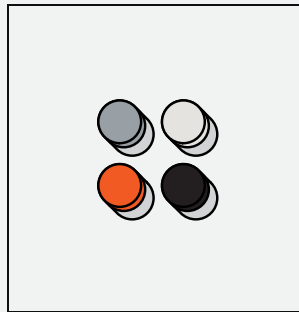
CHECK THAT THE FOLLOWING ITEMS ARE INCLUDED WHEN YOU OPEN THE BOX



EP-133 UNIT



QUICK START GUIDE



4X KNOBS



SLEEVE

## INDEX

CLICK ON THE SECTION YOU WANT TO READ MORE ABOUT

- ① **HARDWARE OVERVIEW**
- 1.1 **INPUTS/OUTPUTS**
- 1.2 **SYNC CONNECTIONS**

②	POWER ON
③	SCREEN
3.1	ICON MAP
④	BUTTONS AND COMBOS
4.1	GROUPS
4.2	PADS
4.3	- AND +
4.4	SHIFT
4.5	FADER
4.6	X AND Y KNOBS
4.7	TIMING
4.8	SAMPLE
⑤	GUIDE CONVENTIONS
⑥	WORKFLOW
6.1	COMMIT
⑦	GET STARTED
7.1	MAKE A BEAT FROM SCRATCH!
7.2	SEQUENCE A BEAT FROM SCRATCH!
⑧	MODES
8.1	SOUND
8.2	SOUND EDIT
8.2.1	SOUND MODE
8.2.2	TRIM
8.2.3	ENVELOPE
8.2.4	TIME
8.2.5	MIDI
8.2.6	MUTE GROUP
8.3	MAIN
8.4	TEMPO
8.4.1	TIME SIGNATURE
8.4.2	TEMPO MATCH
⑨	PLAY AND RECORD
9.1	LIVE RECORD

9.2 STEP SEQUENCE

9.3 KEYS MODE

9.4 FADER

9.5 COPY / PASTE

9.6 ERASE AND UNDO

9.7 OFFSET NOTES

## ⑩ FUNCTIONS

10.1 SAMPLE

10.2 SAMPLE TOOL

10.3 CHOP

10.4 TIMING

10.4.1 NOTE REPEAT

10.4.2 TIMING CORRECT

10.5 LOOP

## ⑪ EFFECTS [ FX ]

11.1 DELAY

11.2 REVERB

11.3 DISTORTION

11.4 CHORUS

11.5 FILTER

11.6 COMPRESSOR

11.7 PUNCH-IN FX 2.0™

11.8 LIVE INPUT FX

11.9 OUTPUT

## ⑫ HOW TO

12.1 ENABLE VELOCITY SENSITIVITY

12.2 CHANGE THE SCALE IN KEYS MODE

12.3 TURN ON THE METRONOME WHILE PLAYING

12.4 SYNC TWO K.O. II UNITS

12.5 SYNC A POCKET OPERATOR TO K.O. II

12.6 SYNC K.O. II TO A POCKET OPERATOR

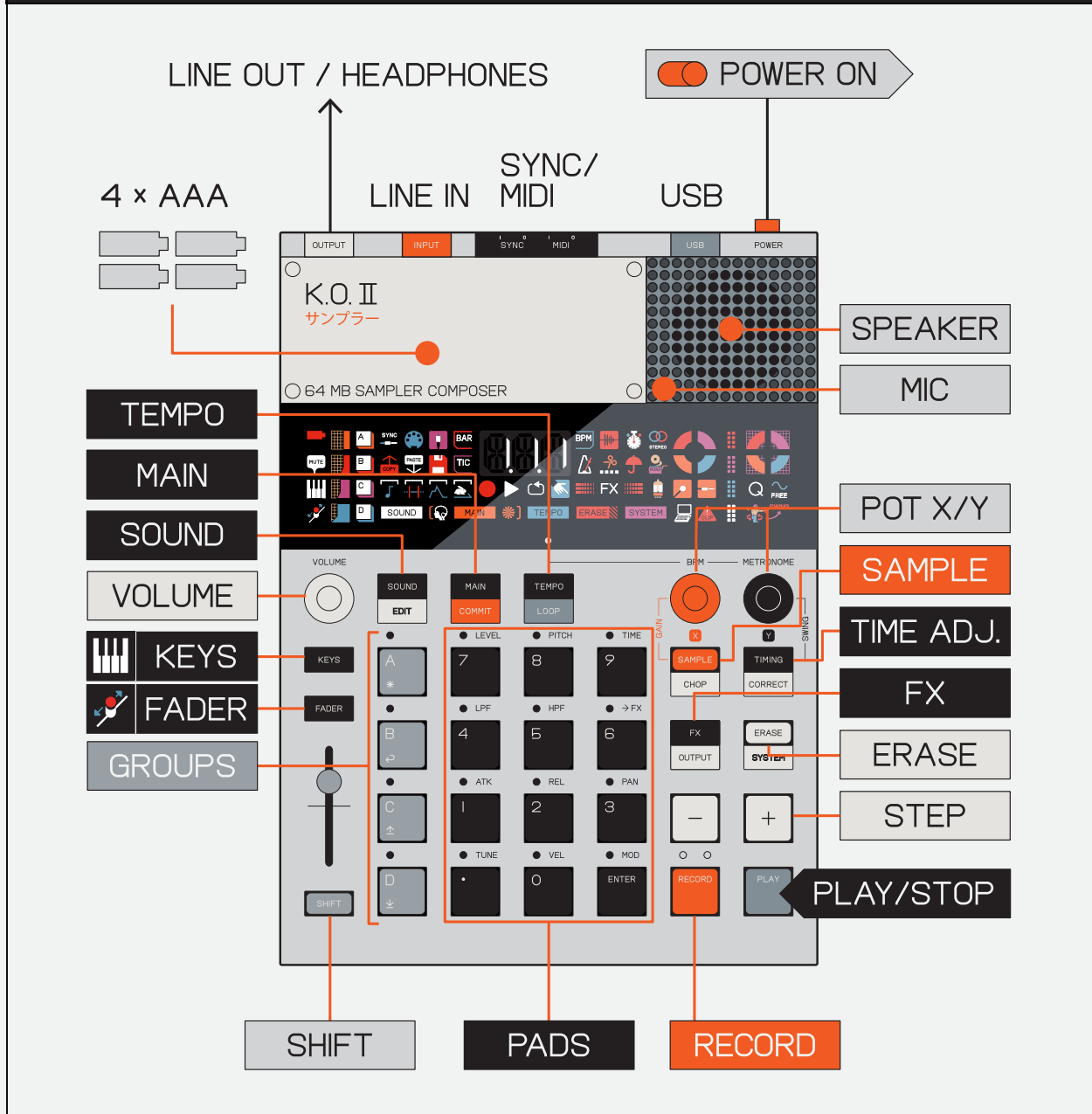
12.7 SYNC K.O. II TO A VINTAGE DRUM MACHINE

12.8 CONTROL K.O. II WITH A MIDI KEYBOARD

12.9 SEQUENCE EXTERNAL MIDI WITH K.O. II

- ⑭ SYSTEM
- ⑮ FACTORY RESET
- ⑯ TECHNICAL SPECIFICATIONS
- ⑰ CREDITS
- ⑱ WARNINGS, WARRANTY AND FCC

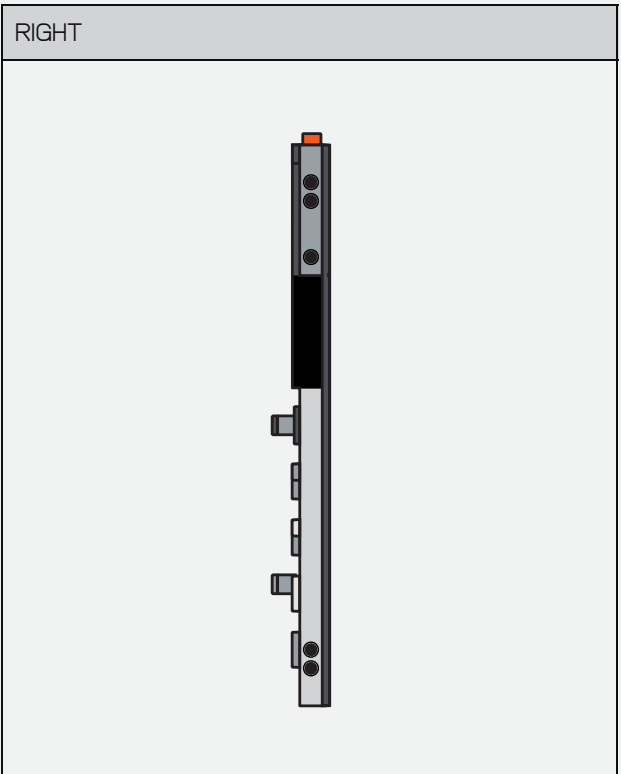
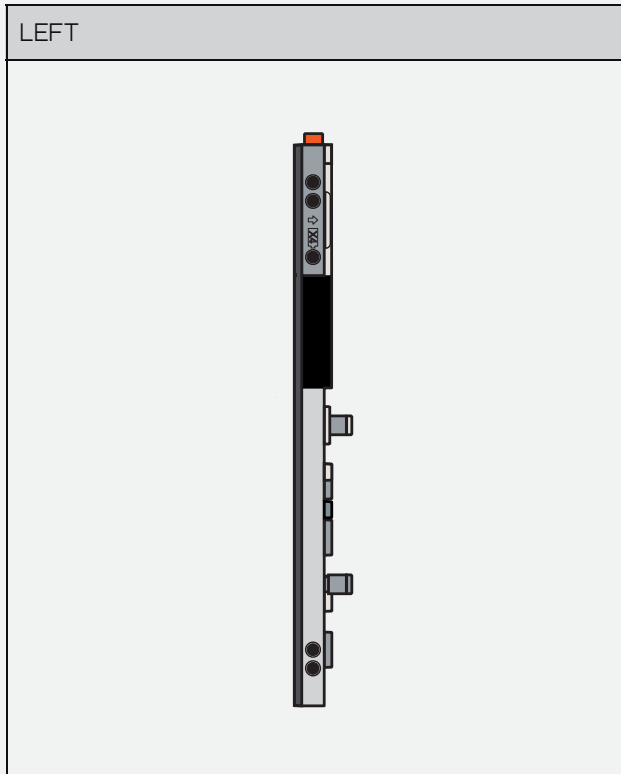
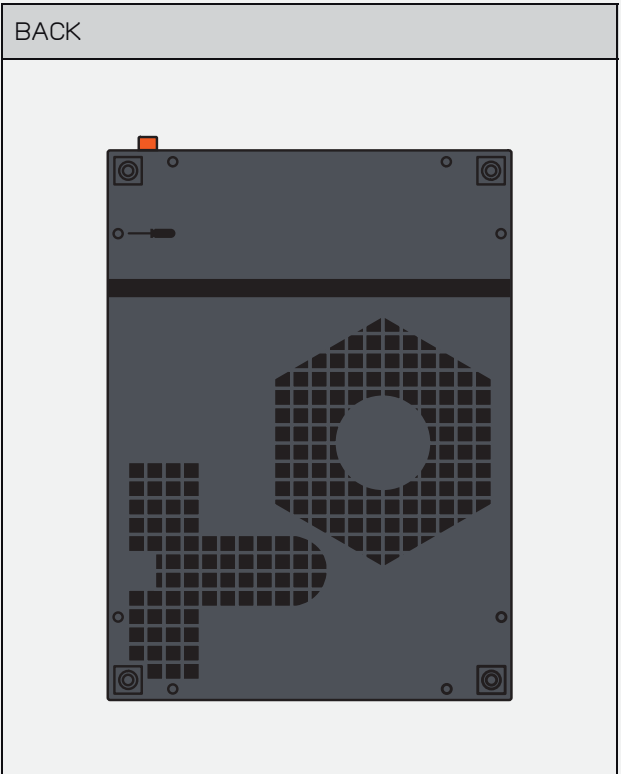
SOFTWARE LICENSES



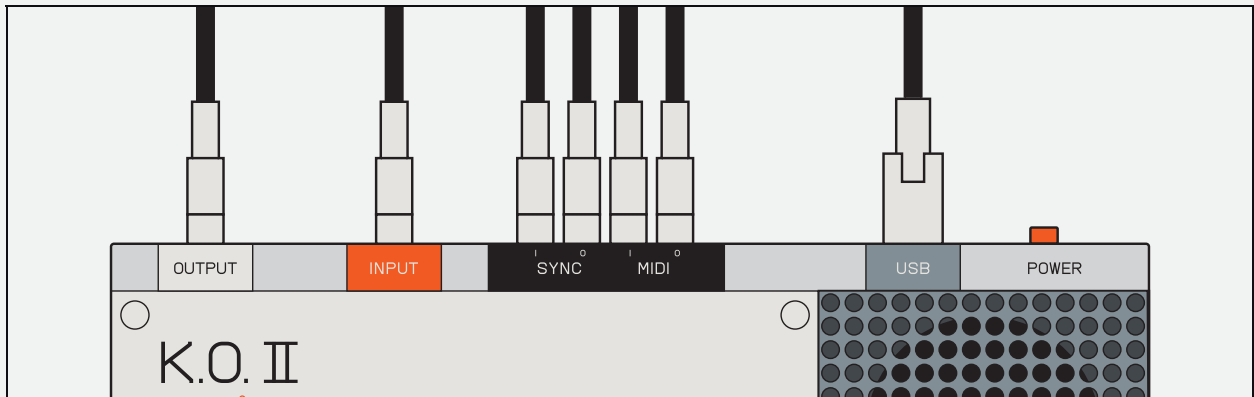
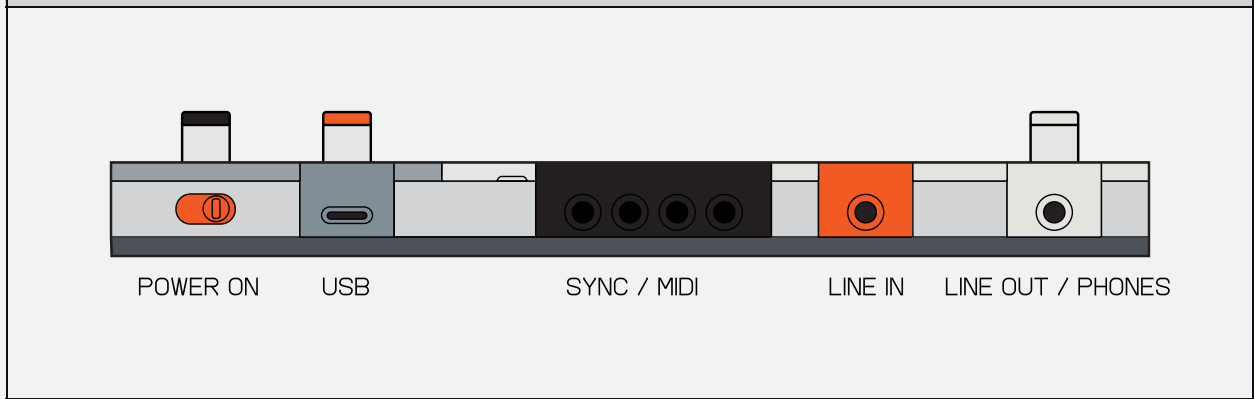
**K.O. II HIGHLIGHTS!**

- POWERFUL SAMPLER AND COMPOSER
- 999 SAMPLE SLOTS
- 12 SAMPLE PADS AND 4 GROUP PADS
- LINE IN AND OUT
- SYNC IN AND OUT
- MIDI IN AND OUT
- USB MIDI AND POWER
- HIGH RESOLUTION SEQUENCER
- 6 BUILT-IN FX
- DUAL IN-LENS OPTIC

EP-133 K.O. II IS A 64 MB SAMPLER AND COMPOSER. JUST LIKE IT'S POCKET-SIZED PREDECESSOR PO-33 K.O.I, THIS SAMPLER IS A MIGHTY CONTENDER ON THE STAGE, IN THE STUDIO AND IN THE RING. SAMPLE DIRECTLY FROM YOUR FAVORITE SOURCE USING THE BUILT IN MIC OR 3.5 MM INPUT JACK.

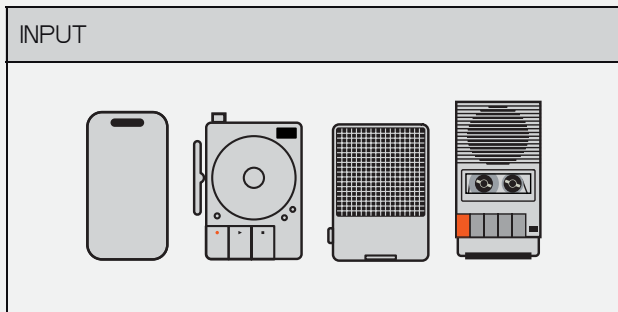


TOP SIDE

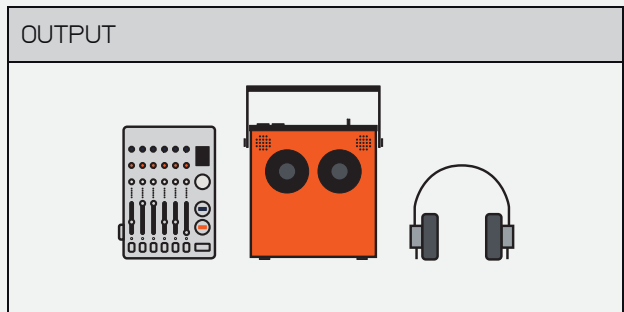


ON THE TOP SIDE OF THE UNIT, YOU WILL FIND ALL THE INPUTS AND OUTPUTS.

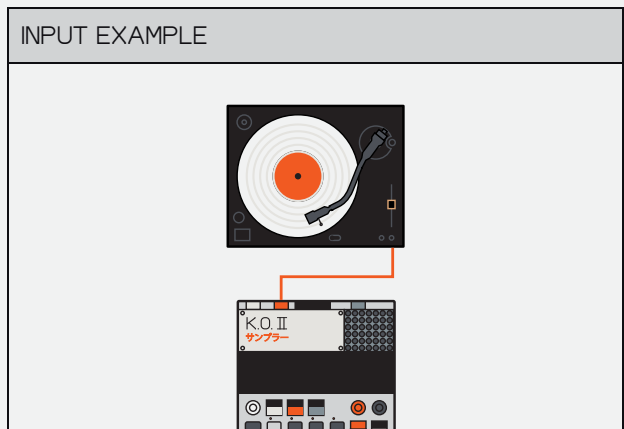
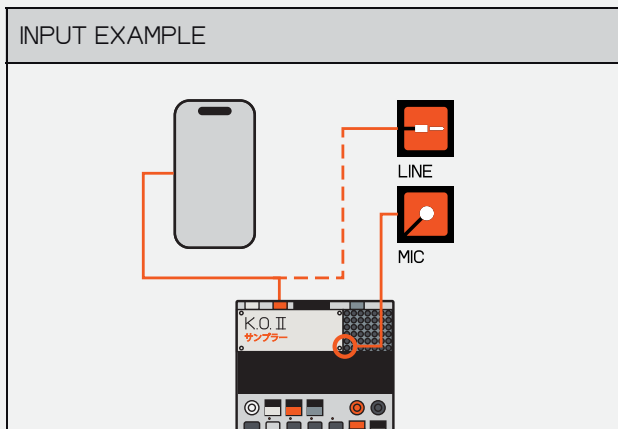
USE THE 3.5 MM STEREO INPUT TO CONNECT EXTERNAL INSTRUMENTS, TAPE RECORDERS OR AUDIO FROM YOUR PHONE. USE THE OUTPUT TO CONNECT A STEREO 3.5 MM CABLE TO YOUR SOUND SYSTEM, MIXER/SOUNDCARD OR HEADPHONES.



USE THE 3.5 MM STEREO INPUT TO CONNECT EXTERNAL INSTRUMENTS, VINYL PLAYERS, TAPE RECORDERS OR AUDIO FROM YOUR PHONE.



USE THE OUTPUT TO CONNECT A STEREO 3.5 MM CABLE TO YOUR SOUND SYSTEM, MIXER/SOUNDCARD OR HEADPHONES.







SAMPLE FROM YOUR PHONE BY CONNECTING IT USING A 3.5 MM CABLE INTO THE 3.5 MM INPUT.



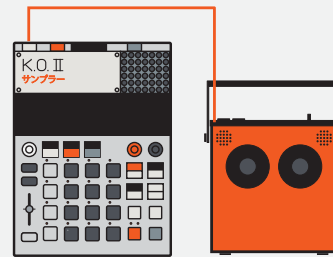
CONNECT A TURNTABLE AND SAMPLE YOUR FAVORITE RECORD. MAKE SURE TO USE AN RIAA AMPLIFIER OR A TURNTABLE THAT FEATURES A BUILT-IN AMP.

### OUTPUT EXAMPLE



CONNECT HEADPHONES DIRECTLY INTO THE OUTPUT TO MONITOR YOUR BEATS.

### OUTPUT EXAMPLE



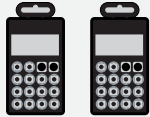
CONNECT A SPEAKER DIRECTLY INTO THE OUTPUT TO KNOCK OUT A CROWD WITH YOUR BEATS.

## 1.2 SYNC CONNECTIONS

[RETURN TO INDEX](#)

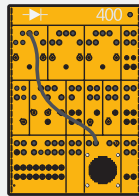
SYNC IN AND OUT OFFERS GREAT FLEXIBILITY TO PLAY WITH EXTERNAL GEAR.

### DUAL 8TH NOTE



USE DUAL 8TH NOTE OUTPUT TO SYNC TWO POCKET OPERATORS USING A SPLITTER CABLE. CLOCK IS SENT ON BOTH TIP (LEFT CHANNEL) AND RING (RIGHT CHANNEL).

### 16TH NOTE



USE 16TH NOTE 'EURORACK STYLE' SYNC WITH START/RESET ON THE RING (RIGHT CHANNEL). YOU CAN ALSO USE IT TO ADD ANOTHER EP-133 IN PERFECT SYNC.

### SYNC 24



USE SYNC24 TO LINK UP YOUR VINTAGE DRUM MACHINES.

PRO-TIP: THIS REQUIRES A 3.5MM TO DIN SYNC CABLE. A MIDI CABLE WILL NOT WORK.

### MIDI

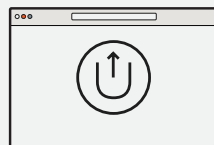


USE MIDI-IN AND OUT TO CONNECT EP-133 TO ANY MIDI CONTROLLABLE DEVICES, AS WELL AS RECEIVE MIDI FROM ANY MIDI CONTROLLERS, LIKE A PIANO OR DRUM PAD.

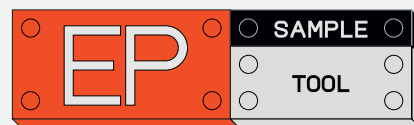
### USB-C



### FIRMWARE



### FILE TRANSFER



THE USB-C PORT ALLOWS K.O. II TO WORK AS A MIDI DEVICE WITH CLOCK AND TRANSPORT.

THE USB IS ALSO USED TO TRANSFER SAMPLES TO AND FROM YOUR EP AND [UPDATE FIRMWARE](#).

USE THE [EP SAMPLE TOOL](#) TO CAREFULLY AND AUTOMATICALLY CONVERT ANY SAMPLE/BITRATE COMBO USING A HIGH-QUALITY RESAMPLER THEN DOWNLOAD THEM STRAIGHT ONTO THE DEVICE.

[RETURN TO INDEX](#)

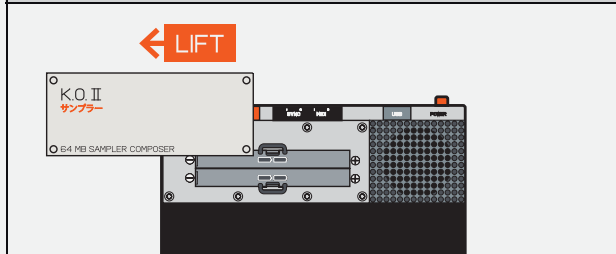
[NEXT CHAPTER](#) 

## ②

## POWER ON

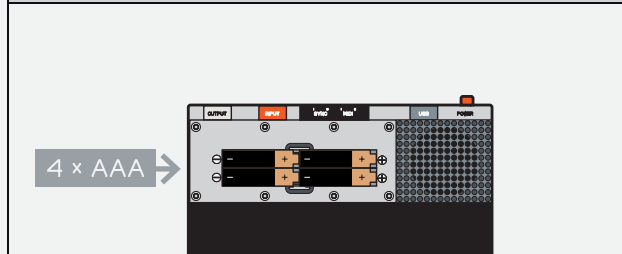
RETURN TO INDEX

### ① OPEN LID



LIFT OFF THE TOP LID TO REVEAL THE BATTERY COMPARTMENT

### ② INSERT BATTERIES



INSERT 4X FRESH AAA BATTERIES.

### ③ SWITCH ON



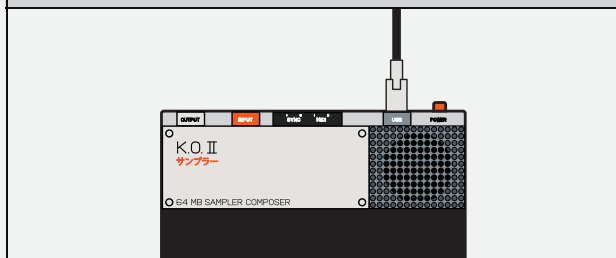
SLIDE THE ORANGE POWER-SWITCH ON THE TOP RIGHT TO POWER ON THE UNIT.

### ④ ON



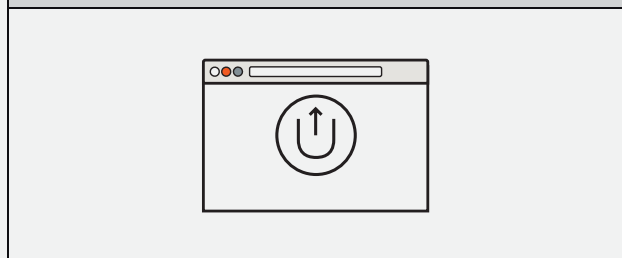
WHEN SWITCHED ON, THE LED SCREEN WILL LIGHT UP IMMEDIATELY.

### USB



YOU CAN ALSO POWER THE UNIT VIA A STANDARD USB-C CABLE (5V / MIN 1A). WE RECOMMEND USING A QUALITY "USB-IF" COMPLIANT CHARGER.

### UPDATE

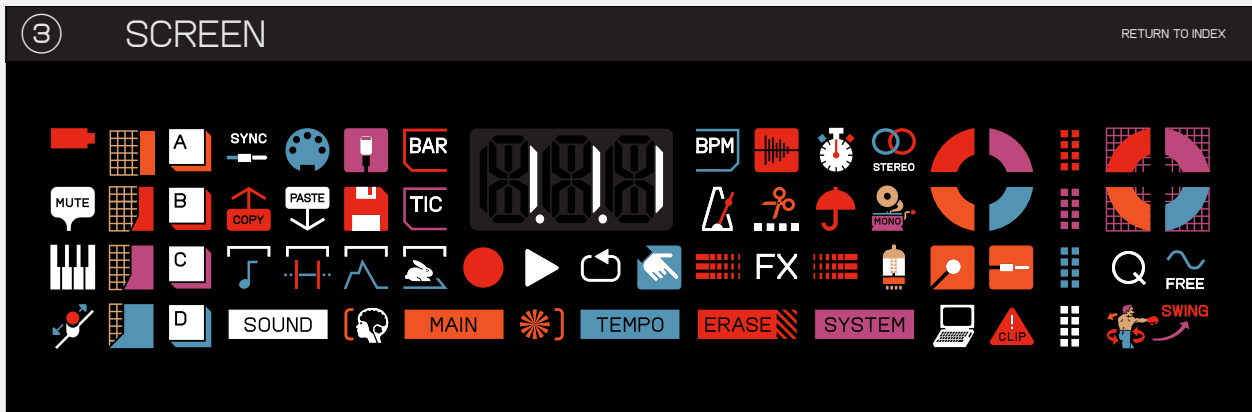


KEEP YOUR K.O. II UP-TO-DATE WITH THE LATEST FIRMWARE BY GOING TO THE [UPDATE UTILITY](#).

← PREV. CHAPTER

RETURN TO INDEX

NEXT CHAPTER →



K.O.II HAS A CUSTOM DISPLAY THAT FEATURES 66 UNIQUE ICONS. EACH ICON REPRESENTS A DIFFERENT FEATURE WITHIN THE DEVICE AND HELPS YOU BETTER NAVIGATE THE USER INTERFACE.

THE TABLE BELOW LISTS EVERY ICON ALONG WITH WHAT IT REPRESENTS.

### ICON MAP

BATTERY	FADER VALUE	GROUP A	SYNC	MIDI ACTIVITY	USB MIDI
LIT WHEN USING BATTERY POWER AND BLINKS ON LOW BATTERY	HIGHEST	GROUP A ACTIVE	SYNC BEING RECEIVED	MIDI BEING SENT OR RECEIVED	USB MIDI BEING SENT OR RECEIVED
MUTE	FADER VALUE	GROUP B	COPY	PASTE	FLOPPY!
INDICATES WHEN TWO OR MORE PADS ARE IN A 'MUTE GROUP' OR IF A GROUP IS MUTED	HIGH	GROUP B ACTIVE	BAR/PATTERN/SOUND COPIED	BAR/PATTERN/SOUND PASTED	LIT AFTER SAMPLING. WHEN THE SOUND IS SAVED TO DISK
KEYS MODE	FADER VALUE	GROUP C	PLAY	SOUND	TRIM

<p>KEYS MODE ALL 12 PADS IN 'CHROMATIC' MODE</p> <p>FADER FADER AUTOMATION</p>	<p>FADER VALUE LOW</p> <p>FADER VALUE LOWEST</p>	<p>GROUP C GROUP C ACTIVE</p> <p>GROUP D GROUP D ACTIVE</p>	<p>PLAY LIT WHEN PLAYING</p> <p>RECORD BLINKS WHEN ARMED TO RECORD AND LIT WHEN RECORDING</p>	<p>SOUND SAMPLE SOUND MODE</p> <p>ENVELOPE SAMPLE ENVELOPE</p>	<p>TRIM SAMPLE TRIM</p> <p>TIME SAMPLE TIME STRETCH</p>
<p>BAR</p> <p>BAR MODE LIT WHEN MOVING IN THE QUANTISED GRID</p>	<p>TIC</p> <p>TIC MODE LIT WHEN IN MOVING IN FREE TIME (TICS)</p>	<p>NUMPAD ACTIVE</p> <p>NUMPAD ACTIVE LIT WHEN YOU CAN TYPE A VALUE ON THE NUMPAD</p>	<p>LOOP</p> <p>LOOP LIT WHEN LOOPING</p>	<p>AUTO-SAVE</p> <p>AUTO-SAVE LIT WHEN AUTO-SAVING</p>	<p>NEW PATTERN</p> <p>NEW PATTERN LIT WHEN FINDING AN EMPTY PATTERN</p>
<p>MAIN</p> <p>MAIN LIT WHEN USING BATTERY POWER AND BLINKS ON LOW BATTERY</p>	<p>SOUND</p> <p>SOUND HIGHEST</p>	<p>TEMPO</p> <p>TEMPO GROUP A ACTIVE</p>	<p>SAMPLE MODE</p> <p>SAMPLE MODE LIT WHEN SAMPLING</p>	<p>TIME</p> <p>TIME INDICATES IF ACTIVE SOUND HAS TIME STRETCH ENABLED</p>	<p>STEREO</p> <p>STEREO LIT WHEN A SAMPLE IS STEREO</p>
<p>BPM</p> <p>BPM DISPLAY BPM</p>	<p>CHOP</p> <p>CHOP LIT WHEN CHOPPING</p>	<p>UMBRELLA</p> <p>UMBRELLA UNDO IS POSSIBLE</p>	<p>MONO</p> <p>MONO LIT WHEN A SAMPLE IS MONO</p>	<p>COMPRESSOR</p> <p>COMPRESSOR OUTPUT COMPRESSOR ENGAGED</p>	<p>COMPUTER</p> <p>COMPUTER LIT WHEN THE DEVICE IS CONNECTED AND TRANSFERRING TO AND FROM A COMPUTER</p>
<p>FX</p> <p>FX SHOWS FX IS ACTIVE</p>	<p>FX</p> <p>FX FX MODE</p>	<p>FX</p> <p>FX SHOWS FX IS ACTIVE</p>	<p>MIC</p> <p>MIC LIT WHEN THE MICROPHONE IS IN USE</p>	<p>LINE-IN</p> <p>LINE-IN LIT WHEN A LINE INPUT IS USED</p>	<p>METRONOME</p> <p>METRONOME BLINKS IN TIME WITH THE METRONOME</p>
<p>ERASE</p> <p>ERASE</p>	<p>CLIP</p> <p>CLIP</p>	<p>LOW LEVEL</p> <p>LOW LEVEL</p>	<p>LOW MID LEVEL</p> <p>LOW MID LEVEL</p>	<p>HIGH MID LEVEL</p> <p>HIGH MID LEVEL</p>	<p>HIGH LEVEL</p> <p>HIGH LEVEL</p>

LIT WHEN SOMETHING IS BEING ERASED

LIT WHEN THE INPUT CLIPS

VU METER TO SHOW THE VOLUME OF THE CURRENT TRACK

VU METER TO SHOW THE VOLUME OF THE CURRENT TRACK

VU METER TO SHOW THE VOLUME OF THE CURRENT TRACK

VU METER TO SHOW THE VOLUME OF THE CURRENT TRACK



X LEVEL

LIGHTS UP TO SHOW THE CURRENT LEVEL OF THE X PARAMETER



Y LEVEL

LIGHTS UP TO SHOW THE CURRENT LEVEL OF THE Y PARAMETER



QUANTIZE

LIT WHEN IN QUANTIZE MODE



FREE

LIT WHEN IN FREE TIME MODE



SWING

LIT WHEN SWING HAS BEEN ENABLED



SYSTEM

LIT WHEN IN SYSTEM SETTINGS

← PREV. CHAPTER

RETURN TO INDEX

NEXT CHAPTER →

## 4. BUTTONS AND COMBOS

RETURN TO INDEX

### 4.1 GROUPS



BUTTONS **A** - **D** SELECT BETWEEN 4 GROUPS EACH CONTAINING 99 PATTERNS AND 12 SOUNDS.

### 4.2 PADS



THE 12 PADS CAN BE POPULATED WITH SOUNDS, AND ALSO FUNCTIONS AS A NUMBER PAD.

### 4.3 - AND +



### 4.4 SHIFT



[-] AND [+] ARE CENTRAL CONTROLS OF K.O.II ALLOWING YOU TO SWITCH BETWEEN SCENES AND PATTERNS, ADJUST PATTERN LENGTH, NAVIGATE TO THE NEXT OR PREVIOUS STEP, MOVE TO THE NEXT BAR, BROWSE EFFECTS, NUDGE NOTES, ADJUST TEMPO, CHOOSE SOUNDS AND MORE.

[SHIFT] IS THE GATEWAY TO OTHER FUNCTIONS OR MENUS.

FOR EXAMPLE, IF YOU PRESS THE SOUND BUTTON, YOU ENTER SOUND MODE, BUT IF YOU PRESS [SHIFT] + [SOUND] YOU ENTER SOUND EDIT MODE! [SHIFT] WORKS WITH ALMOST EVERY BUTTON ON K.O.II.

## 4.5 FADER



THE FADER ON K.O.II IS A GREAT WAY TO QUICKLY ADJUST VARIOUS PARAMETERS IN A GIVEN GROUP.

BY DEFAULT THE FADER WILL CONTROL GROUP VOLUME (LEVEL).

TO SELECT THE FUNCTION OF THE FADER, HOLD DOWN [FADER] AND CHOOSE FROM THE OPTIONS ABOVE THE PADS.

## 4.6 X AND Y KNOBS



[X] AND [Y] ALLOW YOU TO CONTROL THE VARIOUS PARAMETERS WITHIN K.O.II RANGING FROM FX LEVELS THROUGH TO TEMPO, SWING AND COMPRESSOR SPEED.

PRO-TIP! HOLDING [SHIFT] WHILE TURNING [X] OR [Y] MAKES THEM REACT SLOWER ALLOWING YOU TO MAKE PRECISE ADJUSTMENTS!

## 4.7 TIMING

RETURN TO INDEX

K.O.II SUPPORTS 1/8, 1/8T, 1/16, 1/16T AND 1/32 TIMING MODES, EACH TIMING MODE CHANGES THE NOTE INTERVAL OF THE STEP SEQUENCER.

THE 'T' IN THE TIMING MODES DESCRIBES A TRIPLET NOTE INTERVAL.



1/8



1/8T



1/16



1/16T

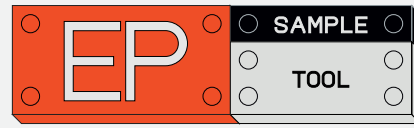
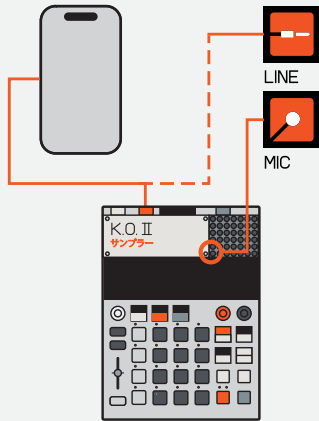


1/32

## 4.8 SAMPLE

RETURN TO INDEX





K.O. II HAS 999 SAMPLE SLOTS AND A TOTAL OF 64 MB BUILT-IN MEMORY.

YOU CAN RECORD SOUNDS USING THE INTERNAL MICROPHONE, OR USE THE STEREO LINE-IN TO CAPTURE YOUR FAVORITE SYNTH AND SAMPLE.

SAMPLES CAN ALSO BE TRANSFERRED TO AND FROM A COMPUTER VIA USB WITH OUR [SAMPLE TOOL](#).


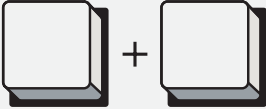
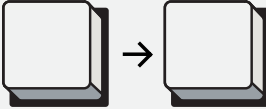

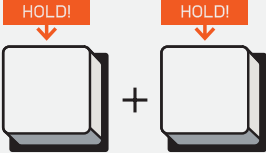
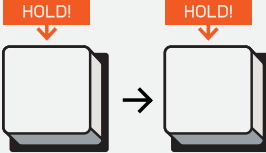

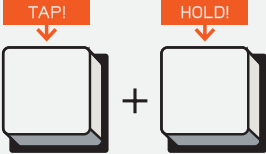
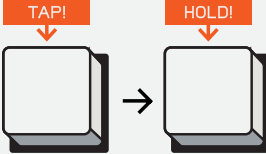
← PREV. CHAPTER

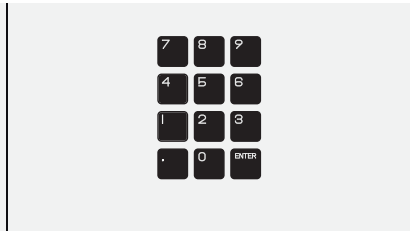
RETURN TO INDEX

NEXT CHAPTER →

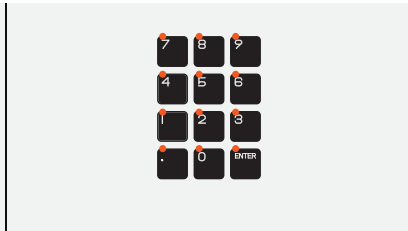
SOMETIMES YOU WILL NEED TO PRESS BUTTONS IN SEQUENCE, SOMETIMES IN COMBINATION. THESE ILLUSTRATIONS AND TEXTS WILL HELP YOU TO FOLLOW ALONG IN THE GUIDE.

TO PRESS A BUTTON, TAP IT AND THEN RELEASE. TO HOLD A BUTTON, PRESS IT AND KEEP IT PRESSED DOWN. MANY OF THE KNOBS AND BUTTONS HAVE DIFFERENT FUNCTIONALITY DEPENDING ON THE CONTEXT.

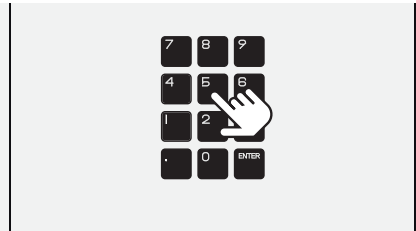
<p>SINGLE PRESS</p> 	<p>COMBINATION PRESS</p> 	<p>SEQUENCE PRESS</p> 
<p>A SINGLE BUTTON IN A CELL IS FOR A SINGLE PRESS.</p>	<p>MULTIPLE BUTTONS IN A CELL DIVIDED BY A PLUS IS FOR A COMBINATION PRESS.</p>	<p>MULTIPLE BUTTONS IN A CELL DIVIDED BY AN ARROW IS FOR A SEQUENCE PRESS.</p>
<p>SINGLE HOLD</p> 	<p>COMBINATION HOLD</p> 	<p>SEQUENCE HOLD</p> 
<p>THE HOLD ICON ABOVE A SINGLE BUTTON MEANS YOU'RE SUPPOSED TO LONG HOLD.</p>	<p>MULTIPLE BUTTONS DIVIDED BY A PLUS IS FOR A COMBINATION HOLD.</p>	<p>HOLD THE FIRST BUTTON, THEN RELEASE AND HOLD THE SECOND BUTTON.</p>
<p>SINGLE TAP</p> 	<p>TAP AND HOLD</p> 	<p>TAP, THEN HOLD</p> 
<p>THE TAP ICON ABOVE A SINGLE BUTTON MEANS YOU'RE SUPPOSED TO PRESS THE BUTTON AND RELEASE IT.</p>	<p>MULTIPLE BUTTONS DIVIDED BY A PLUS IS FOR A COMBINATION TAP AND HOLD.</p>	<p>MULTIPLE BUTTONS IN A CELL DIVIDED BY AN ARROW IS FOR A SEQUENCE HOLD.</p>
<p>PADS</p>	<p>PADS BLINKING</p>	<p>PRESS PADS</p>



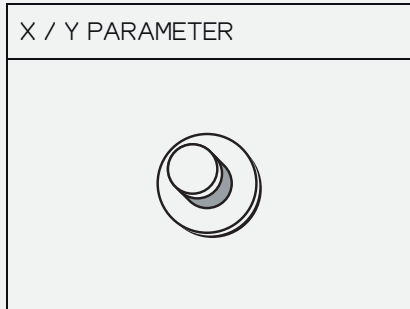
THE PADS WILL SHOW WHEN ANY PAD CAN BE PRESSED OR A VALUE TYPED USING THEM.



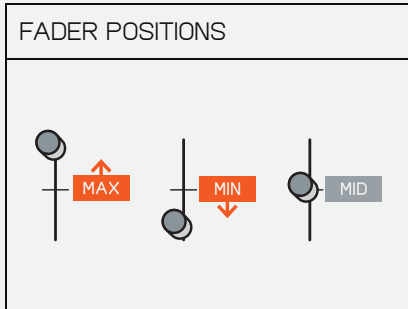
WHEN THE PAD LEDS ARE BLINKING, IT'S DISPLAYED WITH SMALL RED DOTS ABOVE THE PADS.



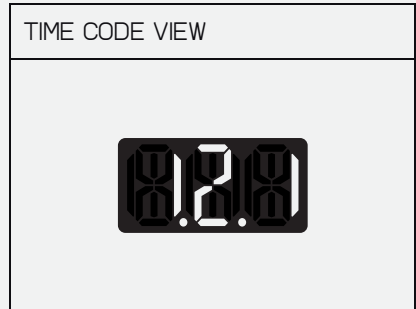
WHEN PADS SHOULD BE PRESSED TO START AN ACTION ON THE DEVICE A HAND WILL SHOW TO DESCRIBE THIS.



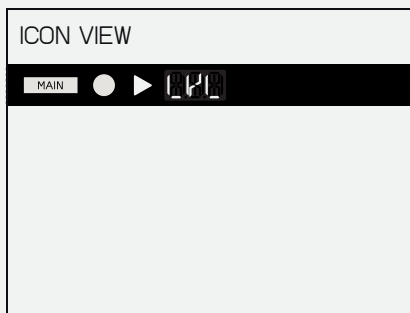
WHEN A KNOB IS SHOWN IN A CELL THIS DESCRIBES TURNING THE KNOB.



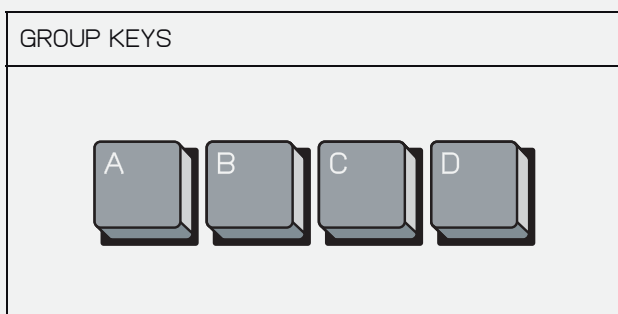
THE FADER ICON WILL SHOW EITHER ONE OF THE THREE SETTINGS: UPWARDS FOR MAXIMUM / DOWNWARDS FOR MINIMUM / MIDDLE FOR THE MID SETTING.



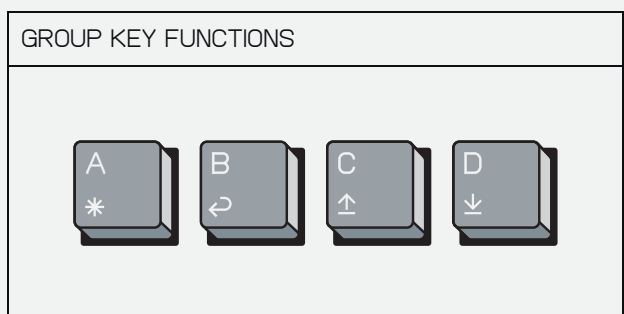
WHEN THE TIME CODE VIEW IS SHOWN IN A CELL THE FUNCTION OF THAT VIEW IS DESCRIBED BELOW.



ICONS THAT ARE LIT UP ON THE DISPLAY IN SOME SCENARIOS WILL SHOW IN THE BAR RUNNING ACROSS THE TOP.



THE GROUP KEYS SHOWN WITHOUT THEIR RESPECTIVE ICONS WHEN THEY ARE USED TO ACCESS GROUPS.



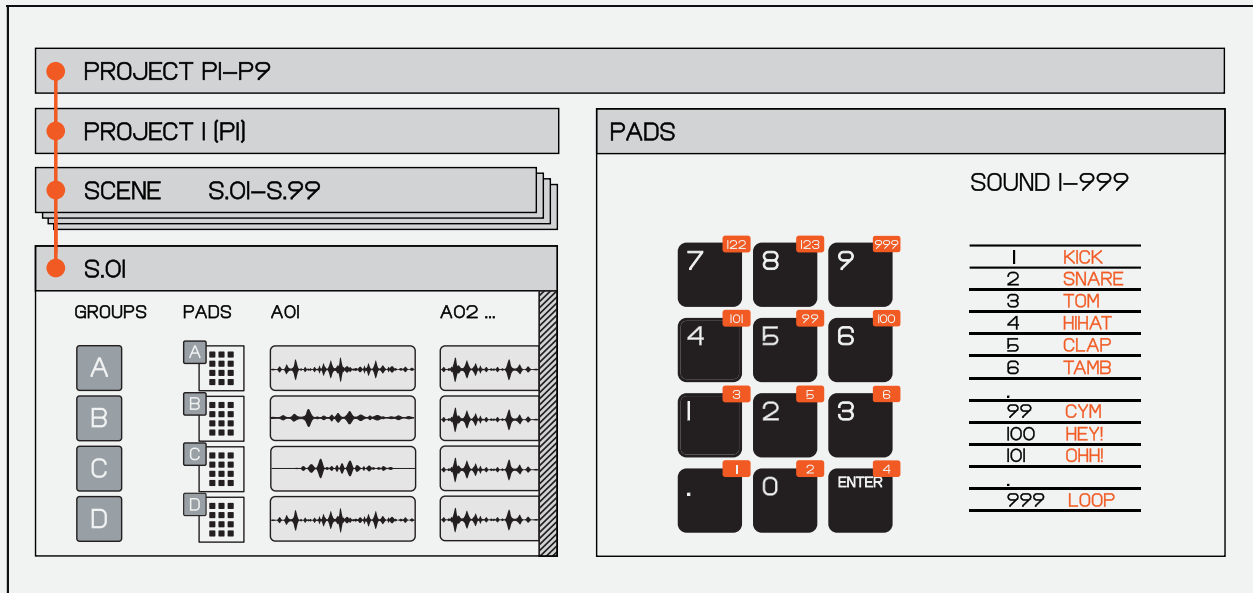
THE GROUP KEYS SHOWN WITH THEIR RESPECTIVE ICONS BENEATH THEM WHEN THE GROUP KEYS ARE USED FOR A COMBINATION HOLD OR PRESS.

6

WORKFLOW

RETURN TO INDEX

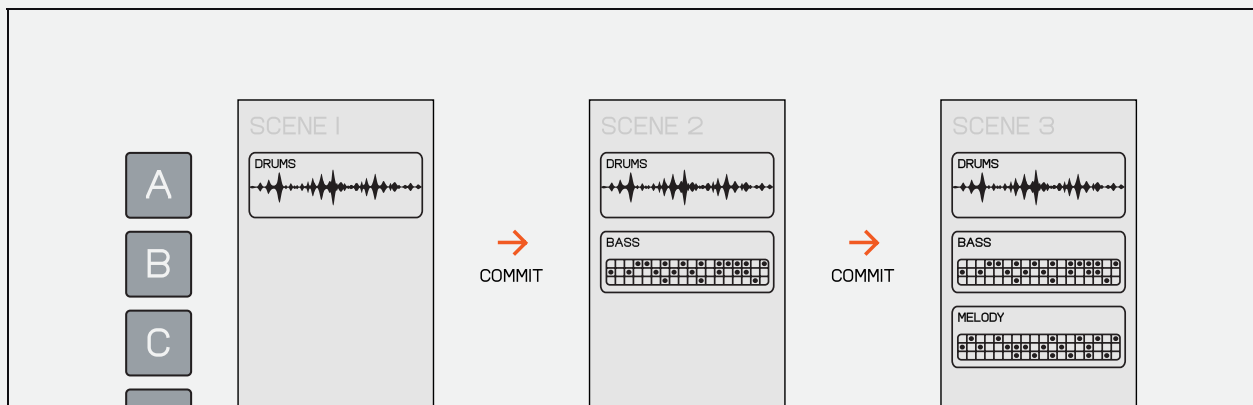
K.O.II HAS 9 PROJECTS, EACH WITH 4 GROUPS, EACH GROUP HAS 99 PATTERNS WHICH CAN BE ARRANGED INTO A TOTAL OF 99 SCENES.



PROJECT →	GROUP →	PATTERN →	SCENE →
<p>A PROJECT IS THE COMPOSITION YOU ARE WORKING ON, THINK OF IT AS A SONG.</p> <p>K.O.II HAS SPACE FOR 9 DIFFERENT PROJECTS.</p> <p>PROJECTS AND THEIR CONTENTS AUTO-SAVE WHENEVER THE MACHINE IS NOT PLAYING.</p>	<p>A GROUP IS A COLLECTION OF SAMPLES. THESE ARE THE SOUNDS THAT YOU CREATE YOUR PATTERNS WITH. EACH GROUP HOLDS A COLLECTION OF 12 SAMPLES THAT CAN BE SEQUENCED IN A GROUP SPECIFIC PATTERN. EACH PROJECT HOLDS FOUR GROUPS WITH PAD SETTINGS SAVED PER PROJECT.</p>	<p>EACH GROUP CAN HOLD UP TO 99 PATTERNS PER PROJECT WITH A MAXIMUM LENGTH PER PATTERN OF 99 BARS. YOU CAN ARRANGE THESE PATTERNS INTO 99 SCENES.</p>	<p>A SCENE IS AN ARRANGEMENT OF PATTERNS, THEY'RE THE SECTIONS THAT MAKE UP A COMPOSITION. EACH PROJECT HOLDS UP TO 99 SCENES. USING SCENES ALLOWS YOU TO QUICKLY BUILD-UP THE STRUCTURE OF A SONG. USE THE INSTANT COMMIT FEATURE TO EXPERIMENT WITH VARIATIONS WITHOUT EVER HAVING TO STOP THE MUSIC.</p>

6.1 COMMIT

RETURN TO INDEX



D

USE COMMIT TO CREATE AN ARRANGEMENT OF PATTERNS THEN 'COMMIT' THIS ARRANGEMENT AS A SCENE. START A NEW ONE WITH THE PREVIOUS SCENE AS A BASIS FOR THE NEW ONE.

COMMIT IS ALSO A GREAT WAY OF DUPLICATING THE CURRENT SCENE SO YOU CAN ADD VARIATIONS TO YOUR PATTERNS!

COMMIT ALLOWS YOU TO SAVE SOMETHING YOU LIKE BEFORE MOVING ON TO THE NEXT IDEA. COMMIT BEFORE PUNCHING IN NEW SOUNDS TO QUICKLY BUILD UP THE STRUCTURE OF YOUR SONG!

[← PREV. CHAPTER](#)

[RETURN TO INDEX](#)

[NEXT CHAPTER →](#)

7

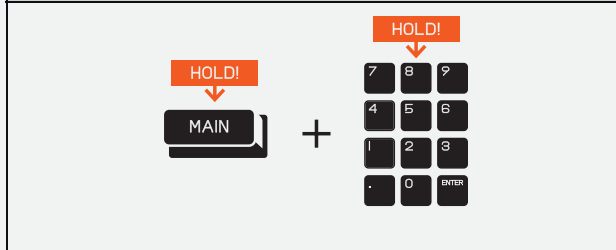
GET STARTED

RETURN TO INDEX

7.1 MAKE A BEAT FROM SCRATCH!

RETURN TO INDEX

1 NEW PROJECT

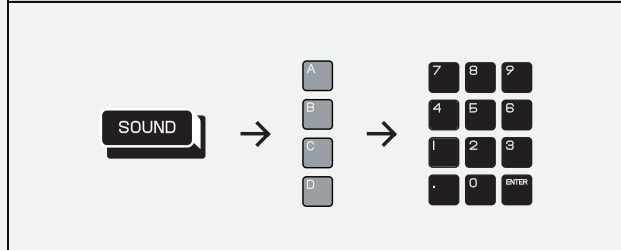


TO GET STARTED MAKING A BEAT, FIRST LOAD UP A NEW PROJECT.

HOLD **MAIN** AND ONE OF THE PADS (1-9) TO SELECT AN EMPTY PROJECT.

WHEN FRESH OUT OF THE BOX, YOUR K.O.II WILL COME WITH PROJECTS 1-5 POPULATED WITH SOUNDS AND PROJECTS 6-9 COMPLETELY EMPTY.

2 LOAD SOME SOUNDS



PRESS A FEW PADS IN AN EMPTY PROJECT AND YOU WILL NOTICE THAT THE PADS DO NOT HAVE ANY SOUNDS. LETS FILL THEM UP WITH SOME!

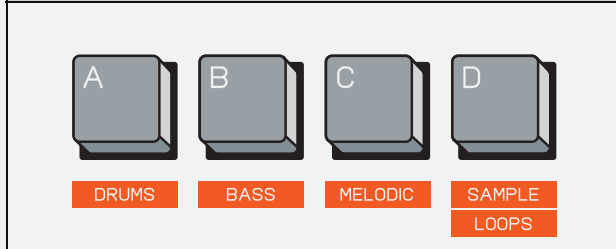
PRESS **SOUND** TO GO TO SOUND MODE, THEN SELECT GROUP [A-D] AND ONE OF THE PADS.

FILL OUT THE REMAINING PADS USING WHICHEVER SOUNDS YOU LIKE THE MOST!

YOU CAN FIND OUT MORE ABOUT HOW SAMPLES ARE STORED ON K.O.II IN THE SOUNDS SECTION OF THE GUIDE.

USE [-] AND [+] TO SCROLL THROUGH THE AVAILABLE SOUNDS. YOU WILL NOTICE THAT THE SCREEN SHOWS A NUMBER. THIS IS THE NUMBER OF THE SAMPLE FOR THE CORRESPONDING PAD.

3 GROUPS



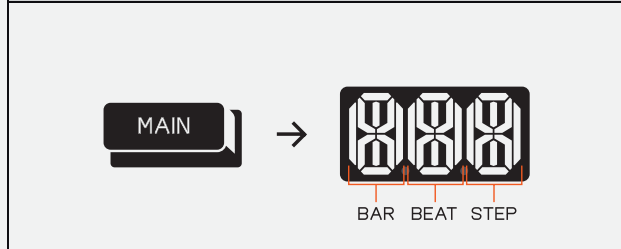
AS K.O.II HAS 4 GROUPS, WE RECOMMEND KEEPING EACH GROUP AS A SELECTION OF INSTRUMENTS OR PARTS.

GROUP **A** FOR DRUMS.  
GROUP **B** FOR BASS.  
GROUP **C** FOR MELODIES.  
GROUP **D** FOR LOOPS AND SAMPLES (KEEP THIS ONE EMPTY FOR LATER).

THIS LAYOUT IS OF COURSE OPTIONAL AND YOU CAN PUT WHATEVER SOUNDS YOU WANT INTO EACH GROUP.

TRY LOADING EACH GROUP UP WITH DIFFERENT SAMPLES!

4 MAIN



NOW THAT WE HAVE SOME SOUNDS, LETS TURN THEM INTO A BEAT!

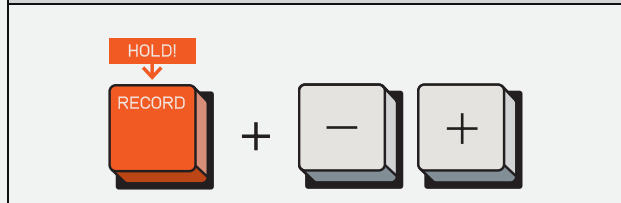
PRESS **MAIN** TO GO TO THE MAIN MODE. YOU WILL NOTICE THAT THE SCREEN CHANGES TO SHOW THE CURRENT "STEP".

A STEP IS A DIVISION OF TIME AND ALLOWS YOU TO SEE WHERE YOU ARE IN YOUR BEAT.

5 RECORD A BEAT



6 PATTERN LENGTH



TAP **RECORD** THEN **PLAY** TO START RECORDING!

YOU WILL HEAR A FOUR BEAT COUNT-IN THEN THE K.O.II WILL START RECORDING. HIT THE PADS AND PUNCH OUT A BEAT!

ONCE YOU ARE DONE PRESS **PLAY** TO STOP THE BEAT, ALTERNATIVELY YOU CAN PRESS **RECORD** TO KEEP THE BEAT GOING BUT STOP RECORDING.

ONCE YOU HAVE FINISHED RECORDING DRUMS PRESS **SHIFT** AND **MAIN** TO COMMIT IT! THIS WILL ALLOW YOU TO QUICKLY BUILD UP THE STRUCTURE OF A SONG!

BY DEFAULT NEW PATTERNS ON K.O.II WILL BE SET TO 1 BAR (LN!).

IF YOU WANT A LONGER PATTERN JUST HOLD **RECORD** THEN PRESS **+**.

## ⑦ ADD A BASSLINE



NEXT, LETS ADD A BASSLINE!

IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME BASS SOUNDS IN GROUP **B**.

PRESS GROUP **B** TO PLAY SOME BASS SOUNDS.

SELECT ONE THAT YOU LIKE THEN PRESS **KEYS** TO PLAY THAT SOUND ACROSS THE PADS LIKE A KEYBOARD!

IF YOU'D LIKE TO CHANGE THE SCALE OF THE PADS, THIS CAN BE DONE IN SYSTEM SETTINGS.

## ⑧ RECORD A BASSLINE



PRESS **PLAY** TO HEAR YOUR BEAT AND PRACTICE OVER IT WITH YOUR BASSLINE.

ONCE YOU HAVE SOMETHING YOU LIKE, PAUSE IT BY PRESSING **PLAY** AGAIN. NOW TAP **RECORD** AND **PLAY** TO GET ANOTHER FOUR BEAT COUNT IN AND RECORD IT IN!

IF YOUR BASSLINE IS LONGER THAN THE PATTERN AND YOU FIND YOURSELF PLAYING OVER IT, MAKE SURE TO INCREASE YOUR PATTERN LENGTH BY HOLDING **RECORD** AND PRESSING **+**.

ONCE YOU HAVE FINISHED RECORDING BASSLINE PRESS **SHIFT** AND **MAIN** TO COMMIT IT! THIS WILL ALLOW YOU TO QUICKLY BUILD UP THE STRUCTURE OF A SONG!

## ⑨ ADD A MELODY



NEXT, LETS ADD A MELODY!

IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME MELODIC SOUNDS IN GROUP **C**.

PRESS GROUP **C** TO PLAY SOME MELODIC SOUNDS.

SELECT ONE THAT YOU LIKE THEN PRESS **KEYS** TO PLAY THAT SOUND ACROSS THE PADS LIKE A KEYBOARD!

IF YOU'D LIKE TO CHANGE THE SCALE OF THE PADS, THIS CAN BE DONE IN SYSTEM SETTINGS.

## ⑩ RECORD YOUR MELODY



PRESS **PLAY** TO HEAR YOUR BEAT AND PRACTICE OVER IT WITH YOUR MELODY.

ONCE YOU HAVE SOMETHING YOU LIKE, PAUSE IT BY PRESSING **PLAY** AGAIN THEN YOU CAN TAP **RECORD** AND **PLAY** TO GET ANOTHER FOUR BEAT COUNT IN AND RECORD IT IN!

IF YOUR MELODY IS LONGER THAN THE PATTERN AND YOU FIND YOURSELF PLAYING OVER IT MAKE SURE TO INCREASE YOUR PATTERN LENGTH BY HOLDING **RECORD** AND PRESSING **+**.

ONCE YOU HAVE FINISHED RECORDING MELODY PRESS **SHIFT** AND **MAIN** TO COMMIT IT! THIS WILL ALLOW YOU TO QUICKLY BUILD UP THE STRUCTURE OF A SONG!

## ⑪ LET'S SAMPLE!



## ⑫ RECORD SAMPLE



## ⑬ ADD IT TO BEAT



SAMPLING IS A GREAT WAY TO RECORD YOUR OWN SOUNDS INTO K.O. II!

IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, GROUP **[ ]** SHOULD BE EMPTY.

PRESS GROUP **[ ]** THEN HIT **SAMPLE** TO ENTER SAMPLE MODE!

THE PADS WILL FLASH TO LET YOU KNOW THAT THEY CAN BE SAMPLED TO. PRESS ONE AND SING, SHOUT OR ROCK OUT INTO THE MIC OR LINE IN!

AS SOON AS YOU LET GO IT WILL STOP SAMPLING AND YOU CAN PRESS THE PAD AGAIN TO HEAR YOUR SAMPLE.

PRESS **MAIN** TO GO BACK TO MAIN MODE AND ADD THE SAMPLE INTO YOUR BEAT.

NOW YOU CAN USE THE SAME TECHNIQUES WE USED IN THE PREVIOUS SECTIONS TO PLAY YOUR SAMPLE(S) INTO YOUR BEAT!

**14 ADD SOME FX**

NOW THAT YOU HAVE A SICK BEAT YOU CAN ADD SOME FX TO IT!

PRESS **FX** TO OPEN THE FX MENU. HERE YOU CAN SEND EACH GROUP TO ONE MASTER FX.

TURN THE FADER UP AND USE **[ ]** AND **[ ]** TO SWITCH BETWEEN THE AVAILABLE FX.

**15 PUNCH-IN FX**

NOW PRESS **PLAY**, HOLD DOWN **FX** AND PRESS THE PADS.

THIS WILL ADD PUNCH-IN FX WHICH ALLOW YOU TO QUICKLY AND EASILY PERFORM WITH YOUR BEAT!

**16 COMMIT YOUR BEAT**

PRESS **SHIFT** AND **MAIN** TO COMMIT YOUR BEAT.

THIS WILL SAVE THE CURRENT PATTERNS AS A SCENE AND CREATE A NEW SCENE!

COMMITTING YOUR BEAT IS A GREAT WAY TO QUICKLY BUILD THE LAYERS IN A SONG. OR EVEN STARTING SOMETHING FRESH!

WHEN YOU COMMIT IT WILL DUPLICATE YOUR CURRENT SCENE ALLOWING YOU TO QUICKLY ADD VARIATIONS ON YOUR BEAT WITHOUT OVERWRITING THE PREVIOUS SECTION.

COMMIT AS MANY TIMES AS YOU LIKE WHILE YOU ARE MAKING A BEAT TO QUICKLY BUILD OUT THE STRUCTURE OF YOUR SONG!

**THAT'S IT!**

**7.2 SEQUENCING A BEAT FROM SCRATCH!** RETURN TO INDEX

**1 NEW PROJECT**

**2 LOAD SOME SOUNDS**



TO GET STARTED MAKING A BEAT, FIRST LOAD UP A NEW PROJECT, AND PRESS PLAY.

HOLD **MAIN** AND ONE OF THE PADS (1-9) TO SELECT AN EMPTY PROJECT.

WHEN FRESH OUT OF THE BOX, YOUR K.O.II WILL COME WITH PROJECTS 1-5 POPULATED WITH SOUNDS AND PROJECTS 6-9 COMPLETELY EMPTY.

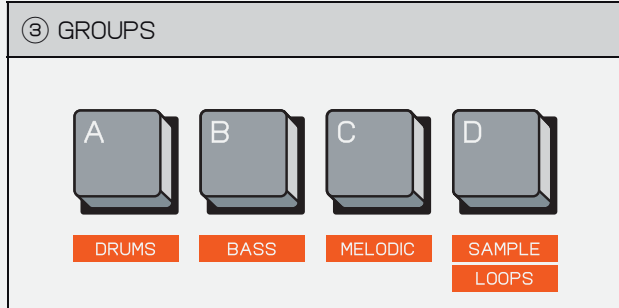
PRESS A FEW PADS IN AN EMPTY PROJECT AND YOU WILL NOTICE THAT THE PADS DO NOT HAVE ANY SOUNDS. LETS FILL THEM UP WITH SOME!

PRESS **SOUND** TO GO TO SOUND MODE, THEN SELECT GROUP **A** AND ONE OF THE PADS.

FILL OUT THE REMAINING PADS USING WHICHEVER SOUNDS YOU LIKE THE MOST!

YOU CAN FIND OUT MORE ABOUT HOW SAMPLES ARE STORED ON K.O.II IN THE SOUNDS SECTION OF THE GUIDE.

USE **[-]/[+]** TO SCROLL THROUGH THE AVAILABLE SOUNDS. YOU WILL NOTICE THAT THE SCREEN SHOWS A NUMBER, THIS IS THE NUMBER OF THE SAMPLE ON A PAD.

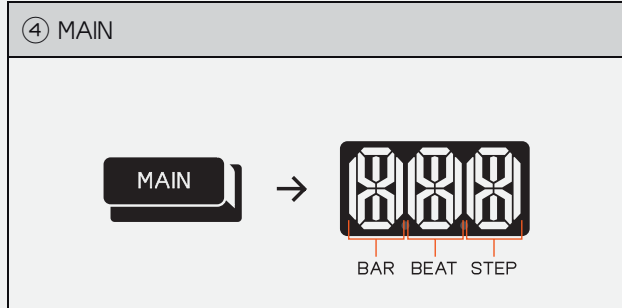


AS K.O.II HAS 4 GROUPS, WE RECOMMEND KEEPING EACH GROUP AS A SELECTION OF INSTRUMENTS OR PARTS.

GROUP **A** FOR DRUMS.  
 GROUP **B** FOR BASS.  
 GROUP **C** FOR MELODIES.  
 GROUP **D** FOR LOOPS AND SAMPLES (KEEP THIS ONE EMPTY FOR LATER).

THIS LAYOUT IS OF COURSE OPTIONAL AND YOU CAN PUT WHATEVER SOUNDS YOU WANT INTO EACH GROUP.

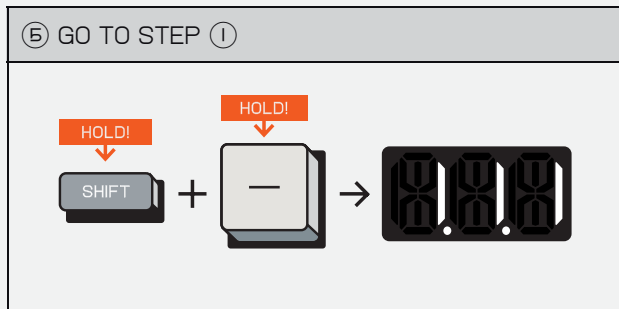
TRY LOADING EACH GROUP UP WITH DIFFERENT SAMPLES!



NOW THAT WE HAVE SOME SOUNDS, LETS TURN THEM INTO A BEAT!

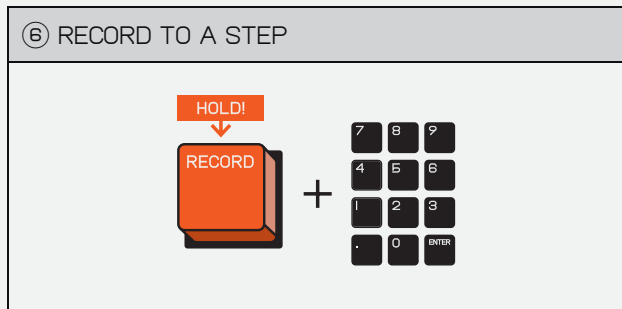
A STEP IS A DIVISION OF TIME AND ALLOWS YOU TO SEE WHERE YOU ARE IN YOUR BEAT.

PRESS **MAIN** TO GO TO THE MAIN MODE. YOU WILL NOTICE THAT THE SCREEN CHANGES TO SHOW THE CURRENT "STEP".

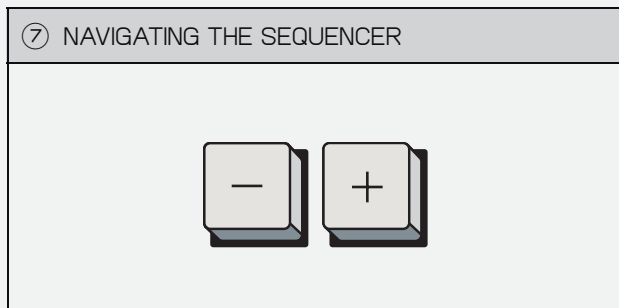


HOLD **SHIFT** AND **[-]** UNTIL THE DISPLAY SHOWS 1.1.1

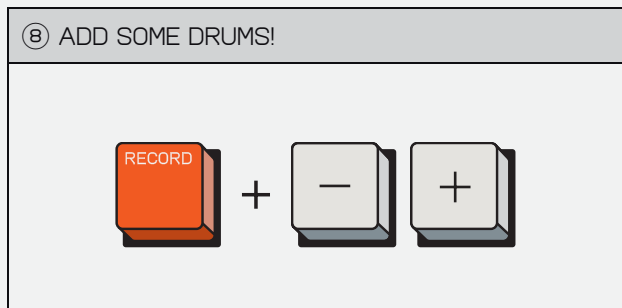
THIS BRINGS YOU TO THE FIRST STEP IN THE PATTERN.



HOLD **RECORD** AND PRESS ON ONE OF THE PADS TO RECORD THAT PAD TO A STEP.



PRESS **[-]** AND **[+]** TO NAVIGATE FORWARDS AND BACKWARDS IN YOUR PATTERN.



TRY PLACING A KICK ON 1.1.1 / 1.2.1 / 1.3.1 AND 1.4.1 - THIS IS CALLED A 'FOUR ON THE FLOOR'.

THEN A SNARE ON 1.2.1 AND 1.4.1 - THIS IS CALLED A 'BACK BEAT'.

### ⑨ CHANGE THE NOTE INTERVAL



TO CHANGE THE NOTE INTERVAL (NUMBER OF STEPS PER BAR), PRESS **TIMING** AND TURN **KNOB X**.

BY DEFAULT K.O.II WILL BE SET TO A NOTE INTERVAL OF 1/16, BUT NOTE INTERVALS OF 1/8, 1/8T (TRIPLET), 1/16, 1/16T (TRIPLET) AND 1/32 ARE AVAILABLE.

HAVING A HIGHER NOTE INTERVAL ALLOWS YOU TO SEQUENCE IN MORE DETAIL WHEREAS HAVING A LOW NOTE INTERVAL IS GREAT FOR FAST SEQUENCING.

### ⑩ CHANGE THE NOTE INTERVAL



TO CHANGE THE SWING. PRESS **TIMING** AND TURN **Y**.

USE SWING TO ADD GROOVINESS TO YOUR BEAT!

NOTE INTERVAL AND SWING APPLY BEFORE RECORDING AND NOT AFTER, FOR MORE INFO SEE THE TIMING SECTION.

### ⑪ NOTE REPEAT



HOLD **TIMING** AND PRESS A PAD TO REPEAT THAT PAD WITH THE CHOSEN NOTE INTERVAL.

USE IT ON A HI-HAT TO QUICKLY RECORD HATS INTO YOUR BEAT!

TO RECORD WITH A FOUR BEAT COUNT-IN, TAP **RECORD** THEN **PLAY**.

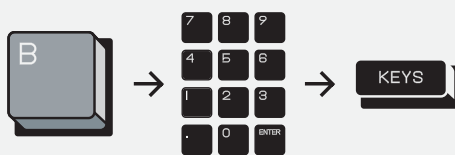
### ⑫ PATTERN LENGTH



BY DEFAULT NEW PATTERNS ON K.O.II WILL BE SET TO 1 BAR (LEN:1).

IF YOU WANT A LONGER PATTERN JUST HOLD **RECORD** THEN PRESS **+**.

### ⑬ ADD A BASSLINE



NEXT, LETS ADD A BASSLINE!

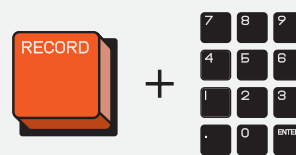
IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME BASS SOUNDS IN GROUP **B**.

PRESS GROUP **B** TO PLAY SOME BASS SOUNDS.

SELECT ONE THAT YOU LIKE THEN PRESS **KEYS** TO **PLAY** THAT SOUND ACROSS THE PADS LIKE A KEYBOARD!

IF YOU'D LIKE TO CHANGE THE SCALE OF THE PADS, THIS CAN BE DONE IN SYSTEM SETTINGS.

### ⑭ RECORD A BASSLINE



PRESS **PLAY** TO HEAR YOUR BEAT AND PRACTICE OVER IT WITH YOUR BASSLINE.

ONCE YOU HAVE SOMETHING YOU LIKE, PAUSE IT BY PRESSING **PLAY** AGAIN.

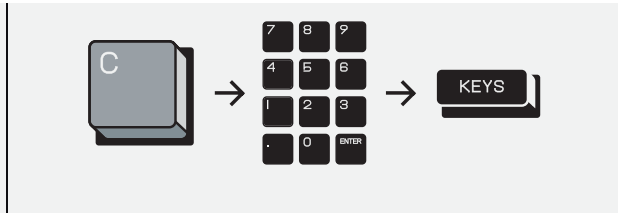
THEN, HOLD **RECORD** AND PRESS ON ONE OF THE PADS TO RECORD THAT PAD TO A STEP.

ALTERNATIVELY, YOU CAN TAP **RECORD** AND **PLAY** TO GET A FOUR BEAT COUNT IN AND RECORD IT IN!

IF YOUR BASSLINE IS LONGER THAN THE PATTERN AND YOU FIND YOURSELF PLAYING OVER IT MAKE SURE TO INCREASE YOUR PATTERN LENGTH BY HOLDING **RECORD** AND PRESSING **+**.

### ⑮ ADD A MELODY

### ⑯ RECORD YOUR MELODY



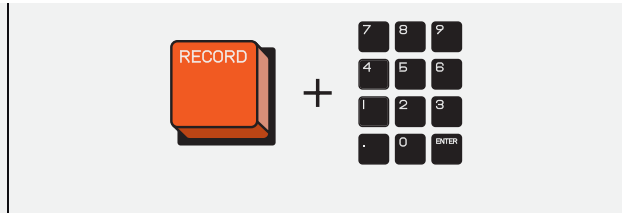
NEXT, LETS ADD A MELODY!

IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME MELODIC SOUNDS IN GROUP **C**.

PRESS GROUP **C** TO PLAY SOME MELODIC SOUNDS.

SELECT ONE THAT YOU LIKE THEN PRESS **KEYS** TO PLAY THAT SOUND ACROSS THE PADS LIKE A KEYBOARD!

IF YOU'D LIKE TO CHANGE THE SCALE OF THE PADS, THIS CAN BE DONE IN SYSTEM SETTINGS.



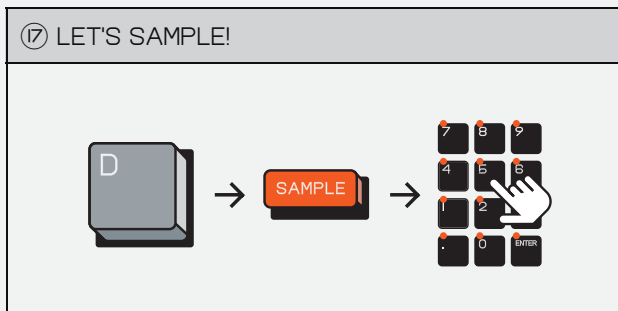
PRESS **PLAY** TO HEAR YOUR BEAT AND PRACTICE OVER IT WITH YOUR MELODY.

ONCE YOU HAVE SOMETHING YOU LIKE, PAUSE IT BY PRESSING **PLAY** AGAIN.

THEN, HOLD **RECORD** AND PRESS ON ONE OF THE PADS TO RECORD THAT PAD TO A STEP.

ALTERNATIVELY, YOU CAN TAP **RECORD** AND **PLAY** TO GET A FOUR BEAT COUNT IN AND RECORD IT IN!

IF YOUR MELODY IS LONGER THAN THE PATTERN AND YOU FIND YOURSELF PLAYING OVER IT MAKE SURE TO INCREASE YOUR PATTERN LENGTH BY HOLDING **RECORD** AND PRESSING **+**.



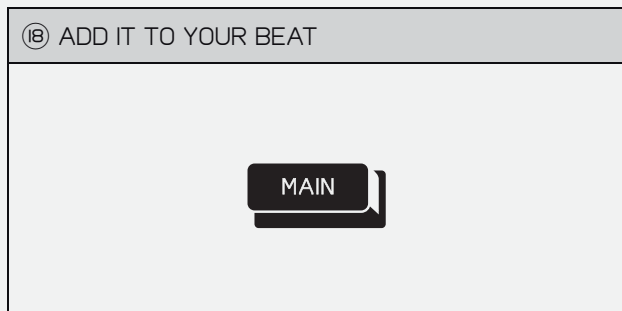
SAMPLING IS A GREAT WAY TO RECORD YOUR OWN SOUNDS INTO K.O. II!

IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, GROUP **D** SHOULD BE EMPTY.

PRESS GROUP **D** THEN HIT **SAMPLE** TO ENTER SAMPLE MODE!

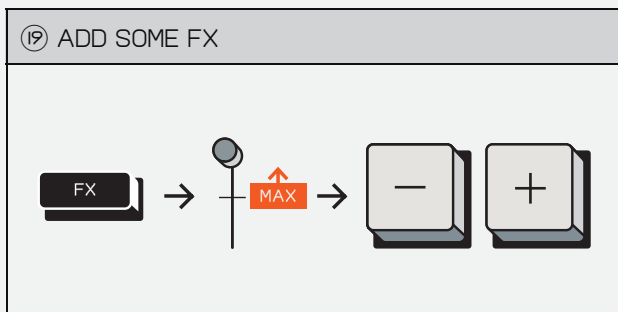
THE PADS WILL FLASH TO LET YOU KNOW THAT THEY CAN BE SAMPLED TO. PRESS ONE AND SING, SHOUT OR ROCK OUT INTO THE MIC OR LINE IN!

AS SOON AS YOU LET GO IT WILL STOP SAMPLING AND YOU CAN PRESS THE PAD AGAIN TO HEAR YOUR SAMPLE.



PRESS **MAIN** TO GO BACK TO MAIN MODE AND ADD THE SAMPLE INTO YOUR BEAT.

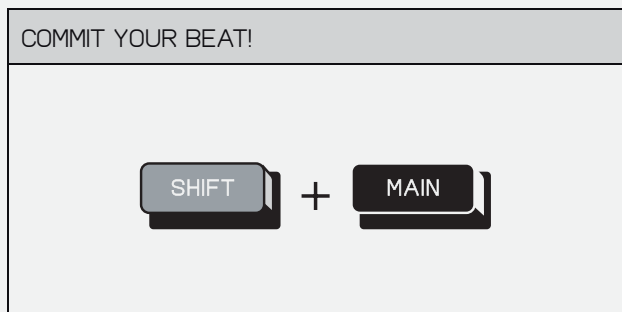
NOW YOU CAN USE THE SAME TECHNIQUES WE USED IN THE PREVIOUS SECTIONS TO PLAY YOUR SAMPLE(S) INTO YOUR BEAT!



NOW THAT YOU HAVE A SICK BEAT YOU CAN ADD SOME FX TO IT!

PRESS **FX** TO OPEN THE FX MENU. HERE YOU CAN SEND EACH GROUP TO ONE MASTER FX.

TURN THE FADER UP AND USE **[-]/[+]** TO SWITCH BETWEEN THE AVAILABLE FX.



PRESS **SHIFT** AND **MAIN** TO COMMIT YOUR BEAT.

THIS WILL SAVE THE CURRENT PATTERNS AS A SCENE AND CREATE A NEW SCENE!

COMMITTING YOUR BEAT IS A GREAT WAY TO QUICKLY BUILD THE LAYERS IN A SONG. OR EVEN

STARTING SOMETHING FRESH!

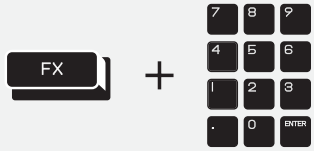
WHEN YOU COMMIT IT WILL DUPLICATE YOUR CURRENT SCENE ALLOWING YOU TO QUICKLY ADD VARIATIONS ON YOUR BEAT WITHOUT OVERWRITING THE PREVIOUS SECTION.

COMMIT AS MANY TIMES AS YOU LIKE WHILE YOU ARE MAKING A BEAT TO QUICKLY BUILD OUT THE

STRUCTURE OF YOUR SONG!

EXTRA! DON'T FORGET TO ADD PUNCH-IN-FX

THAT'S IT!



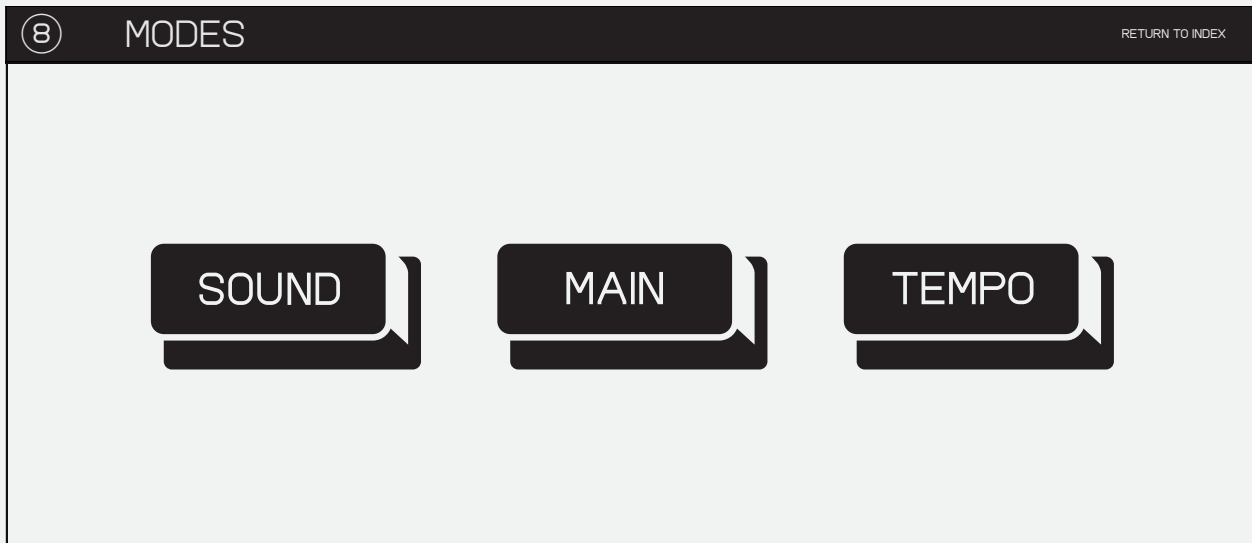
NOW PRESS , HOLD DOWN  AND PRESS THE PADS.

THIS WILL ADD PUNCH-IN FX WHICH ALLOW YOU TO QUICKLY AND EASILY PERFORM WITH YOUR BEAT!

[← PREV. CHAPTER](#)

[RETURN TO INDEX](#)

[NEXT CHAPTER →](#)

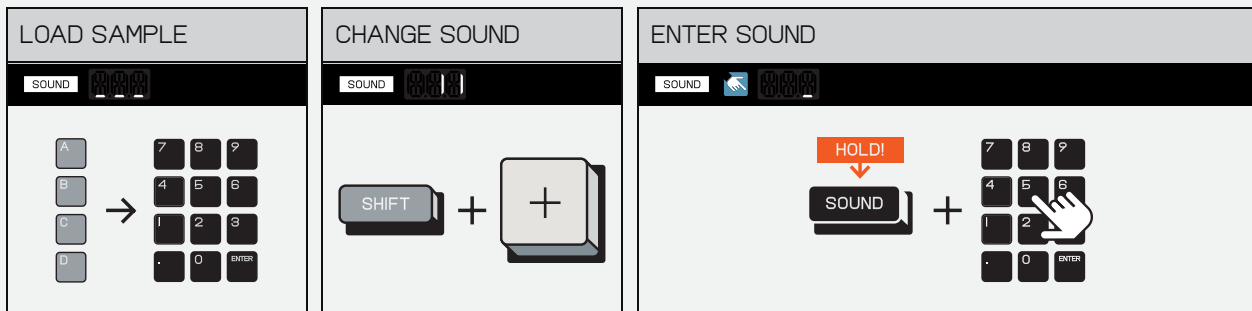


THE DEVICE OPERATES IN THREE MAIN MODES: **SOUND**, **MAIN** AND **TEMPO**.

## 8.1 SOUND RETURN TO INDEX

SOUND IS WHERE YOU DECIDE WHICH SAMPLE TO ASSIGN TO EACH PAD AND DELETE STUFF YOU DON'T NEED, AS WELL AS MODIFY BASIC PARAMETERS LIKE AMPLITUDE AND PITCH.

K.O. II CAN STORE UP TO 999 SAMPLES, OR 64 MB, WHICHEVER COMES FIRST.

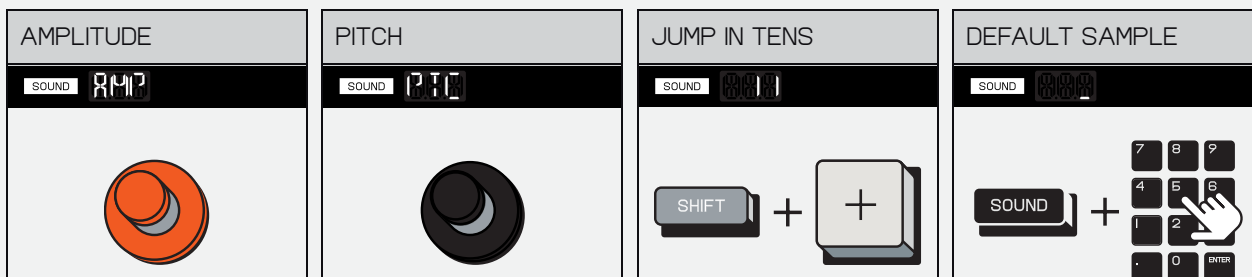


TO LOAD A SAMPLE ONTO A PAD, SELECT A GROUP **A** - **D** THEN A PAD.

PRESS **[ ]** OR **[+]** TO CHANGE THE SOUND ON THAT PAD.

ALTERNATIVELY, HOLD **SOUND** AND ENTER THE NUMBER OF THE SOUND YOU WANT USING THE PADS.

PRO-TIP! YOU CAN PREVIEW THE NAME OF A SAMPLE BY HOLDING DOWN THE PAD WHILE IN SOUND MODE. A SAMPLE WILL ONLY HAVE A NAME IF IMPORTED OR RENAMED USING THE EP SAMPLE TOOL.



THE **X** KNOB CONTROLS AMPLITUDE/VOLUME (AMP).

THE **Y** KNOB CONTROLS PITCH (PTC).

PRESSING **SHIFT** AND **[-]/[+]** WILL JUMP UP THE SAMPLE NUMBERS IN TENS RATHER THAN ONE BY ONE.

KICKS ARE STORED FROM 1-99. SNARES FROM 100-199. HI-HATS FROM 200-299. PERCUSSION FROM 300-399. BASS FROM 400-499. MELODIC SOUNDS FROM 500-599.

OUT OF THE BOX K.O.II WILL COME LOADED WITH OVER 300 SAMPLES BUT YOU CAN OF COURSE RECORD YOUR OWN OR DOWNLOAD THEM TO THE DEVICE BY USING THE EP SAMPLE TOOL!

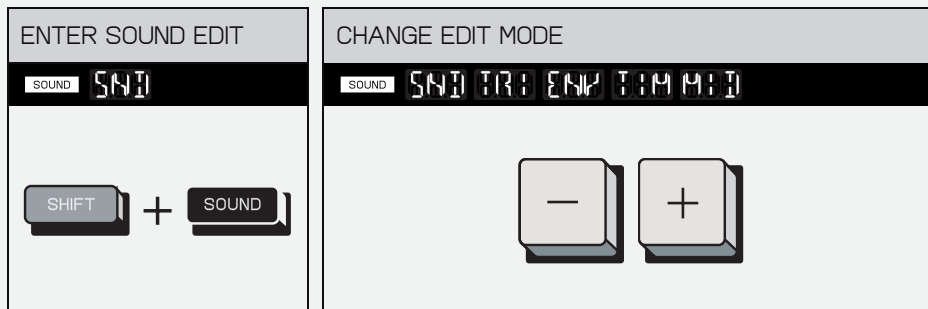
SOUND MODE ALSO ALLOWS YOU TO EDIT THE SOUNDS. THESE EDIT MODES AFFECT THE SOUND ONLY WITHIN THE SELECTED PROJECT AND DO NOT WRITE-BACK TO THE SAMPLE ITSELF.

## 8.2 SOUND EDIT

[RETURN TO INDEX](#)

SELECT THE SOUND YOU WISH TO EDIT, THEN PRESS **SHIFT** AND **SOUND**. WITHIN THIS MENU YOU CAN THEN NAVIGATE THROUGH 5 EDIT MODES.

USE **[-]** AND **[+]** TO NAVIGATE THROUGH THE EDIT MODES.

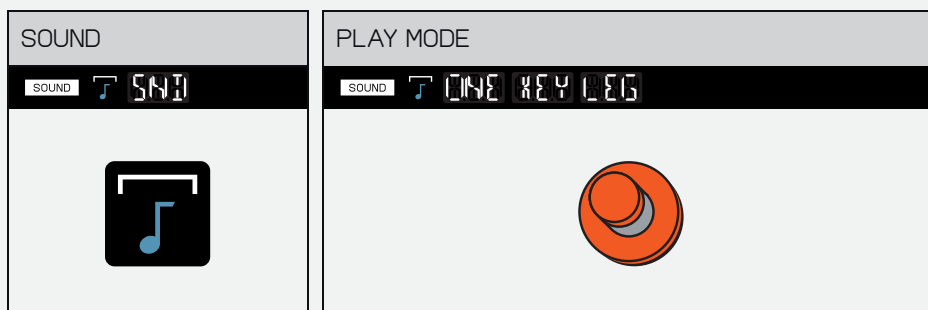


PRESS **SHIFT** AND **SOUND** TO ENTER SOUND EDIT.

USE **[-]** AND **[+]** TO CHANGE THE SOUND EDIT MODE.

### 8.2.1 SOUND MODE

[RETURN TO INDEX](#)



SOUND IS WHERE YOU CAN ADJUST THE WAY A SAMPLE IS PLAYED AND WHERE IT SHOULD SIT IN YOUR STEREO MIX.

THE **X** KNOB CONTROLS THE PLAY MODE OF THE SAMPLE BETWEEN ONESHOT, KEY AND LEGATO.

### ONESHOT

SOUND **ONE**

ONESHOT IS MONOPHONIC, AND PLAYS THE WHOLE SAMPLE, ONE AT A TIME.

### KEY

SOUND **KEY**

KEY IS POLYPHONIC, AND ALLOWS YOU TO PLAY MULTIPLES OF THE SAME SAMPLE AT ONCE.

PERFECT FOR PLAYING THE SAME SAMPLE ACROSS A KEYBOARD!

### LEGATO

SOUND **LEG**

LEGATO IS MONOPHONIC, AND PLAYS A SAMPLE ONE AT A TIME. WHEN CHANGING THE NOTE WHILE BEING HELD, IT WILL CONTINUE PLAYING FROM THE SAME POINT AS IT WAS LEFT OFF.

### PLAY MODE

SOUND **PAN**

THE **Y** KNOB CONTROLS PAN. PAN GRADUALLY ADJUSTS WHETHER THE SAMPLE IS PLAYED ON THE LEFT, RIGHT OR CENTER AUDIO CHANNELS.

## 8.2.2 TRIM RETURN TO INDEX

### TRIM

SOUND **TRIM**

TRIM HELPS YOU TO FINE TUNE THE START AND END POINTS OF YOUR SAMPLE, SO THAT YOU CAN CUT STRAIGHT TO THE BIT YOU WANTED!

### START AND END POINTS

SOUND **TRIM**

THE **X** KNOB CONTROLS THE STARTING POINT OF THE SAMPLE.

THE **Y** KNOB CONTROLS THE LENGTH OF YOUR SAMPLE.

## 8.2.3 ENVELOPE RETURN TO INDEX

### ENVELOPE

SOUND **ENV**

### ATTACK AND RELEASE

SOUND **ENV**



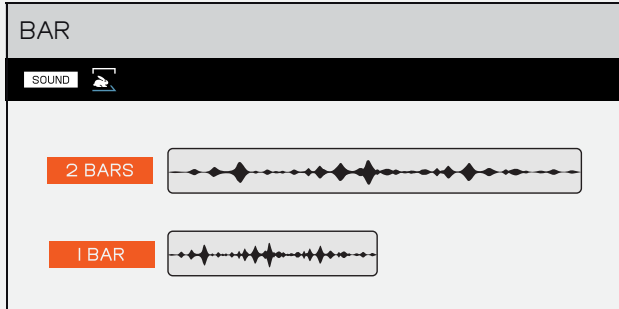
ENVELOPE HELPS ADJUST THE PLAYBACK OF YOUR SAMPLE, SO THAT IT FADES IN AND OUT EXACTLY AS YOU NEED IT TO. CREATING SOFT PADS OR SNAPPY SNARES!



THE **X** KNOB CONTROLS THE STARTING POINT OF THE SAMPLE. THE **X** KNOB CONTROLS ATTACK. ATTACK ALLOWS YOU TO FADE IN YOUR SAMPLE OR HAVE IT PLAY EXACTLY HOW IT WAS RECORDED.

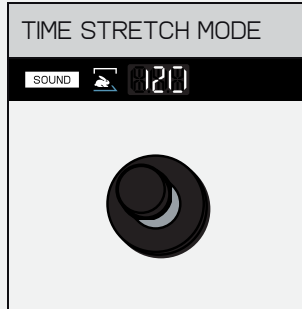
THE **Y** KNOB CONTROLS RELEASE. RELEASE WILL CONTINUE PLAYING THE SAMPLE AFTER YOU LET GO OF THE PAD OR WILL CUT IT OFF IMMEDIATELY.

## 8.2.4 TIME RETURN TO INDEX

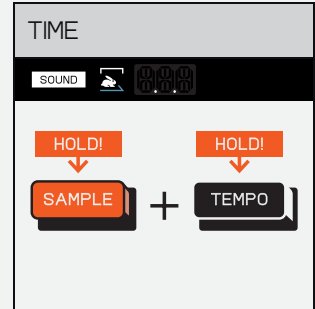


BAR WILL STRETCH THE SAMPLE, AUTOMATICALLY FITS IT TO THE CHOSEN TIME DIVISION OF THE PROJECT'S BPM.

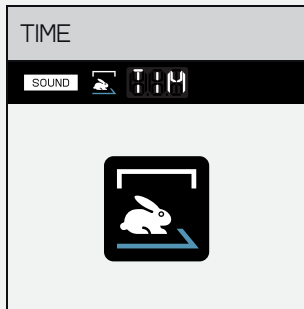
IF YOU CHOOSE 1 BAR IT STRETCHES YOUR SAMPLE TO BE 1 BAR LONG. IF YOU CHOOSE 2 BARS IT STRETCHES YOUR SAMPLE TO BE 2 BARS LONG.



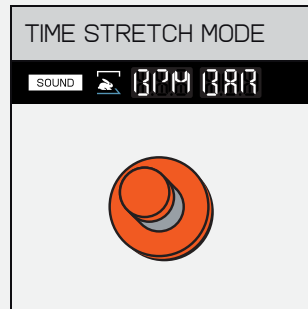
THE **Y** KNOB SETS THE SAMPLE TEMPO (BPM) OR SAMPLE LENGTH (BAR).



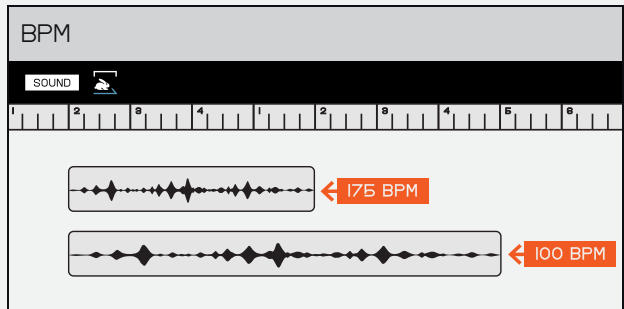
PRO-TIP! TO FIND THE TEMPO OF INCOMING AUDIO HOLD **SAMPLE** AND **TEMPO**.



TIME MODE IS A POWERFUL TOOL WHICH ALLOWS YOU TO MATCH THE BPM OF YOUR SAMPLE TO THAT OF YOUR PROJECT!



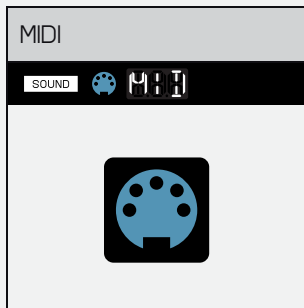
THE **X** KNOB SETS THE TIME STRETCH MODE (BPM OR BAR).



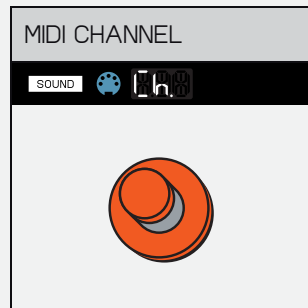
BPM WILL STRETCH THE SAMPLE TO MATCH THE PROJECT TEMPO.

TO DO SO IT REQUIRES YOU TO SET THE SAMPLE BPM.

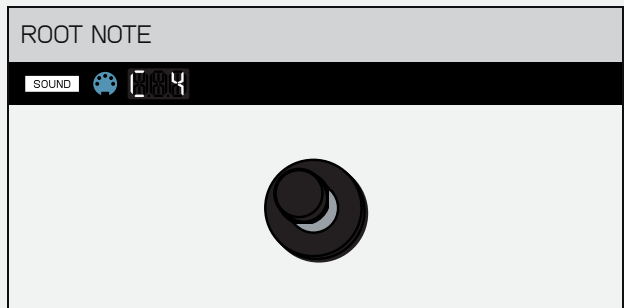
## 8.2.5 MIDI RETURN TO INDEX



MIDI IS A PROTOCOL THAT ALLOWS YOU TO CONNECT YOUR K.O.II TO OTHER MUSICAL INSTRUMENTS, CONTROLLING YOUR K.O.II OR THE INSTRUMENT OR BOTH!



THE **X** KNOB CONTROLS THE MIDI CHANNEL THE PAD SENDS TO. THIS ALLOWS YOU TO CONNECT A SERIES OF EXTERNAL MUSIC DEVICES AND SEND NOTE DATA TO THEM ALL INDIVIDUALLY FROM



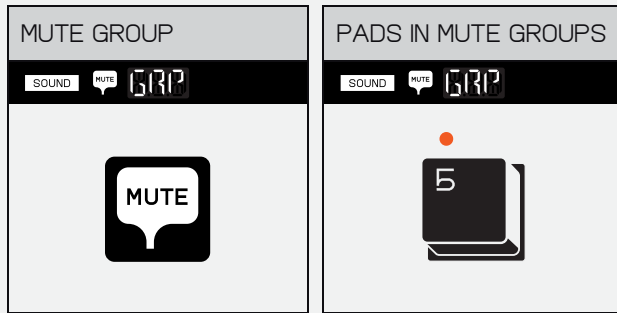
THE **Y** KNOB CONTROLS THE MIDI ROOT NOTE. THIS ALLOWS YOU TO SET THE MIDI ROOT NOTE OF YOUR SAMPLE AND ENSURE THAT THE ROOT NOTE ON THE DEVICE MATCHES WITH THE ROOT NOTE ON

FOR MORE INFORMATION ON HOW TO CONFIGURE MIDI, AS WELL AS WHAT MIDI MESSAGES ARE SENT AND RECEIVED, PLEASE SEE THE MIDI CHART.



## 8.2.6 MUTE GROUP

RETURN TO INDEX



A MUTE GROUP ALLOWS YOU TO GROUP TOGETHER ALL THE SAMPLES YOU DO NOT WISH TO HAVE PLAYING AT THE SAME TIME. WHEN PLAYING THE SAMPLES IN A MUTE GROUP ONLY THE LAST PRESSED SOUND WILL PLAY, CUTTING OFF ANY OTHERS THAT CAME BEFORE IT.

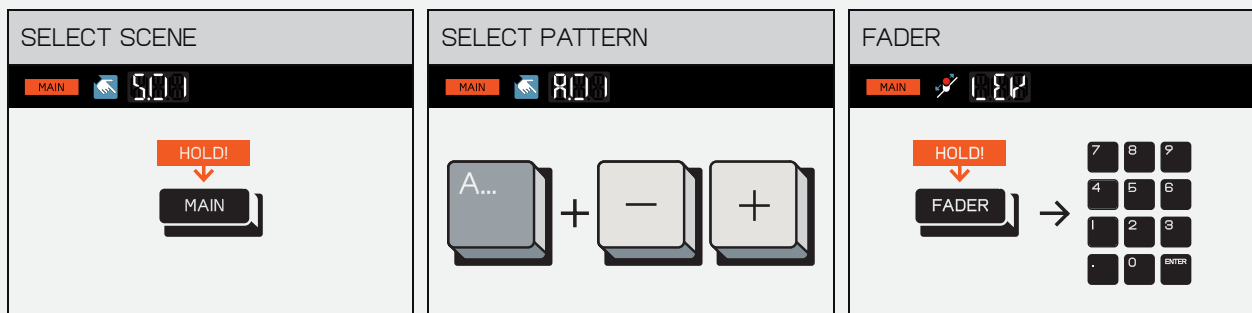
HERE THE PADS WILL FLASH. PRESS A PAD TO ADD IT TO THE MUTE GROUP. IF A PAD IS IN A MUTE GROUP IT WILL LIGHT UP.

## 8.3 MAIN

RETURN TO INDEX

THINK OF MAIN AS YOUR HOME SCREEN, THE PLACE YOU ALWAYS WANT TO RETURN TO. IT'S HERE THAT YOU CONTROL YOUR PROJECTS, SCENES, AND PATTERNS. THIS IS ALSO WHERE YOU ARRANGE YOUR SONGS, RECORD, AND PERFORM THEM LIVE.

K.O.II SEQUENCES PER-STEP. TO NAVIGATE THROUGH STEPS, PRESS [-] AND [+].

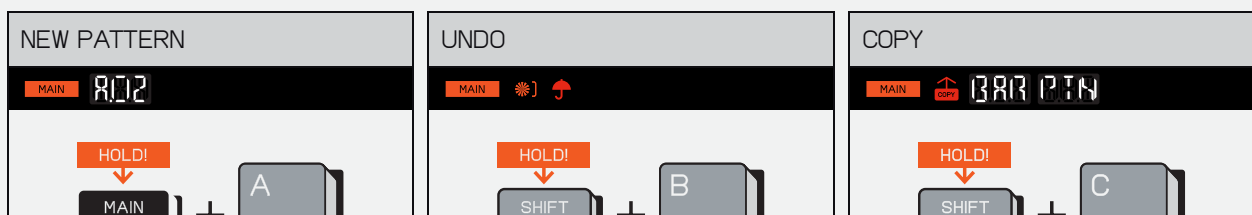


HOLD MAIN TO SELECT SCENE 01-99 WITH [-] AND [+].

HOLD GROUP [A] - [P] AND PRESS [-] AND [+] OR TYPE THE NUMBER IN WITH THE PADS TO SELECT PATTERN.

BY DEFAULT THE FADER CONTROLS GROUP LEVEL BUT CAN BE REASSIGNED BY HOLDING [FADER] AND SELECTING ANY OF THE OPTIONS PRINTED ABOVE THE PADS.

PRO-TIP! HOLD MULTIPLE GROUPS TO ADJUST ALL THEIR PATTERNS AT ONCE.





PRESS **SHIFT** AND **A** TO FIND THE NEXT AVAILABLE EMPTY PATTERN.



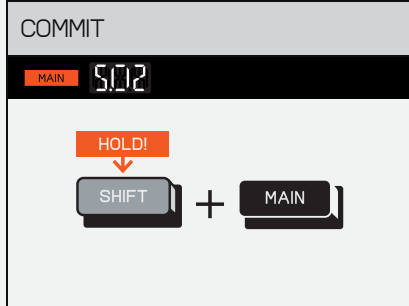
PRESS **SHIFT** AND **B** TO UNDO.  
WHEN AN UNDO IS POSSIBLE THE UMBRELLA WILL LIGHT UP TO LET YOU KNOW.



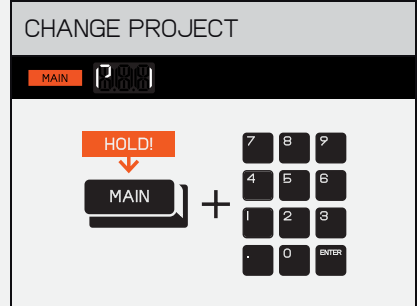
PRESS **SHIFT** AND **C** TO COPY.  
PRESS ONCE FOR BAR AND TWICE FOR PATTERN. THE CURRENT BAR WILL BE COPIED.  
PRO-TIP! YOU CAN NAVIGATE THROUGH BARS USING **SHIFT** AND **←** AND **→**.



PRESS **SHIFT** AND **D** TO PASTE.



PRESS **SHIFT** AND **MAIN** TO **COMMIT**.  
THIS WILL DUPLICATE THE CURRENT SCENE AND ALLOW YOU TO SAVE YOUR IDEAS BEFORE MOVING ON TO THE NEXT ONE!



HOLD **MAIN** AND SELECT PADS 1 - 9 TO CHANGE PROJECT.

## 8.4 TEMPO

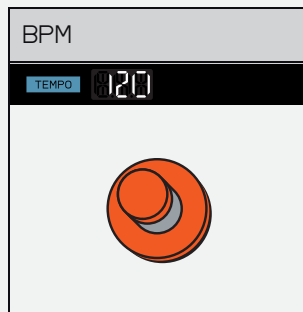
[RETURN TO INDEX](#)

BASEMENT JAXX SAID THAT IF YOU RAISE THE SONG THREE BPM FROM WHERE YOU THINK IT SHOULD BE, IT WILL BE A HIT. TRY IT OUT BY SETTING THE TEMPO OF YOUR SONG WITH THIS BUTTON.



PRESS THE **TEMPO** BUTTON TO ENTER TEMPO MODE.

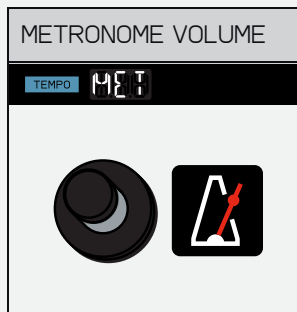
PRO-TIP! TAP TEMPO TO TAP TEMPO



THE **X** KNOB CONTROLS BPM.

THE LOWEST TEMPO IS 40 BPM AND THE HIGHEST IS 399 BPM.

PRO-TIP! THE **X** KNOB HAS A RANGE OF 60 BPM TO 180 BPM, BUT IF YOU TYPE IN THE NUMBERS YOU CAN GO ALL THE WAY DOWN TO 40 BPM AND ALL THE WAY UP TO 399 BPM!



THE **Y** KNOB CONTROLS RECORD METRONOME VOLUME.

PRO-TIP! IF YOU'D LIKE TO TURN THE METRONOME ON WHILE PLAYING AS WELL YOU CAN DO SO IN SYSTEM SETTINGS.



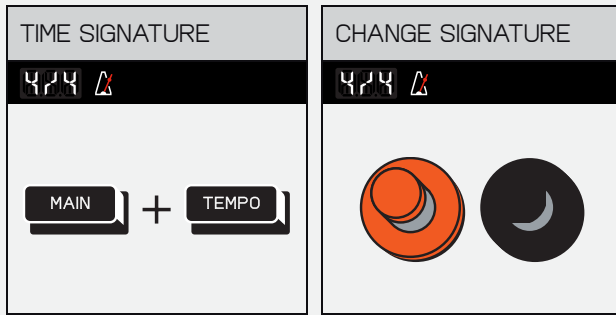
HOLD TEMPO AND TYPE THE DESIRED TEMPO VALUE WITH THE NUMBER PAD.

PRO-TIP! USE THE **[.]** TO ADD DECIMAL VALUES OF TEMPO, FOR EXAMPLE 120.51 BPM.

## 8.4.1 TIME SIGNATURE

[RETURN TO INDEX](#)

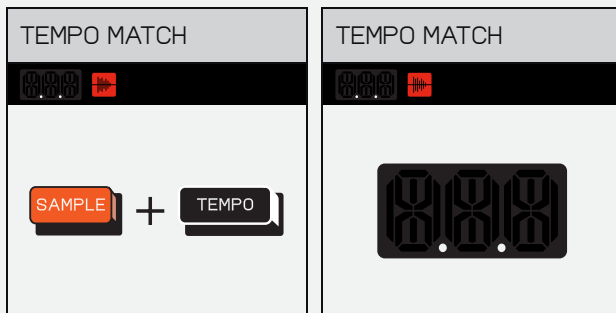
SET THE TIME SIGNATURE TO SOMETHING AS SIMPLE AS 4/4, OR SOMETHING REALLY WEIRD.



PRESS **MAIN** AND **TEMPO** TO CHANGE THE TIME SIGNATURE FOR THE CURRENT PATTERN USE THE **X** AND **Y** KNOBS TO ADJUST THE TIME SIGNATURE

## 8.4.2 TEMPO MATCH RETURN TO INDEX

IF YOU HEAR SOMETHING YOU LIKE AND WANT TO MATCH THE TEMPO OF YOUR SONG TO IT YOU CAN DETECT THE TEMPO OF THE AUDIO PLAYED THROUGH THE LINE-IN OR BUILT-IN MIC!

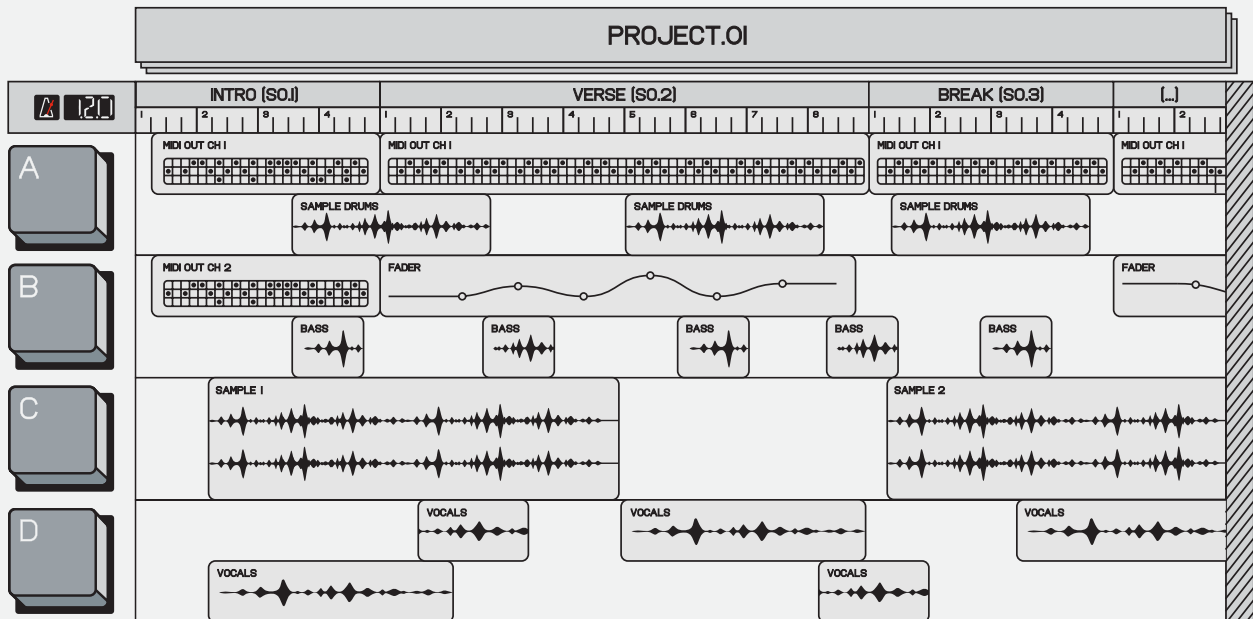


HOLD **SAMPLE** AND **TEMPO** TO START LISTENING FOR THE INCOMING AUDIO, THEN PLAY ANY AUDIO INTO THE DEVICE THROUGH THE LINE-IN OR INTO THE MIC. K.O.II WILL LISTEN, FIND THE TEMPO, DISPLAY IT ON SCREEN AND THEN SET THE PROJECT TEMPO TO MATCH.

[← PREV. CHAPTER](#)

[RETURN TO INDEX](#)

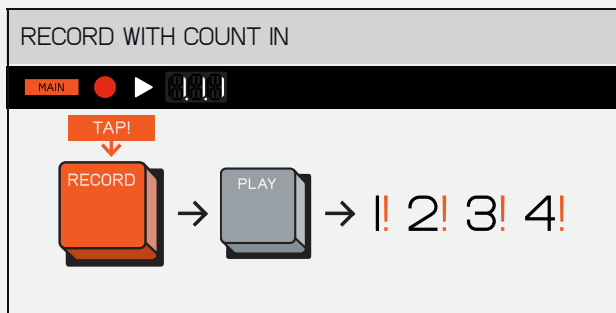
[NEXT CHAPTER →](#)



\*THIS IS NOT AN APP

9.1 LIVE RECORD

K.O.II ALLOWS FOR FAST AND EASY LIVE RECORDING SO YOU CAN QUICKLY GET YOUR IDEAS DOWN.

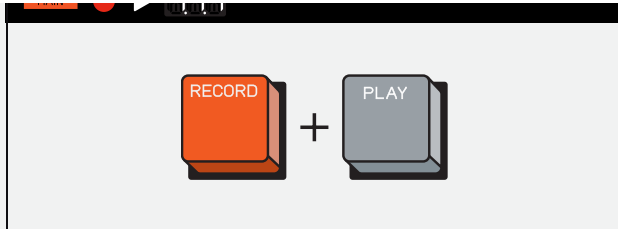


WHILE K.O.II IS NOT PLAYING PRESS AND RELEASE **RECORD** THEN PRESS **PLAY** TO HEAR A FOUR BEAT COUNT-IN AND START RECORDING. HIT THE PADS TO RECORD YOUR BEAT!

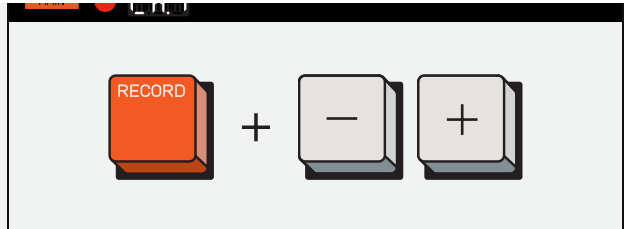


ONCE YOU ARE DONE RECORDING PRESS **PLAY** AGAIN TO STOP THE RECORDING AND PAUSE YOUR BEAT. OTHERWISE, PRESS **RECORD** TO KEEP THE BEAT GOING BUT STOP RECORDING.





IF YOU WANT TO START RECORDING WITHOUT A COUNT-IN YOU CAN PRESS **RECORD** AND **PLAY** TOGETHER.



BY DEFAULT K.O.II WILL BE SET TO A 1 BAR PATTERN LENGTH. K.O.II SUPPORTS PATTERN LENGTHS OF UP TO 99 BARS PER GROUP.

IF YOU WANT TO RECORD A LONGER PATTERN PRESS **RECORD** THEN **[ ]** OR **[+]**.

CHANGE PATTERN LENGTH WHILE PLAYING

WHILE PLAYING YOU CAN CHANGE PATTERN LENGTH ON THE FLY BY HOLDING **RECORD** AND PRESSING **[ ]** OR **[+]**.

OVERDUB

TO RECORD OVER AN EXISTING PATTERN, PRESS **PLAY** TO START THE PATTERN THEN HOLD **RECORD** AND HIT THE PADS TO RECORD NOTES INTO THE BEAT.

IN CASE YOU MAKE A MISTAKE YOU CAN EASILY ERASE IT! FIND OUT MORE IN THE NEXT SECTIONS.

## 9.2 STEP SEQUENCE RETURN TO INDEX

K.O.II SEQUENCES PER STEP. THIS ALLOWS YOU TO GET SUPER PRECISE SEQUENCES WHEN USING SMALLER NOTE INTERVALS, WHILE ALSO PUNCHING-IN BASIC SEQUENCES SUPER FAST, AT HIGHER NOTE INTERVALS.

STEP

WHILE K.O.II IS NOT PLAYING, USE **[ ]** AND **[+]** TO STEP THROUGH THE STEPS IN YOUR PATTERN.

RECORD TO A STEP

HOLD **RECORD** AND PRESS A PAD TO RECORD THE CHOSEN PAD TO THAT STEP. WHEN A PAD IS RECORDED TO A GIVEN STEP IT WILL LIGHT UP.

### ERASE NOTE

The screenshot shows the 'ERASE NOTE' screen. At the top, there are buttons for 'MAIN', 'ERASE', and a red arrow icon. Below this, a 'HOLD!' label with a downward arrow points to the 'ERASE' button. To the right of the 'ERASE' button is a plus sign followed by a numeric keypad with buttons for digits 7-9, 4-6, 1-3, and 0-ENTER.

YOU CAN REMOVE UNWANTED SOUNDS AND NOTES BY HOLDING **ERASE** THEN PRESSING THE PAD CORRESPONDING TO THE UNWANTED NOTE OR SOUND.

### ERASE NOTE WHILE PLAYING

The screenshot shows the 'ERASE NOTE WHILE PLAYING' screen. At the top, there are buttons for 'MAIN', 'ERASE', a red arrow icon, and a play button icon. Below this, a 'HOLD!' label with a downward arrow points to the 'ERASE' button. To the left of the 'ERASE' button is a 'PLAY' button. To the right of the 'ERASE' button is a plus sign followed by a numeric keypad with buttons for digits 7-9, 4-6, 1-3, and 0-ENTER.

YOU CAN ALSO REMOVE UNWANTED SOUNDS AND NOTES BY HOLDING **ERASE** WHILE PLAYING THEN PRESSING THE PAD CORRESPONDING TO THE UNWANTED NOTE OR SOUND.

### FREE NUDGE

The screenshot shows the 'FREE NUDGE' screen. At the top, there are buttons for 'MAIN', 'TIC', a red arrow icon, a play button icon, and a 'FREE' indicator. Below this, a 'HOLD!' label with a downward arrow points to the 'SHIFT' button. To the right of the 'SHIFT' button is a plus sign followed by a numeric keypad with buttons for digits 7-9, 4-6, 1-3, and 0-ENTER. To the right of the keypad is another plus sign followed by two buttons: a minus sign and a plus sign.

WHEN IN FREE TIME HOLD **SHIFT** AND THE DESIRED PAD THEN PRESS **-** OR **+** TO NUDGE THE RECORDED NOTE IN TICKS.

PRO-TIP! A TICK IS THE SMALLEST TIME INCREMENT THAT THE SEQUENCER IN K.O.II USES. IT OPERATES AT 96 PPN (PARTS PER QUARTER NOTE), MEANING THERE ARE 96 TICKS PER BEAT. THIS MEANS THAT THE STEP RESOLUTION OF K.O.II IS 24 TICKS, SAME AS OP-Z.

### QUANTISED NUDGE

The screenshot shows the 'QUANTISED NUDGE' screen. At the top, there are buttons for 'MAIN', 'BAR', a red arrow icon, a play button icon, and a 'Q' indicator. Below this, a 'HOLD!' label with a downward arrow points to the 'SHIFT' button. To the right of the 'SHIFT' button is a plus sign followed by a numeric keypad with buttons for digits 7-9, 4-6, 1-3, and 0-ENTER. To the right of the keypad is another plus sign followed by two buttons: a minus sign and a plus sign.

WHEN IN QUANTIZE MODE HOLD **SHIFT** AND THE DESIRED PAD

THEN PRESS **-** OR **+** TO NUDGE THE RECORDED NOTE IN STEPS.

### NOTE VELOCITY

The screenshot shows the 'NOTE VELOCITY' screen. At the top, there are buttons for 'MAIN', 'BAR', a red arrow icon, and a 'VEL' indicator. Below this, a 'HOLD!' label with a downward arrow points to the 'SHIFT' button. To the right of the 'SHIFT' button is a plus sign followed by a volume knob.

HOLD **SHIFT** AND TURN **x** TO CHANGE THE NOTE VELOCITY OF ALL NOTES IN A CHOSEN STEP.

### NOTE DURATION

The screenshot shows the 'NOTE DURATION' screen. At the top, there are buttons for 'MAIN', 'BAR', a red arrow icon, and a 'DUR' indicator. Below this, a 'HOLD!' label with a downward arrow points to the 'SHIFT' button. To the right of the 'SHIFT' button is a plus sign followed by a volume knob.

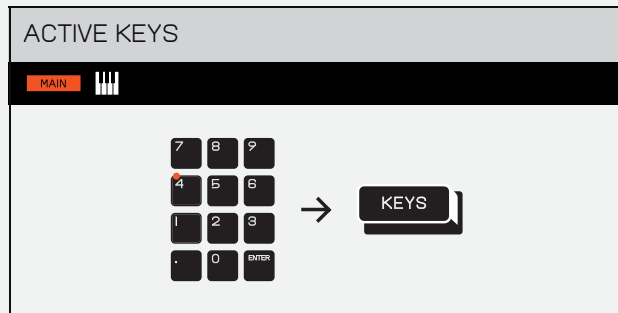
HOLD **SHIFT** AND TURN **y** TO CHANGE THE NOTE DURATION OF ALL NOTES IN A CHOSEN STEP.

THE MAXIMUM NOTE DURATION IS ONE BAR AND THE MINIMUM IS ONE TICK.

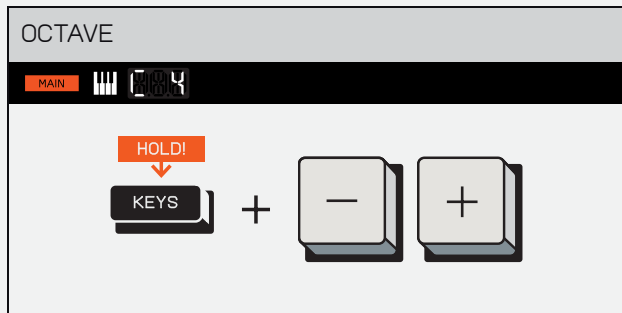
## 9.3 KEYS RETURN TO INDEX

SOMETIMES YOU LOVE A SAMPLE SO MUCH YOU WANT TO PLAY IT ALL THE TIME. KEYS MODE LET'S YOU PLAY A SELECTED SAMPLE ACROSS A 12 NOTE KEYBOARD, EITHER ON YOUR K.O.II PADS OR

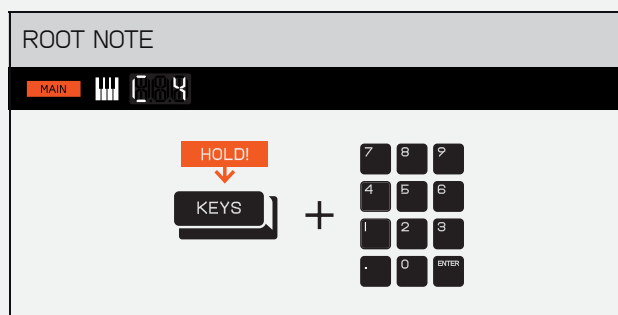
EITHER ON YOUR K.O.I.L'S PADS OR  
A CONNECTED MIDI KEYBOARD.



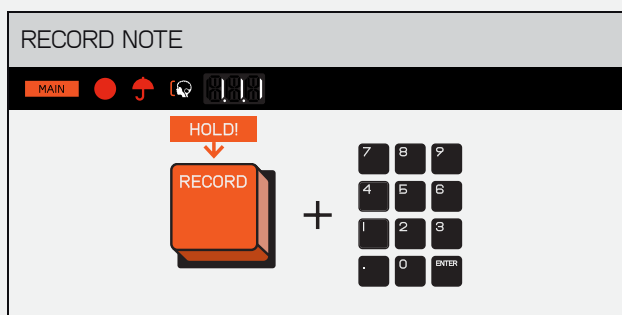
SELECT A PAD YOU WANT TO  
ACTIVATE THEN PRESS **KEYS** TO  
CHROMATICALLY TRANSPOSE THE  
SELECTED PAD ACROSS THE 12  
PADS.



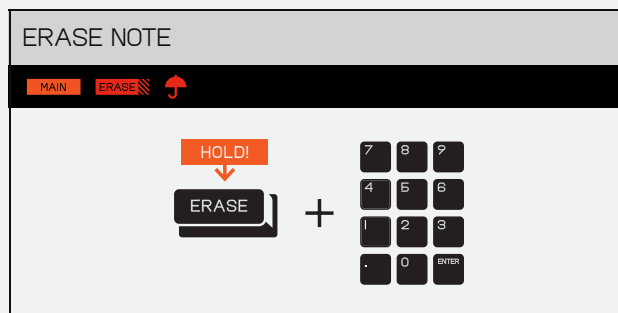
HOLD **KEYS** AND PRESS **-** OR **+**  
TO SELECT THE OCTAVE.



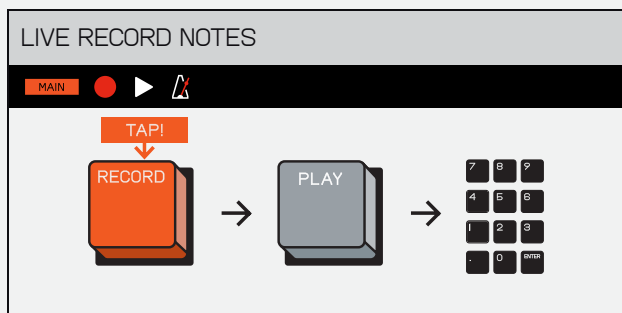
HOLDING **KEYS** AND SELECTING A  
PAD WILL TRANSPOSE THE SCALE.



TO RECORD A NOTE TO A STEP,  
HOLD DOWN **RECORD** AND PRESS THE  
PAD THAT YOU WISH TO HAVE PLAY  
ON THAT STEP.



YOU CAN REMOVE UNWANTED  
SOUNDS AND NOTES BY HOLDING  
**ERASE** THEN PRESSING THE PAD  
CORRESPONDING TO THE  
UNWANTED NOTE OR SOUND.

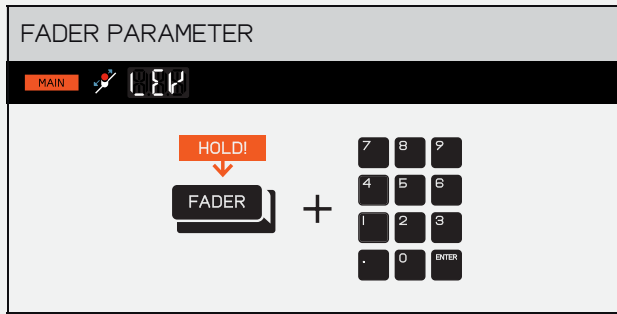


TO LIVE RECORD A NOTE START  
RECORDING BY PRESSING **RECORD**  
THEN **PLAY** AND PUNCH OUT SOME  
NOTES INTO YOUR PATTERN.

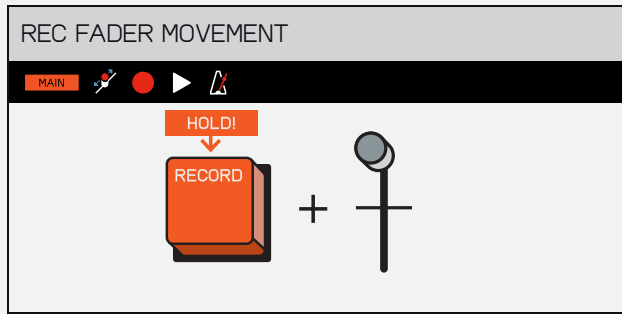
## 9.4 FADER RETURN TO INDEX

THE FADER ALLOWS YOU TO  
CONTROL AND RECORD VARIOUS

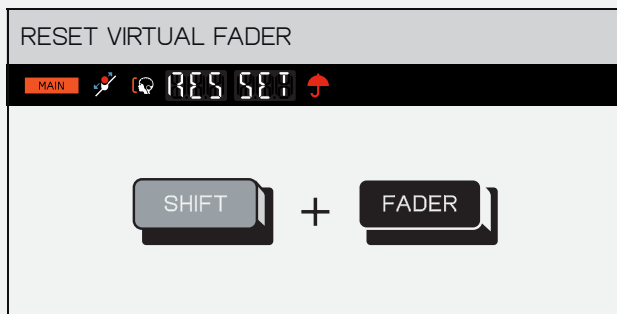
EFFECTS AND PARAMETERS IN YOUR PATTERN.



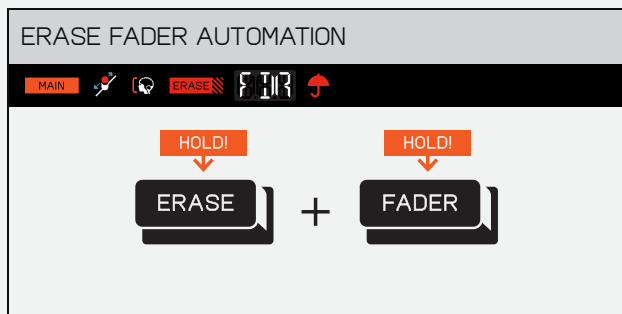
HOLD **FADER** AND A PAD TO CHANGE THE FADER PARAMETER OF YOUR CHOSEN GROUP. THE FADER ASSIGNMENTS CAN BE FOUND PRINTED ABOVE THE PADS.



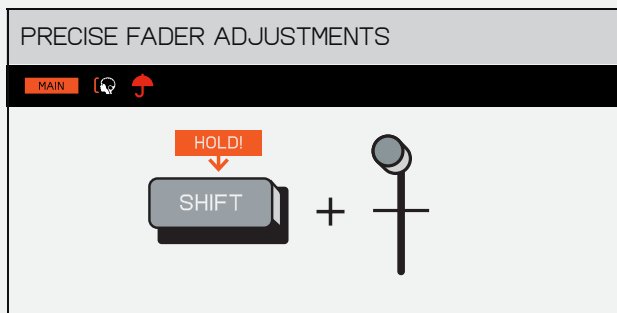
FADER MOVEMENTS CAN ALSO BE RECORDED. HOLDING **RECORD** AND MOVING THE FADER WILL RECORD THE FADER'S MOVEMENT INTO YOUR BEAT.



PRESS **SHIFT** AND **FADER** TO RESET THE FADER'S VIRTUAL POSITION FOR ALL FADER ASSIGNMENTS IN THE CURRENT GROUP [RES SHOWS ON SCREEN]. PRESSING THIS COMBO AGAIN WILL UNDO THE RESET [SET SHOWS ON SCREEN].



WHILE K.O.I IS NOT PLAYING, HOLDING **ERASE** AND **FADER** UNTIL FDR BLINKS ON SCREEN WILL ERASE FADER AUTOMATION FOR ALL ASSIGNMENTS AND SET THE FADER POSITION FOR ALL ASSIGNMENTS TO THEIR CURRENT POSITION [FDR BLINKS ON SCREEN FOLLOWED BY DEL].



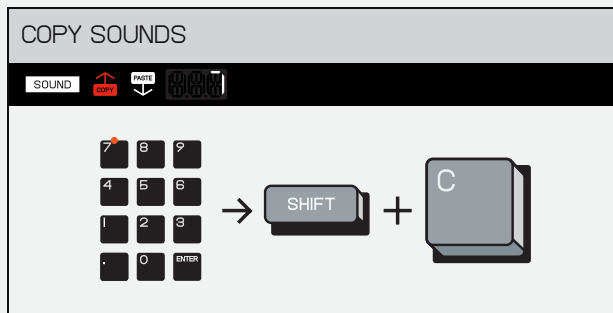
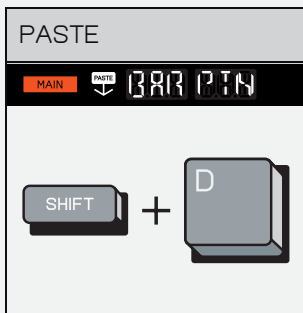
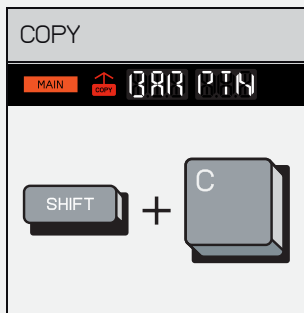
HOLDING **SHIFT** AND MOVING THE FADER WILL ADJUST THE VALUE OF THE FADER MORE PRECISELY, ALLOWING YOU TO GET JUST THE RIGHT SOUND!

9.5 COPY / PASTE RETURN TO INDEX

COPYING IS A GREAT WAY OF TRANSFERRING A PATTERN OR



BAR TO ANOTHER SECTION OR A SOUND FROM ONE PAD TO ANOTHER!



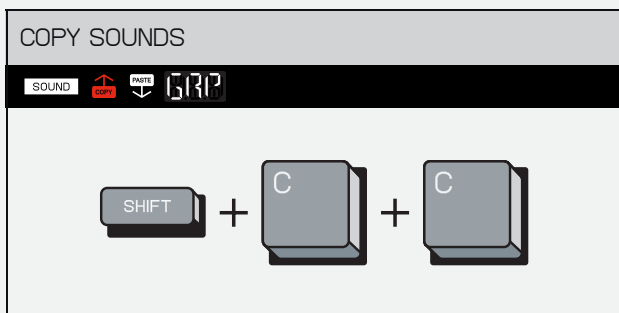
WHEN IN MAIN, PRESS **SHIFT** AND **C** TO COPY (PRESS ONCE FOR BAR AND TWICE FOR PATTERN. THE CURRENT BAR WILL BE COPIED.

PRESS **SHIFT** AND **(GROUP)** TO PASTE.

YOU CAN ALSO COPY SOUNDS!

WHEN IN SOUND MODE YOU CAN COPY A SOUND FROM ONE PAD TO ANOTHER BY PRESSING **SHIFT** AND **C** TO COPY FROM THE CURRENTLY SELECTED PAD, THEN SELECTING THE PAD YOU WISH TO PASTE TO AND PRESSING **SHIFT** AND **P** TO PASTE YOUR SOUND TO IT.

PRO-TIP! YOU CAN NAVIGATE THROUGH BARS USING **SHIFT** AND **←/→**



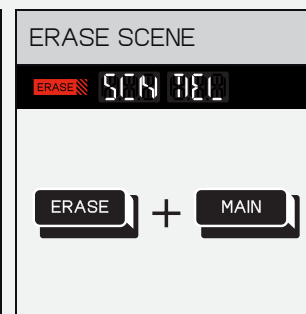
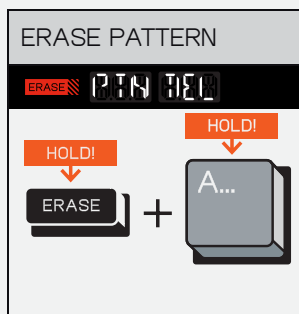
WHEN IN SOUND MODE YOU CAN COPY ALL SOUNDS IN A GROUP BY PRESSING **SHIFT** AND **C** TWICE.

YOU CAN THEN SELECT THE GROUP YOU WISH TO PASTE TO AND PRESS **SHIFT** AND **C** TO PASTE YOUR SOUNDS TO IT.

## 9.6 ERASE / UNDO

[RETURN TO INDEX](#)

ERASE REMOVES RECORDED REGRETS, FADER FAILURES, WHOLE PROJECTS, SCENES, PATTERNS, SAMPLES, OR EVERYTHING YOU'VE EVER RECORDED.



DURING PLAYBACK, HOLD **ERASE**

WHILE IT IS NOT PLAYING, HOLD

HOLD **ERASE** AND THE GROUP BARS

HOLD **ERASE** AND **MAIN** UNTIL SON

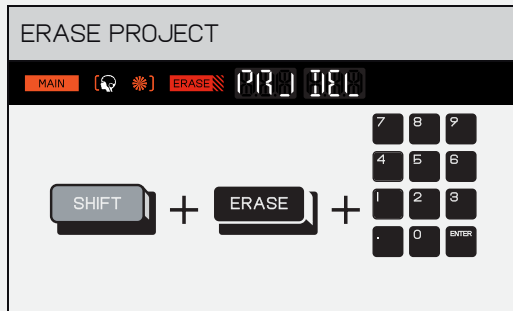
DURING PLAYBACK, HOLD **ERASE** AND THE PAD YOU WISH TO CLEAR TO REMOVE NOTE(S) OR PAD(S) PLAYED AS THE PATTERN RUNS.

PRO-TIP! HOLD DOWN MULTIPLE PADS WHILE PRESSING ERASE TO ERASE THEM ALL AT ONCE – THIS CAN EVEN BE DONE WITH NOTES RECORDED IN KEYS MODE!

WHILE K.O.I.I IS NOT PLAYING, HOLD **ERASE** AND A PAD UNTIL TRK BLINKS ON THE SCREEN TO ERASE ALL THE NOTES RECORDED ON THAT PAD IN THE PATTERN.

HOLD **ERASE** AND THE GROUP PADS **A** - **B** UNTIL PTN BLINKS ON THE SCREEN TO ERASE THE CURRENT PATTERNS.

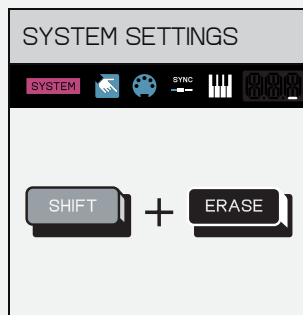
HOLD **ERASE** AND **ESC** UNTIL SCN BLINKS ON THE SCREEN TO ERASE THE CURRENT SCENE.



WHILE NOT PLAYING, HOLD **SHIFT**, **ERASE** AND THE PAD CONTAINING THE PROJECT YOU WISH TO ERASE.

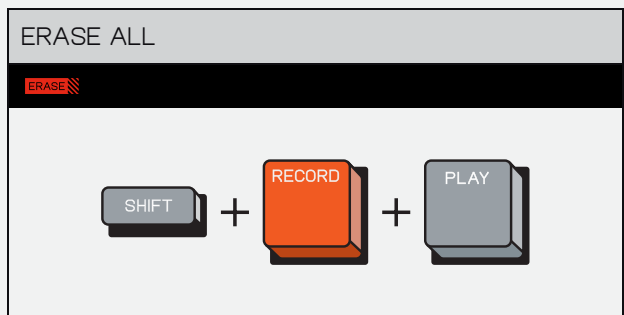


HOLD **ERASE** AND **SOUND** UNTIL SND BLINKS ON THE SCREEN TO PERMANENTLY REMOVE THE CURRENTLY SELECTED SAMPLE FROM DEVICE MEMORY.

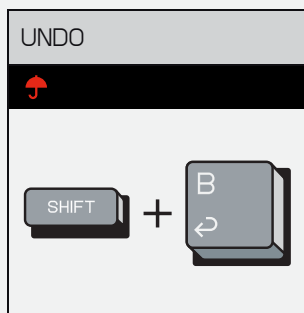


PRESSING **SHIFT** AND **ERASE** WILL OPEN THE SYSTEM SETTINGS. USE **←**/**→** AND **ENTER** TO NAVIGATE THE SETTINGS TREE THEN **ENTER** TO SET YOUR OPTION.

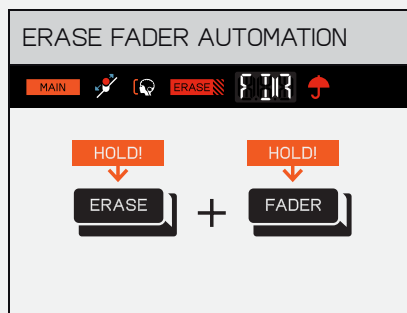
ALTERNATIVELY THE CODES CAN BE TYPED USING THE NUMPAD AND **ENTER** TO CONFIRM.



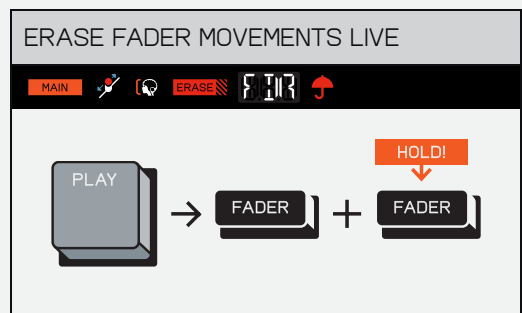
PRESS **SHIFT**, **RECORD** AND **PLAY** TO OVERWRITE EVERYTHING RECORDED.



PRESSING **SHIFT** AND **B** WILL UNDO – WHEN AN UNDO IS POSSIBLE THE UMBRELLA WILL LIGHT UP TO LET YOU KNOW.

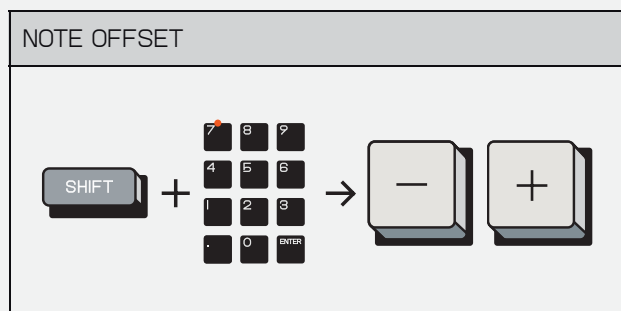


WHILE K.O.I.I IS NOT PLAYING, HOLDING **ERASE** AND **FADER** UNTIL FDR BLINKS ON SCREEN WILL ERASE FADER AUTOMATION FOR ALL ASSIGNMENTS AND SET THE FADER POSITION FOR ALL ASSIGNMENTS TO THEIR CURRENT POSITION (FDR BLINKS ON SCREEN FOLLOWED BY DEL). **↵**



WHILE PLAYING, HOLDING **ERASE** AND **FADER** WILL DELETE FADER MOVEMENTS FOR ALL FADER ASSIGNMENTS. THIS WILL SET THE FADER POSITION FOR ALL ASSIGNMENTS TO THEIR POSITION WHEN **ERASE** AND **FADER** WERE FIRST PRESSED.

SOMETIMES YOU WANT TO ADD A LITTLE MORE FEELING OR EXPRESSION TO YOUR BEAT, OR EVEN JUST GET WEIRD. OFFSETTING NOTES ALLOWS YOU TO MOVE THEM AROUND TO JUST THE RIGHT POINT!



WHILE K.O.II IS NOT PLAYING, HOLD **SHIFT** AND THE DESIRED PAD THEN PRESS **-** OR **+** TO NUDGE THE NOTE.

WHEN IN QUANTIZE MODE THE NOTES WILL MOVE CORRESPONDING TO THE NOTE INTERVAL.

WHEN IN FREE TIME, THE NOTES WILL MOVE OUTSIDE OF THE GRID BETWEEN THE NOTE INTERVALS.

[PREV. CHAPTER](#)

[RETURN TO INDEX](#)

[NEXT CHAPTER](#)

10.1 SAMPLE

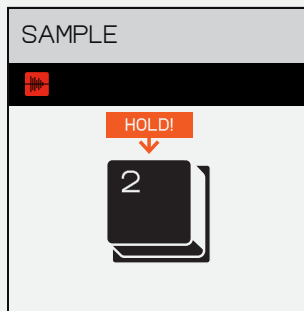
FOR THOSE OF YOU THAT ARE NEW TO THIS, A SAMPLE IS A SHORT AUDIO RECORDING THAT CAN BE USED IN A TRACK.

CAPTURE SOUNDS AROUND YOU WITH THE BUILT-IN MICROPHONE, OR USE THE STEREO LINE-INPUT TO SAMPLE YOUR FAVORITE SYNTHESIZER, CONNECT YOUR CM-15 MIC, EVEN YOUR PHONE!

SAMPLING IS A POWERFUL TOOL THAT CAN MAKE YOUR TRACK TRULY UNIQUE. SAMPLE SOMETHING THEN RECORD IT USING K.O.II'S POWERFUL BUILT IN SEQUENCER!

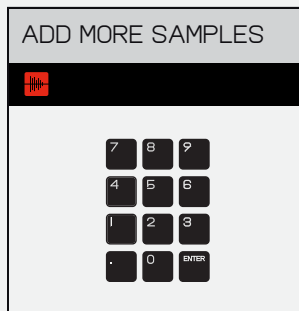


TO RECORD A SOUND, PRESS **SAMPLE** TO ENTER SAMPLE MODE. YOU WILL SEE ALL THE BUTTONS LIGHT UP. THE LEDS WILL BLINK TO LET YOU KNOW YOU ARE IN SAMPLE MODE.

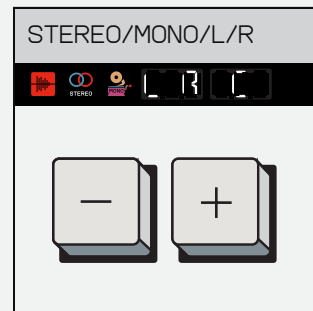


PRESS AND HOLD A PAD WHILE IN SAMPLE MODE TO START RECORDING YOUR SAMPLE. ONCE A SAMPLE HAS BEEN RECORDED TO A PAD IT WILL STOP BLINKING AND LIGHT UP TO LET YOU KNOW IT HAS BEEN RECORDED TO.

PRO-TIP! AFTER RECORDING, ADDITION A SAMPLE BY PUSHING THE PAD AGAIN.

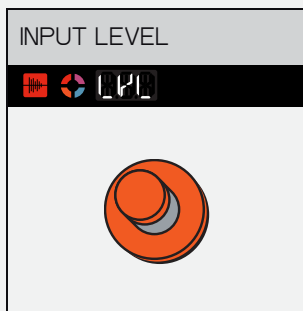


WHILE IN SAMPLE MODE, YOU CAN CONTINUE CAPTURING SAMPLES TO ADDITIONAL PADS.



PRESSING **[L]** OR **[R]** WHEN SAMPLING WITH THE INPUT JACK ALLOWS YOU TO CHOOSE BETWEEN:

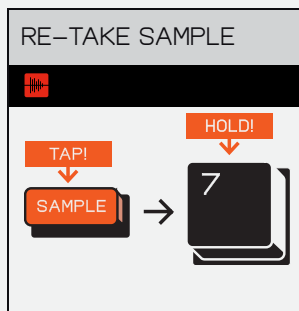
- STEREO (LR)
- LEFT AUDIO SIGNAL (L)
- RIGHT AUDIO SIGNAL (R)
- SUMMED CENTER MONO (C).



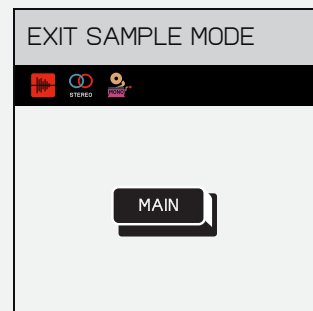
THE **[L]** KNOB CONTROLS INPUT LEVEL.



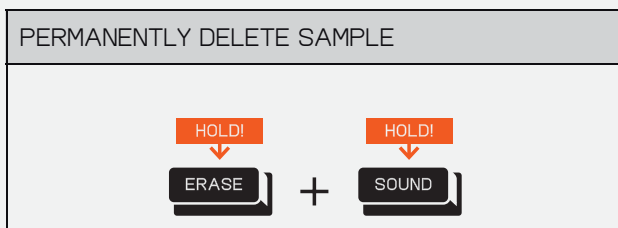
THE **[T]** KNOB ADJUSTS THE THRESHOLD ALLOWING YOU TO TRIGGER THE RECORDING TO START ONLY WHEN YOU MAKE JUST THE RIGHT AMOUNT OF NOISE.



RECORD SOMETHING THAT'S NOT QUITE RIGHT? GET A SECOND CHANCE BY PRESSING SAMPLE AGAIN AND RETAKING IT!



EXIT SAMPLE MODE BY HITTING **MAIN**.



SAMPLES ARE STORED AUTOMATICALLY AND CAN ONLY BE DELETED BY REMOVING THEM IN THE SOUND MENU.

HOLDING **ERASE** + **SOUND** WILL DELETE THE CURRENTLY SELECTED SAMPLE FROM THE DEVICE.

### SOUND LIBRARY

**SAMPLE LIBRARY SFX**
24.8 MB
000
↑
↓

<input type="radio"/>	500	BLUE			
<input type="radio"/>	501	PIANO S95X			
<input type="radio"/>	502	WURLI CLEAN			
<input type="radio"/>	503	MUTE STRATO			
<input type="radio"/>	504	CUTE EMU FLUTE			
<input type="radio"/>	505	ULTRA			
<input checked="" type="radio"/>	506	SQUICK	0.9 SEC	▲ 59 KB	✕ ↓
<input type="radio"/>	507	CLAV 360 PHASER			
<input type="radio"/>	508	BABY CHORD			
<input type="radio"/>	509	BG VOCAL			
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<input type="radio"/>	511	OCTAVE STAB			
<input type="radio"/>	512	TRUMPET BREEZY			
<input type="radio"/>	513	SCARY VIBES			
<input type="radio"/>	514	SLY SYNTH CHOR			
<input type="radio"/>	515	ELPIANO 360			
<input type="radio"/>	516	ORGAN DX VERB			
<input type="radio"/>	517	PLUCK HI BASS			
<input type="radio"/>	518	PROPHET PIANO			
<input type="radio"/>	519	ELPIANO 360 BASS			
<input type="radio"/>	520	PLUCK HYBRID			
<input type="radio"/>	521	HOUSEORGAN STRING			
<input type="radio"/>	522	AWWW			
<input type="radio"/>	523	HEY!			
<input type="radio"/>	524	GET UP!			
<input type="radio"/>	525	STOP!			
<input type="radio"/>	526	CRASH			
<input type="radio"/>	527	DOOR SLAM			
<input type="radio"/>	528	TELEPHONE			

DRUMS

PERC

BASS

KEYS

LOOPS

USER 1

USER 2

USER 3

USER 4

SFX

\*THIS IS A WEB APP

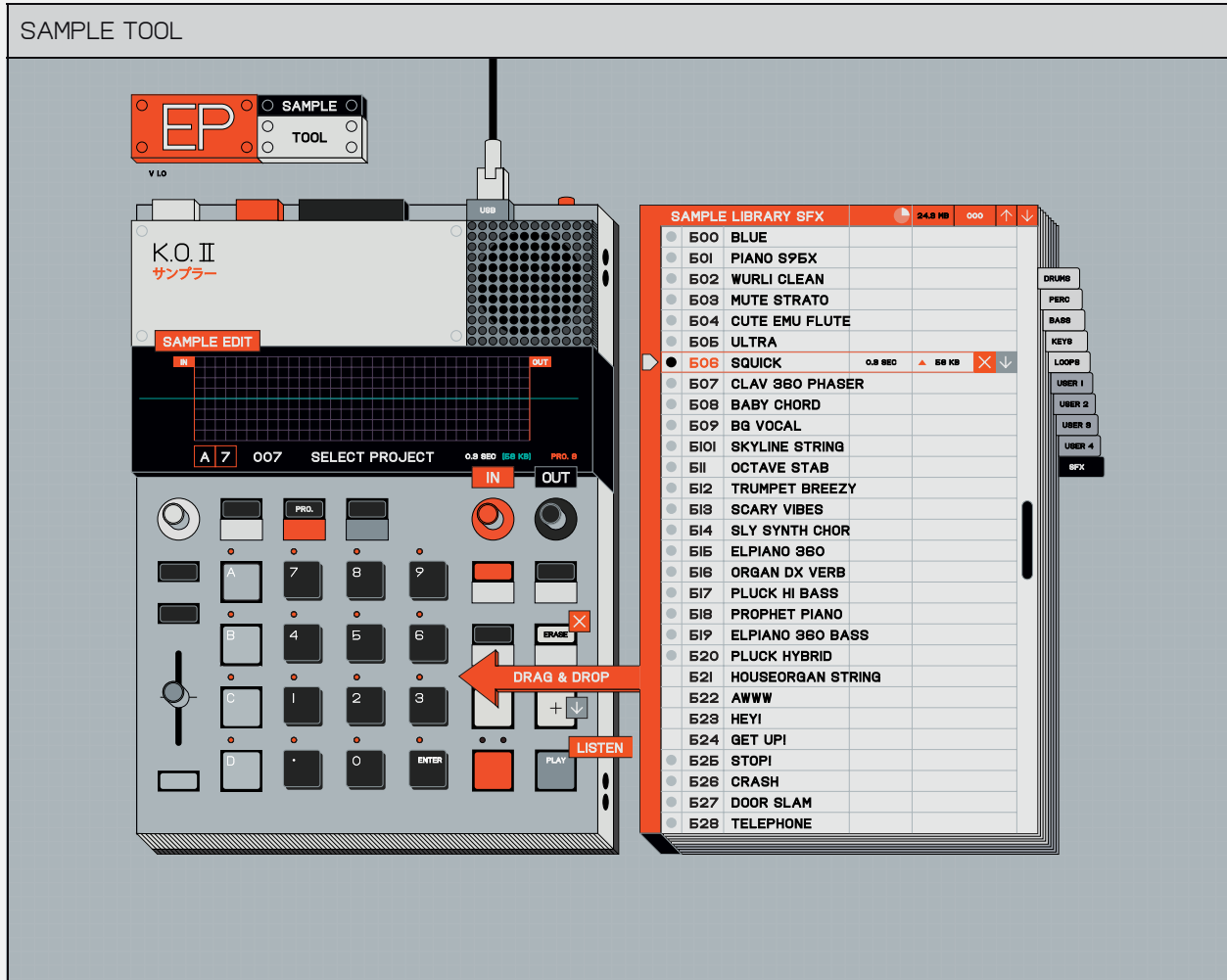
EVERY TIME YOU SAMPLE SOMETHING, IT IS STORED INSIDE THE SOUND LIBRARY.

SAMPLES ARE STORED IN THE NEXT AVAILABLE SLOT AND AUTOMATICALLY ASSIGNED IN ORDER.

PRO-TIP! IF YOU WANT TO SAMPLE YOUR FAVORITE ACID SYNTH, YOU CAN EXPLICITLY CHOOSE A DESTINATION FOR IT BY HOLDING SOUND, TYPING A NUMBER ON THE PADS (LIKE 3.0.3.), PRESSING [ENTER], THEN HIT SAMPLE!

## 10.2 SAMPLE TOOL RETURN TO INDEX

TO TRANSFER AUDIO FILES TO USE AS SAMPLES TO/FROM A COMPUTER, USE THE FILE TRANSFER TOOL.

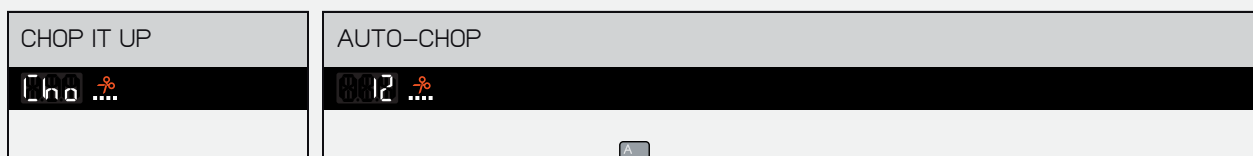


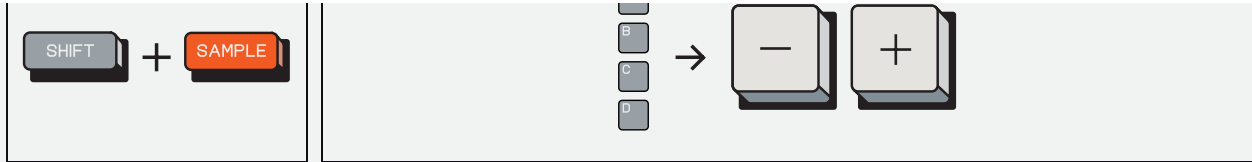
CONNECT K.O. II VIA USB-C AND GO TO:

[TEENAGE.ENGINEERING/APPS/EP-SAMPLE-TOOL](https://teenage.engineering/apps/ep-sample-tool)

## 10.3 CHOP RETURN TO INDEX

A GREAT TECHNIQUE WHEN MAKING BEATS IS TO EXPERIMENT WITH CHOPPING UP A DRUM RHYTHM OR A CHORD-PROGRESSION INTO SMALLER PIECES. PLAY THEM BACK IN RANDOM ORDER USING THE PADS UNTIL YOU FIND SOMETHING THAT HAS A GROOVE TO IT.





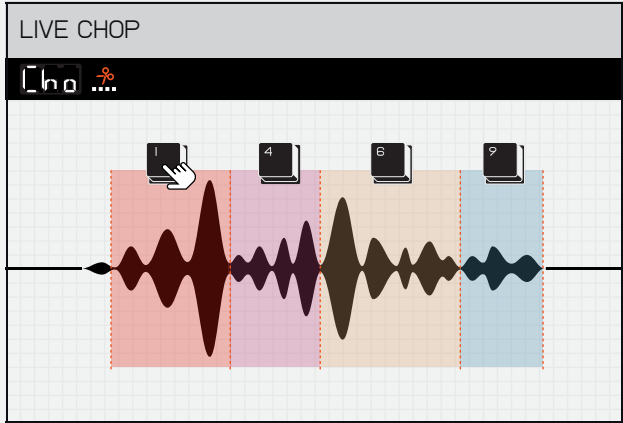
IF YOU WANT TO CHOP YOUR SAMPLE UP ACROSS DIFFERENT PADS, YOU CAN CHOOSE BETWEEN AUTO-CHOP, WHICH LETS K.O II DO IT FOR YOU, OR LIVE CHOP TO DO IT MANUALLY.

INTELLIGENTLY DIVIDE YOUR SAMPLE INTO INDIVIDUAL SLICES, THEY WILL BE ASSIGNED TO AS MANY PADS AS THE SAMPLE NEEDS.

PRESS **B**-**D** TO SELECT THE GROUP YOU WISH TO AUTO-CHOP. THIS WILL RESET ANY PAD ASSIGNMENTS SO MAKE SURE YOU PICK AN EMPTY GROUP OR ONE YOU ARE HAPPY TO WRITE OVER.

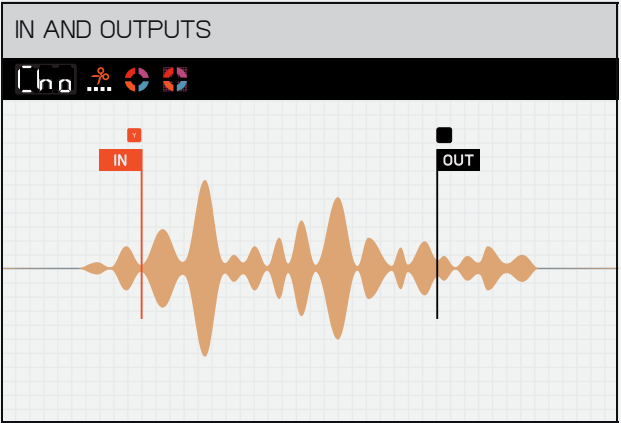
THE SAMPLE CHOP POINT IS AUTO DETECTED USING BEAT TRACKING, POPULATING FROM BOTTOM LEFT TO TOP RIGHT. USE **[ ]**/**[ ]** TO DECIDE ON THE NUMBER OF SLICES.

**SHIFT** + **SAMPLE** = **CHOP**



IF YOU KNOW WHERE YOU WANT TO SLICE, TRY LIVE CHOP. BY USING THIS HANDS-ON APPROACH, YOU HAVE DIRECT CONTROL OVER THE PLACEMENT OF YOUR SAMPLE'S CUTS.

WHEN IN CHOP MODE, PRESS AND HOLD A PAD TO CHOP. THE BREAK WILL BE ASSIGNED DEPENDING ON THE AMOUNT OF TIME THE PAD IS HELD. KEEP PRESSING PADS AS THE SAMPLE PLAYS TO CHOP IT UP ACROSS YOUR PADS.



IF IT'S NOT SOUNDING QUITE RIGHT YOU CAN REFINE THE EXACT IN AND OUT POINTS OF EACH CHOP BY SELECTING THE PAD AND TURNING **X** AND **Y** TO SET THE PRECISE START AND END POINTS.

PRO-TIP! HOLDING DOWN **SHIFT** WHILE TURNING THE **X** AND **Y** KNOBS WILL ALLOW FOR FINER CONTROL SO YOU CAN FIND THE PERFECT START AND END POINTS.

**10.4 TIMING** RETURN TO INDEX

A GREAT TECHNIQUE WHEN MAKING BEATS IS TO EXPERIMENT WITH CHOPPING UP A DRUM RHYTHM OR A CHORD-PROGRESSION INTO SMALLER PIECES. PLAY THEM BACK IN RANDOM ORDER USING THE PADS UNTIL YOU FIND SOMETHING THAT HAS A GROOVE TO IT.

**SOUND NOTE INTERVAL ILLUSTRATION**

BAR																
BEAT	1!				2!				3!				4!			
1/8																
1/8T																
1/16																
1/16T																

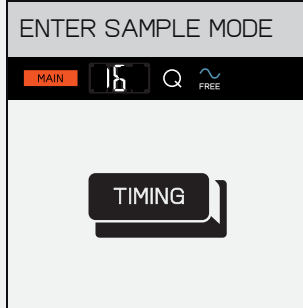
8 = 8 STEPS PER BAR

16 = 16 STEPS PER BAR

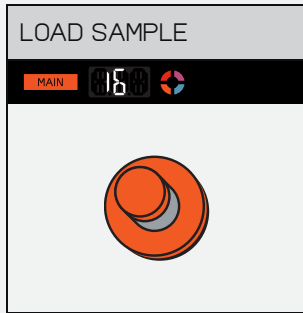
32 = 32 STEPS PER BAR

THE 8T AND 16T ARE TRIPLET VARIATIONS.

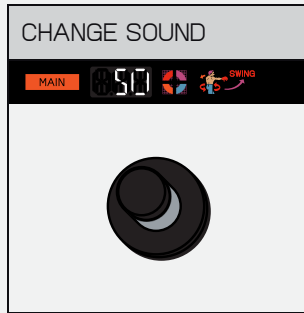
8T = 12 STEPS PER BAR  
16T = 24 STEPS PER BAR



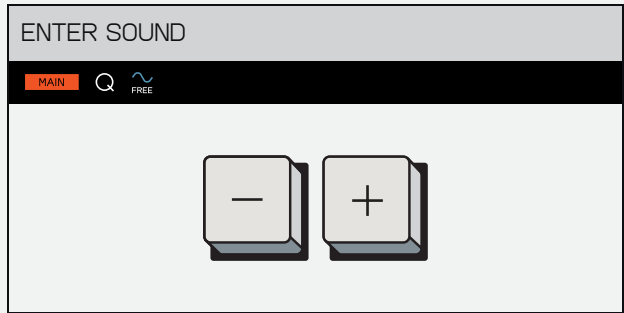
TO CHANGE THE NOTE INTERVAL PRESS TIMING.



THE **X** KNOB CONTROLS THE NOTE INTERVAL.



THE **Y** KNOB CONTROLS SWING.  
(ONLY APPLIES TO 1/8 AND 1/16 NOTE INTERVALS).



**Q** AND **+** TOGGLE BETWEEN QUANTIZE **Q** AND FREE TIME **+**.

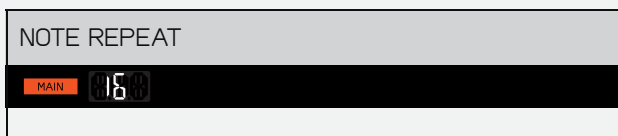
QUANTISED RECORDING WILL ALWAYS SNAP WHATEVER YOU RECORD TO THE CHOSEN NOTE INTERVAL.

FREE TIME WILL KEEP THINGS LOOSE AND RECORD EXACTLY AS YOU PLAYED IT.

## 10.4.1 NOTE REPEAT

[RETURN TO INDEX](#)

IT SHOULD BE EASY TO RECORD A HI-HAT! IF YOU HOLD DOWN THE TIMING WHILE PRESSING A PAD, YOUR SAMPLE WILL PLAY BACK ACCORDING TO THE CHOSEN NOTE INTERVAL.







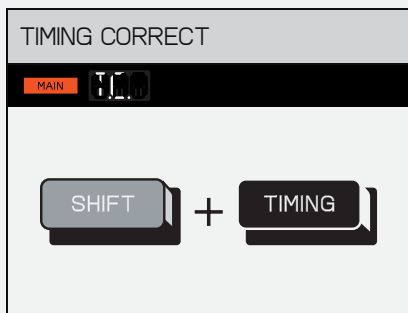
HOLD TIMING AND PRESS A PAD TO TRIGGER NOTE REPEAT FOR THAT PAD.

PRO-TIP! THIS IS PRESSURE SENSITIVE WHEN VELOCITY IS ENABLED!

## 10.4.2 TIMING CORRECT RETURN TO INDEX

MAYBE EVERYTHING WAS PERFECT EXCEPT FOR ONE HIT, BUT YOU DON'T WANT TO QUANTIZE EVERYTHING BECAUSE YOU LOVE THE BEAT?

USE THE **TIMING** **CORRECT** FUNCTION TO QUANTIZE INDIVIDUAL PADS OR EVEN INDIVIDUAL NOTES. THIS WAY, THINGS WILL FALL INTO PLACE WITHOUT RUINING ANY MAGIC.

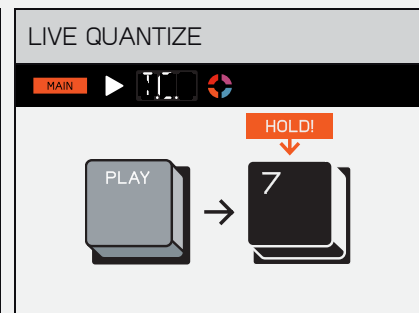


HOLD MAIN TO SELECT SCENE 01-99 WITH **[ ]** AND **[ ]**.

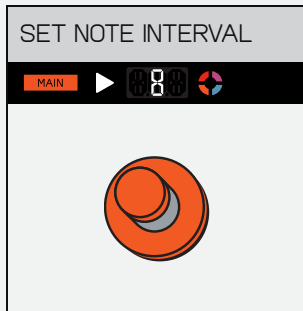


HOLD GROUP **[ ]** - **[ ]** AND PRESS **[ ]** AND **[ ]** OR TYPE THE NUMBER IN WITH THE PADS TO SELECT PATTERN.

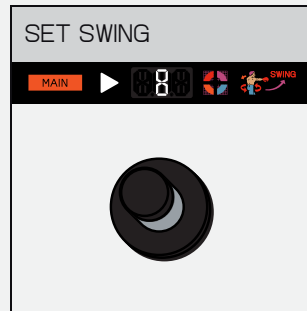
PRO-TIP! HOLD MULTIPLE GROUPS TO ADJUST ALL THEIR PATTERNS AT ONCE.



WHILE PLAYING, HOLD A PAD DURING PLAYBACK TO QUANTIZE THE NOTES PLAYED WHILE HELD (THE NUMBER OF CORRECTED NOTES WILL SHOW ON THE DISPLAY).



TURN **[ ]** TO ADJUST THE NOTE INTERVAL YOU WISH TO CORRECT YOUR NOTES TO.



WHEN THE NOTE INTERVAL IS SET TO 8 OR 16, TURN **[ ]** TO ADJUST THE SWING.

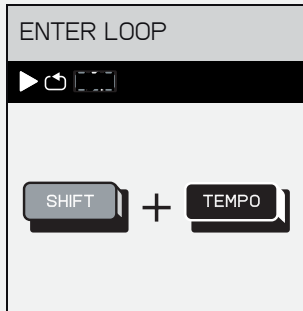
## 10.5 LOOP RETURN TO INDEX

LOOPS CREATE A REPETITIVE PATTERN THAT CAN BE INCREDIBLY CATCHY, MEMORABLE OR ANNOYING.

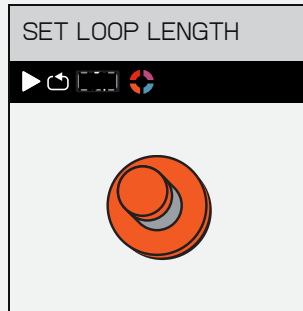
THEY CAN ALSO BE TWEAKED AND VARIED OVER TIME, AND GIVE A DEFINING CHARACTER TO YOUR SONG.

THINK OF THEM AS A FOUNDATION TO LAYER ADDITIONAL INSTRUMENTS AND SOUNDS.

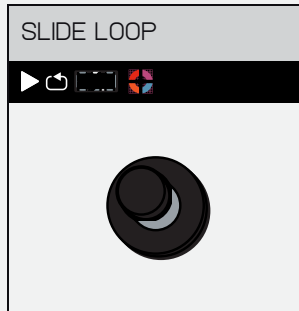
THE LOOP FUNCTION IS INSPIRED BY OUR BELOVED OB-4 MAGIC RADIO.



PRESS **SHIFT** AND **TEMPO** TO CREATE A LOOP.



WHEN IN LOOP MODE USE THE **Y** KNOB TO SET YOUR LOOP LENGTH.

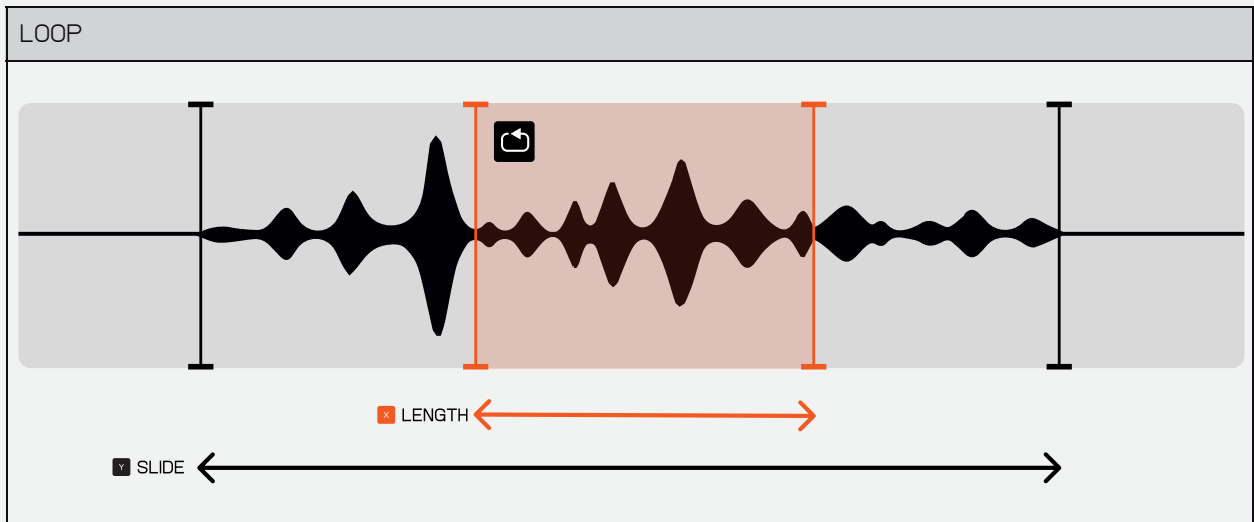


USE THE **Y** KNOB TO SLIDE THE LOOP POSITION BACK AND FORTH. SLIDING IS TEMPO LOCKED.



PRESS **TEMPO** TO EXIT THE LOOP DIRECTLY OR PRESS **MAIN** TO EXIT THE LOOP ON THE NEXT BAR.

THE DISPLAY WILL SHOW THE POSITION OF THE LOOP.



EVERY TIME YOU SAMPLE SOMETHING, IT IS STORED INSIDE THE SOUND LIBRARY.

SAMPLES ARE STORED IN THE NEXT AVAILABLE SLOT AND AUTOMATICALLY ASSIGNED IN ORDER.

PRO-TIP! IF YOU WANT TO SAMPLE YOUR FAVORITE ACID SYNTH, YOU CAN EXPLICITLY CHOOSE A DESTINATION FOR IT BY HOLDING SOUND, TYPING A NUMBER ON THE PADS (LIKE 3.0.3.), PRESSING (ENTER), THEN HIT SAMPLE!

← PREV. CHAPTER

RETURN TO INDEX

NEXT CHAPTER →



# EFFECTS

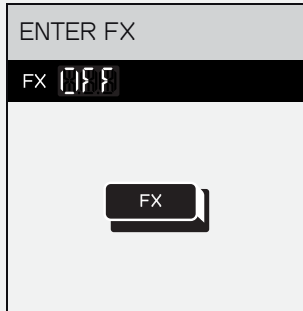
RETURN TO INDEX

FINALLY, THE FUN STARTS. LET'S GIVE YOUR TRACK SOME PERSONALITY!

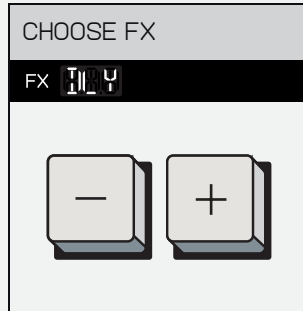
THE **FX** BUTTON IS WHERE YOU'LL FIND DELAY, REVERB, DISTORTION, CHORUS, FILTER, AND COMPRESSOR.

EACH GROUP CAN SEND TO ONE MASTER FX AND THE SUM OF THE MIX IS SENT THROUGH A MASTER COMPRESSOR.

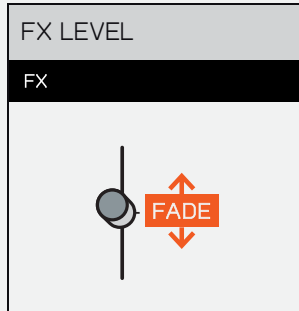
ADDITIONALLY, THE LIVE INPUT FROM THE LINE IN CAN SEND TO THE CHOSEN FX.



PRESS **FX** WHILE PLAYING.

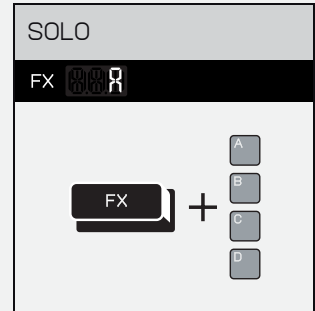


USE **[-]** AND **[+]** TO NAVIGATE THROUGH THE FX.



TO ADJUST YOUR FX USE THE FADER.

MOVE THE FADER TO ADJUST THE AMOUNT OF FX ON THE CURRENT GROUP.



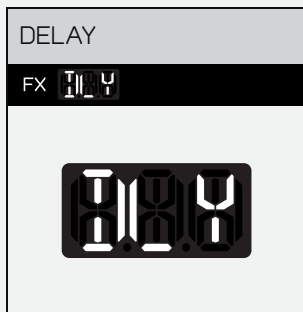
WHILE PLAYING, HOLD **FX** AND PRESS A GROUP PAD TO SOLO THAT GROUP.

PRO TIP! HOLD **FX** AND MULTIPLE GROUP PADS TO SOLO MULTIPLE GROUPS AT ONCE.

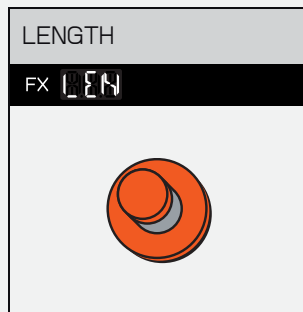
## II.1

# DELAY

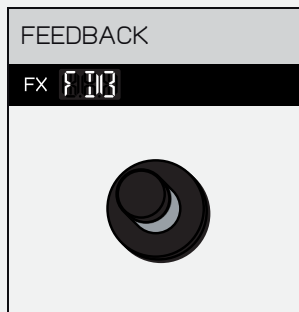
RETURN TO INDEX



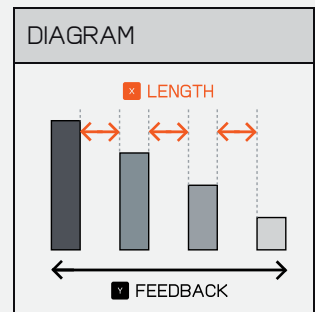
DELAY IS LIKE ECHO. IT REPEATS THE ORIGINAL SOUND MULTIPLE TIMES TO MAKE IT SOUND LIKE YOU ARE SOMEWHERE LIKE A VALLEY OR A FISH BOWL!



TURN THE **[x]** KNOB TO ADJUST THE LENGTH OF YOUR DELAY. THIS WILL CHANGE THE TIME BETWEEN REPETITIONS.



TO ADJUST YOUR FX USE THE FADER. RETURN THE **[y]** KNOB TO ADJUST THE FEEDBACK OF YOUR DELAY. THIS WILL CHANGE HOW MANY TIMES IT REPEATS. MOVE THE FADER TO ADJUST THE AMOUNT OF FX ON THE CURRENT GROUP.



## II.2 REVERB

## II.2 REVERB

RETURN TO INDEX

<b>REVERB</b> FX <b>RVR</b> 	<b>LENGTH</b> FX <b>LEN</b> 	<b>COLOUR</b> FX <b>COL</b> 	<b>REVERB LENGTH</b> 
------------------------------------	------------------------------------	------------------------------------	--------------------------

REVERB CAN MAKE IT SOUND LIKE YOU ARE IN A MASSIVE CHURCH OR A TINY ROOM. TURN IT UP AND HEAR YOUR SOUNDS WASH AWAY LIKE WAVES IN THE OCEAN!

TURN THE **LEN** KNOB TO ADJUST THE LENGTH OF YOUR REVERB. THIS CHANGES THE SIZE OF THE ROOM.

TURN THE **COL** KNOB TO ADJUST THE COLOUR OF YOUR REVERB. THIS WILL FILTER OUT THE HIGH OR LOW FREQUENCIES TO MAKE THE REVERB 'DARKER' OR 'BRIGHTER'.

REVERB EMULATES THE SOUND OF A SPACE, FROM A SMALL ROOM TO A CATHEDRAL.

## II.3 DISTORTION

RETURN TO INDEX

<b>DISTORTION</b> FX <b>IST</b> 	<b>DRIVE</b> FX <b>DRV</b> 	<b>COLOUR</b> FX <b>COL</b> 	<b>DISTORTION</b> NORMAL  DISTORTED 
--	-----------------------------------	------------------------------------	--

ROCK OUT WITH DISTORTION, BEAT UP YOUR BEAT AND PUNCH IT DOWN! PRESS **FX** WHILE PLAYING.

TURN THE **DRV** KNOB TO ADJUST THE DRIVE OF YOUR DISTORTION, OVERDRIVING YOUR SOUNDS MORE OR LESS.

TURN THE **COL** KNOB TO ADJUST THE COLOR OF YOUR DISTORTION, THIS WILL FILTER OUT AND RESONATE THE HIGH OR LOW FREQUENCIES MAKING THE DISTORTION EVEN CRAZIER.

DISTORTION CLIPS THE LOUDEST PARTS OF A WAVEFORM CREATING A WARM, FUZZY SOUND.

## II.4 CHORUS

RETURN TO INDEX

<b>CHORUS</b> FX <b>CHO</b> 	<b>MODULATION</b> FX <b>MOD</b> 	<b>FEEDBACK</b> FX <b>FB</b> 	<b>CHORUS</b> 
------------------------------------	--	-------------------------------------	-------------------

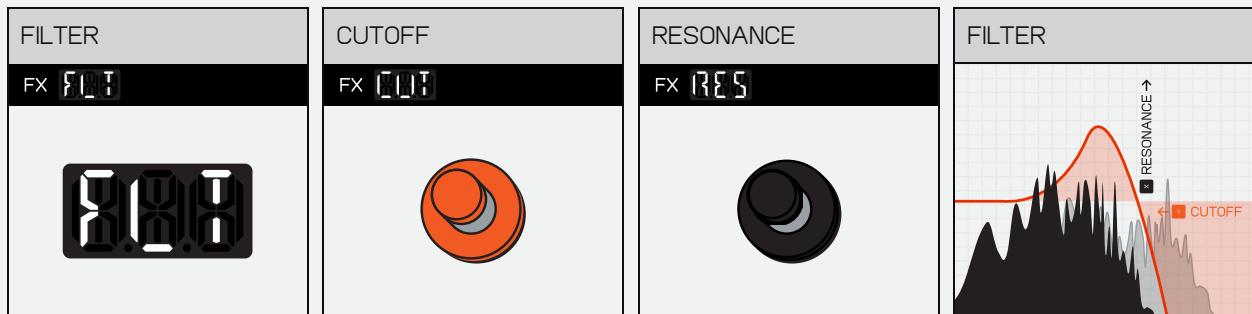
SPREAD THINGS OUT AND GET WAVY WITH CHORUS. TURN THIS UP TO THICKEN UP YOUR CHORDS AND GET FREAKY WITH YOUR DRUMS!

TURN THE **MOD** KNOB TO ADJUST THE MODULATION OF YOUR CHORUS. THIS IS THE RATE AT WHICH IT WILL MOVE THE SOUND AROUND.

TURN THE **FB** KNOB TO ADJUST THE FEEDBACK OF YOUR CHORUS. THIS WILL CONTROL HOW PROMINENT THE EFFECT IS BY FEEDING THE SIGNAL BACK INTO ITSELF. TURN IT UP AND HEAR IT

CHORUS MULTIPLIES YOUR AUDIO AND MAKES IT SOUND RICHER.

## 11.5 FILTER

[RETURN TO INDEX](#)


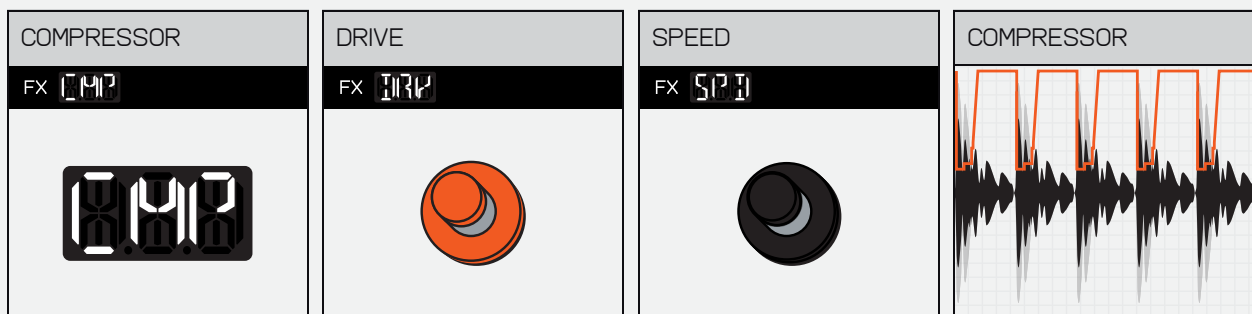
LOOKING FOR A MORE MELLOW SOUND? TRY THE FILTER! FILTERS ARE A GREAT WAY OF REMOVING HIGH OR LOW FREQUENCIES AND CHANGING THE CHARACTER OF A SOUND.

TURN THE **[C]** KNOB TO ADJUST THE CUTOFF. THIS WILL SET THE RANGE OF FREQUENCIES TO BE CUT. TURN LEFT TO CUT THE HIGHS AND RIGHT TO CUT THE LOWS.

TURN THE **[R]** KNOB TO ADJUST THE RESONANCE. THIS EMPHASISES THE FILTER AND CAN CREATE AN AWESOME SWEEPING SOUND. TRY TURNING IT UP AND THEN MOVING THE CUTOFF USING THE **[C]** KNOB!

THE FILTER ALLOWS YOU TO SHAPE YOUR SOUND, BY CUTTING AND BOOSTING CERTAIN FREQUENCIES.

## 11.6 COMPRESSOR

[RETURN TO INDEX](#)


PUNCH DOWN DRUMS AND KEEP YOUR DYNAMICS IN CHECK WITH THE COMPRESSOR!

TURN THE **[D]** KNOB TO ADJUST THE DRIVE. THIS CONTROLS HOW LOUD THE AUDIO GOING INTO THE COMPRESSOR IS.

TURN THE **[S]** KNOB TO ADJUST THE SPEED. THIS CHANGES HOW FAST THE COMPRESSOR IS ABLE TO SQUASH YOUR SOUNDS. TURN UP THE DRIVE AND SPEED TO HEAR YOUR SOUNDS GET PUNCHED IN THE FACE BY THE COMPRESSOR.

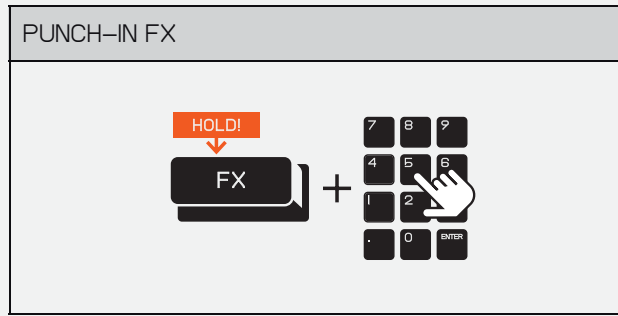
THE COMPRESSOR PUSHES DOWN ANY LOUD PORTIONS OF INCOMING AUDIO WHILE BRINGING UP THE OVERALL VOLUME, ALLOWING YOU TO REDUCE DYNAMICS AND ADD MORE PUNCH!

## 11.7 PUNCH-IN FX 2.0™

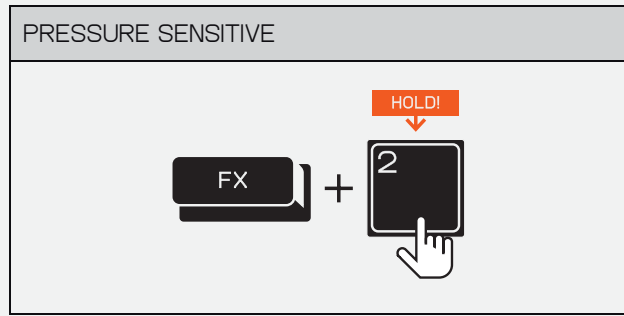
[RETURN TO INDEX](#)

HOLDING DOWN FX TURNS THE PADS INTO PUNCH-IN FX. PUNCH-IN FX ARE A SUPER FAST WAY OF CREATING VARIATIONS ON YOUR BEAT, EACH ONE ADDS A UNIQUE CHARACTER AND ALLOWS YOU TO QUICKLY PERFORM WITH WHAT YOU

HAVE CREATED.



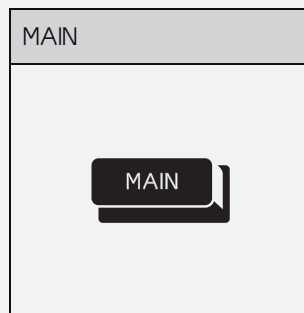
HOLD **FX** AND PRESS THE PADS TO TRIGGER PUNCH-IN FX.



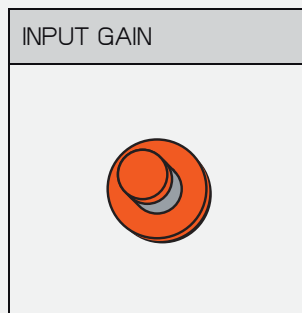
PUNCH-IN FX ARE PRESSURE SENSITIVE AND CAN BE COMBINED.

## II.8 LIVE INPUT FX RETURN TO INDEX

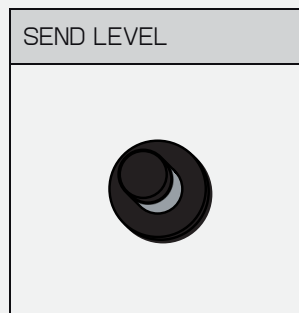
PLUG SOMETHING INTO THE INPUT JACK AND TURN UP THE INTERNAL FX LEVEL TO PROCESS IT THROUGH THE BUILT IN FX!



PRESS **MAIN** TO ENTER THE MAIN MODE.



TURN THE **X** KNOB TO ADJUST THE INPUT VOLUME.



TURN THE **Y** KNOB TO ADJUST THE INTERNAL FX SEND LEVEL.

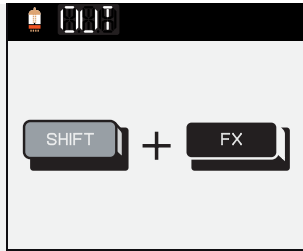
## II.9 OUTPUT RETURN TO INDEX

TIGHTEN UP YOUR SOUND WITH THE MASTER COMPRESSOR. ADJUST DRIVE FOR A MORE PRONOUNCED COMPRESSION EFFECT AND SPEED TO DECIDE HOW QUICKLY THE COMPRESSOR SHOULD RESPOND TO THE INPUT SIGNAL.

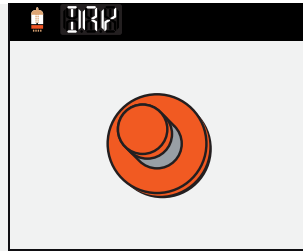
OUTPUT SETTINGS

DRIVE

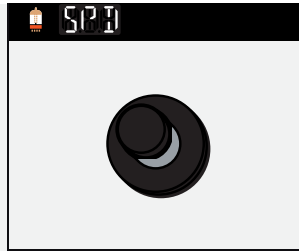
SPEED



PRESS **SHIFT** AND **FX** TO ENTER THE OUTPUT SETTINGS (MASTER COMPRESSOR).



TURN THE **x** KNOB TO ADJUST THE DRIVE.



TURN THE **y** KNOB TO ADJUST THE SPEED – TRY CRANKING THIS AND HEAR WHAT IT DOES TO YOUR BEAT.

[← PREV. CHAPTER](#)

[RETURN TO INDEX](#)

[NEXT CHAPTER →](#)

12

# HOW TO

RETURN TO INDEX

## 12.1 ENABLE VELOCITY SENSITIVITY

RETURN TO INDEX

### 1 OPEN SYSTEM SETTINGS



PRESS **SHIFT** AND **ERASE** TO ENTER THE SYSTEM SETTINGS.

### 2 NAVIGATE TO PAD SETTINGS



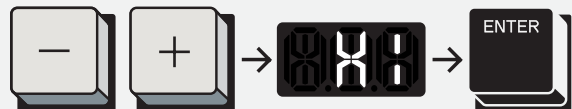
USE **-** AND **+** TO NAVIGATE TO THE PAD SETTINGS, THEN PRESS **ENTER** ON THE PADS.

### 3 NAVIGATE TO VELOCITY SETTINGS



USE **-** AND **+** TO NAVIGATE TO 'VEL', THEN HIT **ENTER**.

### 4 SELECT VELOCITY MODE



USE **-** AND **+** TO CHOOSE BETWEEN:

THEN HIT **ENTER** TO CHOOSE YOUR VELOCITY SETTING!

OFF (NO VELOCITY SENSITIVITY).  
HI (FOR WHEN PLAYING WITH LESS FORCE).  
LOW (FOR WHEN PLAYING WITH MORE FORCE).

### 5 RETURN TO MAIN



PRESS **MAIN** TO RETURN TO MAIN AND EXIT THE SYSTEM SETTINGS.

### 6 HIT THE PADS!



HIT THE PADS TO HEAR THE VELOCITY SENSITIVITY!

## 12.2 CHANGE THE SCALE IN KEYS MODE

RETURN TO INDEX




① MAIN



FIRST, MAKE SURE TO THAT YOU ARE IN THE MAIN MODE.


PRESS **MAIN** TO ENTER THE MAIN MODE FROM ANY PAGE IN THE DEVICE.

② CHOOSE A SAMPLE



CHOOSE A PAD THAT YOU WISH TO PLAY ACROSS A SCALE.

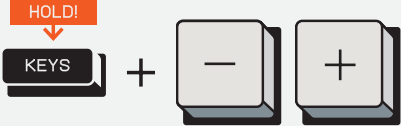
③ ENTER KEYS MODE



PRESS **KEYS** TO ENTER KEYS MODE.


THE PADS WILL BECOME A KEYBOARD THAT HAVE THE CHOSEN SAMPLE TRANSPOSED ACROSS A SCALE.

④ CHANGE OCTAVE




HOLD **KEYS** AND PRESS **-** OR **+** TO CHANGE THE THE OCTAVE.

⑤ TRANSPOSE




HOLD **KEYS** AND PRESS A PAD TO TRANSPOSE THE SCALE.

⑥ SYSTEM SETTINGS




TO CHANGE THE SCALE, FIRST ENTER INTO SYSTEM SETTINGS BY PRESSING **SHIFT** AND **ERASE**.

⑦ PAD SETTINGS



USE **-** AND **+** TO NAVIGATE TO THE PAD SETTINGS, THEN PRESS (ENTER) ON THE PADS.

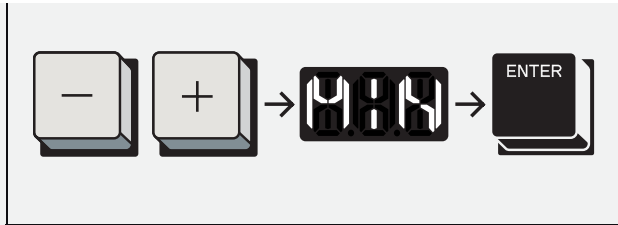
⑧ SCALE SETTINGS



USE **-** AND **+** TO NAVIGATE TO 'SCA', THEN HIT (ENTER).

⑨ CHANGE SCALE

⑩ EXIT SYSTEM SETTINGS



USE [-] AND [+] TO CHOOSE BETWEEN:

I2T – 12 TONE EQUAL TEMPERAMENT (DEFAULT)  
 MAJ – MAJOR (IONIAN MODE)  
 MIN – MINOR (AEOLIAN MODE)  
 DOR – DORIAN MODE  
 PHR – PHRYGIAN MODE  
 LYD – LYDIAN MODE  
 MIX – MIXOLYDIAN MODE  
 LOC – LOCRIAN MODE  
 MA,P – MAJOR PENTATONIC  
 MI,P – MINOR PENTATONIC

THEN HIT [ENTER] TO CHOOSE YOUR SCALE SETTING!



PRESS [MAIN] TO RETURN TO MAIN AND EXIT THE SYSTEM SETTINGS.

NOW, WHEN YOU ENTER KEYS MODE THE PADS WILL BE TRANSPOSED TO THE CHOSEN SCALE!

## 12.3 TURN ON THE METRONOME WHILE PLAYING RETURN TO INDEX

① OPEN SYSTEM SETTINGS

PRESS [SHIFT] AND [ERASE] TO ENTER THE SYSTEM SETTINGS.

② NAVIGATE TO SEQUENCER SETTINGS

USE [-] AND [+] TO NAVIGATE TO THE SEQUENCER SETTINGS, THEN PRESS [ENTER] ON THE PADS.

③ NAVIGATE TO METRONOME SETTINGS

USE [-] AND [+] TO NAVIGATE TO 'MET', THEN HIT [ENTER].

④ SELECT METRONOME MODE

USE [-] AND [+] TO CHOOSE BETWEEN:

THEN HIT [ENTER] TO CHOOSE YOUR METRONOME SETTING!

ON – ENABLE METRONOME AT RECORD+PLAY  
 REC – ENABLE METRONOME AT RECORD ONLY (DEFAULT)  
 CNT – ENABLE METRONOME AT COUNT-IN ONLY

⑤ RETURN TO MAIN

⑥ TEMPO



PRESS **MAIN** TO RETURN TO MAIN AND EXIT THE SYSTEM SETTINGS.

PRESS **TEMPO** TO OPEN THE TEMPO MODE.

### ⑦ TURN UP METRONOME VOLUME



TURN THE **V** TO TURN UP THE METRONOME.

### ⑧ PRESS PLAY

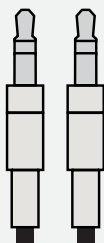


PRESS **PLAY** TO HEAR THE METRONOME!

## 12.4 SYNC TWO K.O. II UNITS

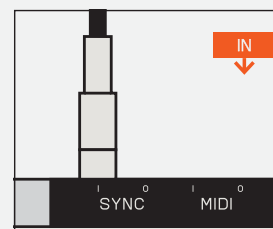
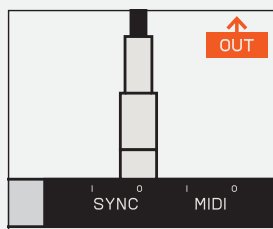
RETURN TO INDEX

### ① GET STARTED



FOR THIS SETUP YOU WILL NEED TWO K.O. II DEVICES AND A 3.5 MM TO 3.5 MM CABLE.

### ② CONNECT VIA SYNC



FIRSTLY, MAKE SURE THAT BOTH K.O. II DEVICES ARE SET TO 1/16 SYNC BOTH IN AND OUT.

YOU CAN THEN PLUG THE CABLE INTO THE SYNC OUT ON ONE K.O. II AND THE SYNC IN ON THE OTHER.

## 12.5 SYNC A POCKET OPERATOR TO K.O. II

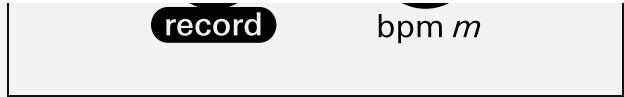
RETURN TO INDEX

### ① CONNECT K.O. II TO THE POCKET OPERATOR



### ② SET YOUR POCKET OPERATOR TO SYNC I





FIRST PLUG ONE END OF A 3.5 MM CABLE INTO THE SYNC OUTPUT ON YOUR K.O. II, THEN THE OTHER END INTO THE INPUT JACK ON THE LEFT SIDE OF YOUR POCKET OPERATOR.

PRESS THE FUNCTION BUTTON UNDER THE RIGHTMOST KNOB AND THE BPM BUTTON UNTIL THE SCREEN SHOWS SYL.

THIS WILL LISTEN FOR A SYNC PULSE ON THE INPUT JACK AND OUTPUT STEREO AUDIO FROM THE OUTPUT JACK.

③ ENTER SYSTEM SETTINGS

ENTER SYSTEM SETTINGS BY PRESSING **SHIFT** AND **ERASE**

④ NAVIGATE TO SYNC

USE **[-]** AND **[+]** TO NAVIGATE TO THE SYNC SETTINGS, THEN PRESS **[ENTER]** ON THE PADS.

⑤ NAVIGATE TO SYNC > OUT

USE **[-]** AND **[+]** TO NAVIGATE TO 'OUT', THEN HIT **[ENTER]**.

⑥ NAVIGATE TO SYNC > OUT > 8

USE **[-]** AND **[+]** TO NAVIGATE TO '8', THEN HIT **[ENTER]**.

⑦ SYNC 8

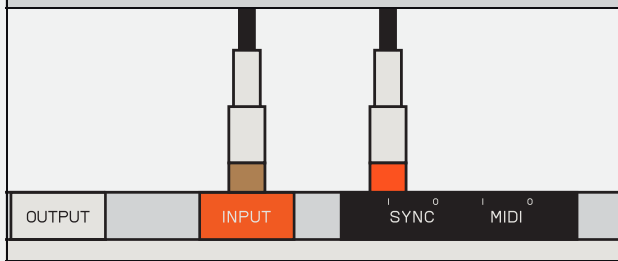
K.O. II WILL NOW SEND A 1/8 CLOCK PULSE ON IT'S SYNC-OUT JACK, MEANING THAT IT CAN SYNC WITH ANY DEVICE THAT RECEIVES 1/8 CLOCK.

⑧ PRESS PLAY

PRESS PLAY ON YOUR POCKET OPERATOR THEN **[PLAY]** ON YOUR K.O. II AND THE TWO WILL SYNC TO THE SAME BPM!

12.6 SYNC K.O. II TO A POCKET OPERATOR RETURN TO INDEX

① CONNECT YOUR POCKET OPERATOR TO K.O. II



FOR THIS SETUP YOU WILL NEED A 3.5 MM STEREO (TRS) TO 2 X 3.5 MM MONO (TS) CABLE.

CONNECT THE STEREO END TO THE OUTPUT OF THE POCKET OPERATOR THEN PLUG THE RIGHT CHANNEL (RING – RED ON OUR CABLES) INTO THE INPUT JACK ON YOUR K.O. II AND THE LEFT

CHANNEL (TIP – BROWN OR WHITE ON OUR CABLES) INTO THE SYNC INPUT JACK ON YOUR K.O. II.

② SET YOUR POCKET OPERATOR TO SYNC I



PRESS THE FUNCTION BUTTON UNDER THE RIGHTMOST KNOB AND THE BPM BUTTON UNTIL THE SCREEN SHOWS SYI.

THIS WILL SEND A SYNC PULSE ON THE LEFT CHANNEL (TIP) OF THE OUTPUT JACK.

③ ENTER SYSTEM SETTINGS



ENTER SYSTEM SETTINGS BY PRESSING **SHIFT** AND **ERASE**

④ NAVIGATE TO SYNC



USE **-** AND **+** TO NAVIGATE TO THE SYNC SETTINGS, THEN PRESS **ENTER** ON THE PADS.

⑤ NAVIGATE TO SYNC > IN



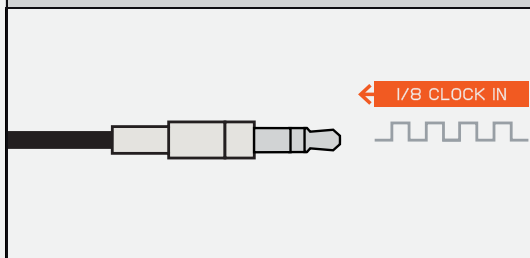
USE **-** AND **+** TO NAVIGATE TO 'IN', THEN HIT **ENTER**.

⑥ NAVIGATE TO SYNC > IN > 8



USE **-** AND **+** TO NAVIGATE TO '8', THEN HIT **ENTER**.

⑦ SYNC 8



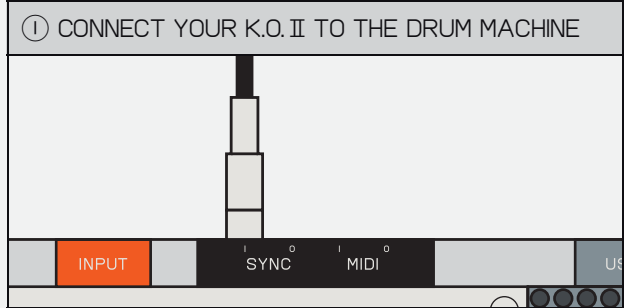
K.O. II WILL NOW LISTEN FOR A 1/8 CLOCK PULSE ON IT'S SYNC-IN JACK, MEANING THAT IT CAN SYNC WITH ANY DEVICE THAT SENDS US

⑧ PRESS PLAY



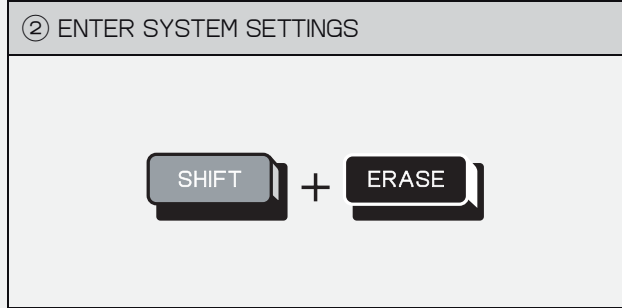
PRESS PLAY ON YOUR POCKET OPERATOR THEN **PLAY** ON YOUR K.O. II AND THE TWO WILL SYNC TO THE SAME BEAT.

## 12.7 CONNECT YOUR K.O. II TO THE DRUM MACHINE RETURN TO INDEX

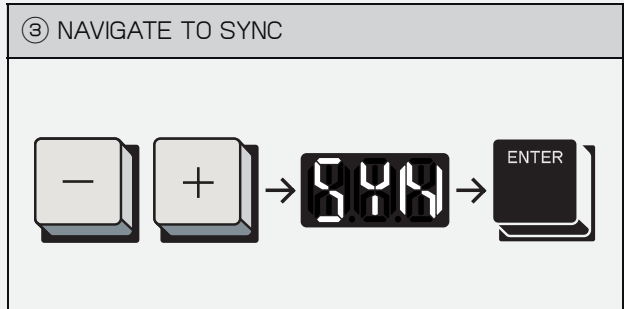


FIRST PLUG ONE END OF A 3.5 MM CABLE INTO THE SYNC OUT ON YOUR VINTAGE DRUM MACHINE, THEN THE OTHER END INTO THE SYNC INPUT ON YOUR K.O. II.

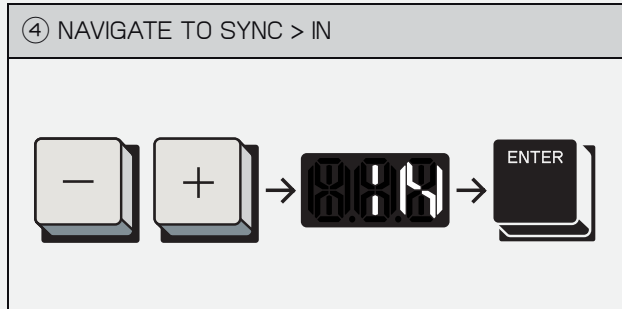
SOME VINTAGE DRUM MACHINES USE A STANDARD CALLED DIN-SYNC THAT REQUIRES AN ADAPTOR OR SPECIAL CABLE.



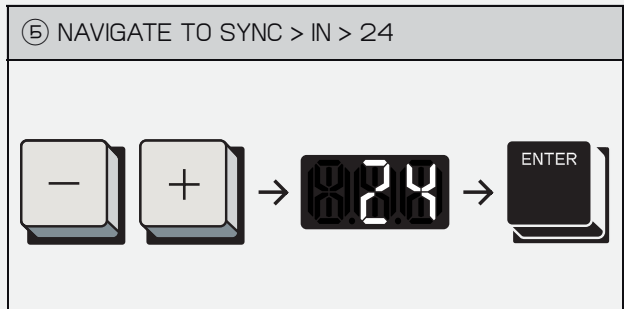
ENTER SYSTEM SETTINGS BY PRESSING **SHIFT** AND **ERASE**.



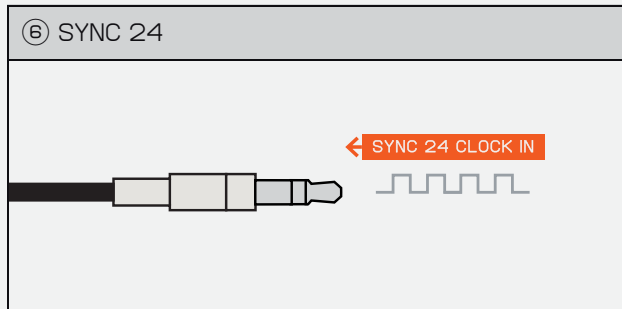
USE **-** AND **+** TO NAVIGATE TO THE SYNC SETTINGS, THEN PRESS **ENTER** ON THE PADS.



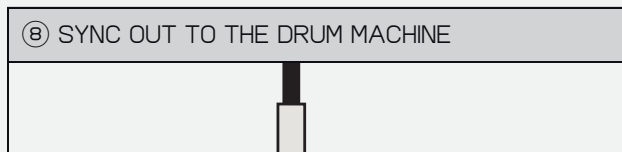
USE **-** AND **+** TO NAVIGATE TO 'IN', THEN HIT **ENTER**.



USE **-** AND **+** TO NAVIGATE TO '24', THEN HIT **ENTER**.

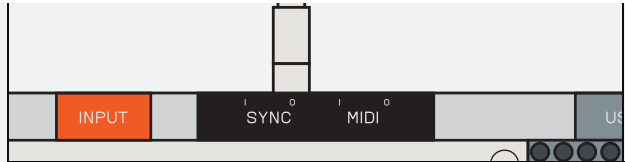


K.O. II WILL NOW LISTEN FOR A SYNC24 CLOCK PULSE ON IT'S SYNC-IN JACK, MEANING THAT IT CAN SYNC WITH ANY DEVICE THAT SENDS SYNC24 CLOCK.





PRESS PLAY ON YOUR DRUM MACHINE AND K.O.II **PLAY** AT THE SAME TIME AND SYNC TO THE SAME BPM!

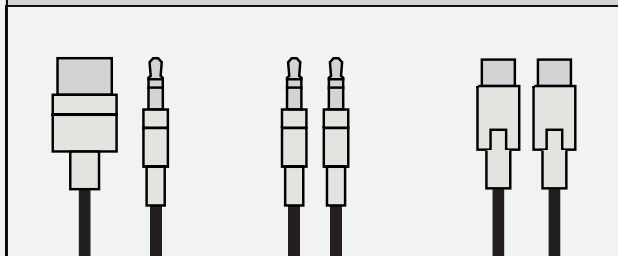


FOLLOW THE SAME STEPS AS BEFORE BUT INSTEAD CONNECT THE K.O.II'S SYNC OUT TO THE SYNC-IN OF YOUR DRUM MACHINE THEN NAVIGATE TO SYNC > OUT > 24.

## 12.8 CONTROL K.O. II WITH A MIDI KEYBOARD

RETURN TO INDEX

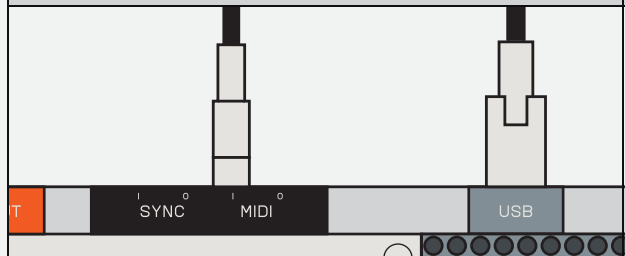
### ① GET STARTED!



FOR THIS SETUP, DEPENDING ON YOUR MIDI KEYBOARD YOU MAY NEED A 3.5 MM STEREO (TRS) TO MIDI DIN CABLE. SOME MIDI KEYBOARDS HAVE TRS MIDI AND THUS A 3.5 MM TRS CABLE CAN BE USED. KEYBOARD AND THE K.O. II.

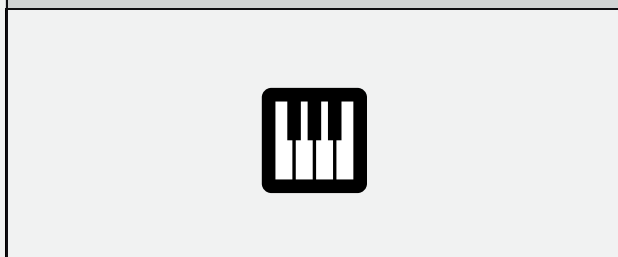
FOR USB MIDI KEYBOARDS YOU WILL NEED A MIDI HOST (THIS IS TYPICALLY A COMPUTER CONNECTED OVER USB-C OR A DEDICATED MIDI HOST BOX)

### ② CONNECT YOUR MIDI KEYBOARD



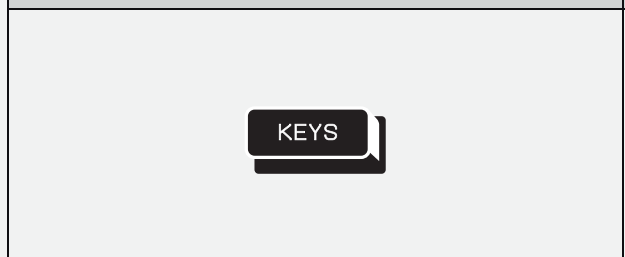
ONCE YOU HAVE YOUR MIDI KEYBOARD CONNECTED, K.O.II WILL DETECT ANY NOTES AND LIGHT UP THE MIDI OR USB ICON (DEPENDING ON WHAT INPUT IS USED) ON THE SCREEN.

### ③ PLAY THE PADS WITH THE KEYBOARD!



NOW, ANY NOTES YOU PLAY ON THE KEYBOARD WILL TRIGGER THE PADS ON K.O.II!

### ④ PLAY ONE PAD ACROSS THE KEYBOARD!



IF YOU WANT TO PLAY ONE PAD TRANPOSED ACROSS THE KEYBOARD THEN JUST PRESS

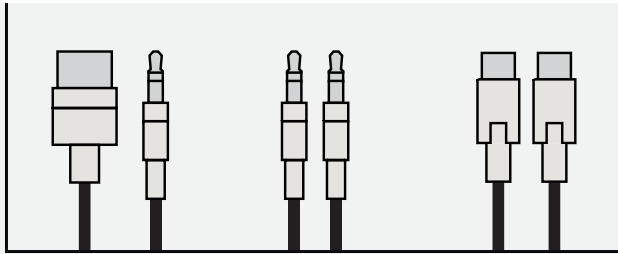
**KEYS**

## 12.9 SEQUENCE EXTERNAL MIDI WITH K.O. II

RETURN TO INDEX

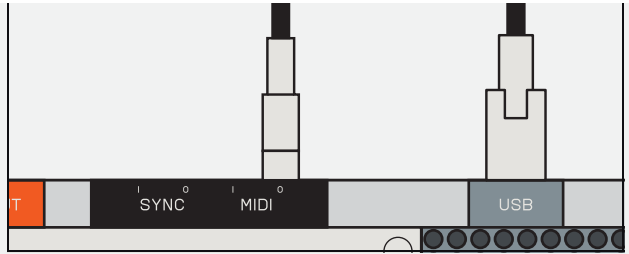
### ① GET STARTED!

### ② CONNECT YOUR MIDI DEVICE



FOR THIS SETUP, DEPENDING ON YOUR MIDI DEVICE YOU MAY NEED A 3.5 MM STEREO (TRS) TO MIDI DIN CABLE.

SOME MIDI DEVICES HAVE TRS MIDI AND THUS A 3.5 MM TRS CABLE CAN BE USED. ALTERNATIVELY FOR USB MIDI DEVICES A USB-C CABLE CAN BE USED.



ONCE YOU HAVE YOUR MIDI DEVICE CONNECTED, K.O.II WILL BE ABLE TO SEND MIDI NOTES TO IT.

### ③ SET A PAD AS A MIDI CHANNEL

PRESS **SHIFT** AND **SOUND** TO ENTER SOUND EDIT MODE.

### ④ SET A PAD AS A MIDI CHANNEL

SELECT A PAD, THEN NAVIGATE TO THE PAD'S MIDI SETTINGS USING **[ ]** AND **[+]**.

PRO-TIP! SETTING THE VALUE OF A PAD WHEN HOLDING **SOUND** TO "000" WILL CREATE AN EMPTY PAD THAT CAN HOLD MIDI WITHOUT STEALING ANY VOICES.

### ⑤ CHANGE MIDI CHANNEL

USE THE **x** KNOB TO CHANGE THE MIDI CHANNEL THAT THE PAD WILL SEND TO.

### ⑥ CHANGE MIDI ROOT NOTE

USE THE **v** KNOB TO CHANGE THE ROOT NOTE OF THE MIDI NOTES, THIS ALLOWS YOU TO SYNC YOUR MIDI TO THE ROOT NOTE OF YOUR SAMPLE.

### ⑦ DONE!

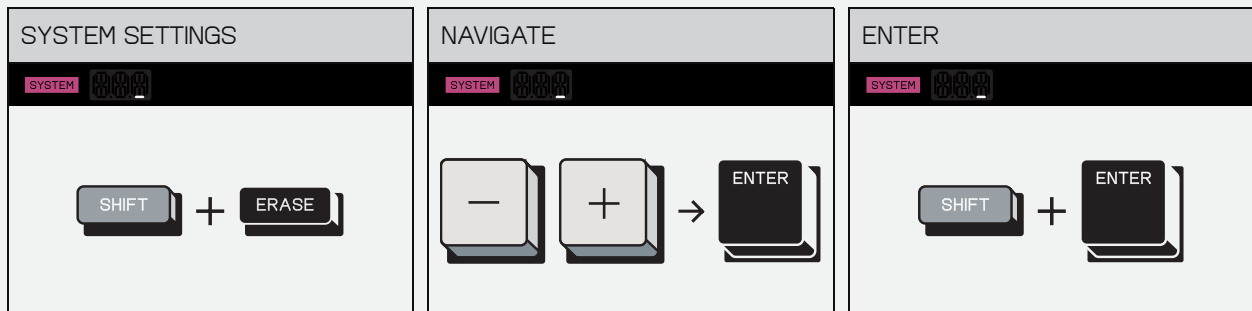
NOW, ANY NOTES YOU PLAY OR SEQUENCE ON THAT PAD WILL SEND MIDI TO THE CHOSEN CHANNEL!

### ⑧ BONUS: SEND OR RECEIVE MIDI CLOCK

TO SEND OR RECEIVE CLOCK TO OR FROM THE CONNECTED DEVICES GO TO SYSTEM SETTINGS BY PRESSING **SHIFT** AND **ERASE** THEN NAVIGATE TO MIDI > CLOCK AND CHOOSE FROM OFF, ON OR OUT.



SYSTEM LETS YOU CONFIGURE STUFF LIKE PAD-VELOCITY OR HOW YOUR MIDI AND SYNC PORTS BEHAVE. FOR QUICK ACCESS, YOU CAN LEARN THE NUMBERS, LIKE TYPING 40I AND ENTER TO TURN VELOCITY ON. NOW YOU'RE IN EXPERT MODE!



TO CUSTOMIZE THE BEHAVIOR OF YOUR K.O.II PRESS **SHIFT** AND **ERASE** TO ACCESS SYSTEM SETTINGS.

PRESS **[-]** OR **[+]** TO NAVIGATE THROUGH THE SETTINGS, AND THEN ENTER TO SELECT.

TO NAVIGATE BACK TO THE PREVIOUS PAGE YOU CAN PRESS **SHIFT** AND ENTER.

CODE	PATH	SETTING
100	MID → CLK → OFF	MIDI CLOCK OFF (DEFAULT)
101	MID → CLK → IN	MIDI CLOCK IN (RECEIVE ONLY)
102	MID → CLK → OUT	MIDI CLOCK OUT (SEND ONLY)
200	SYN → IN → 8	SYNC IN RATE 1/8TH NOTE
201	SYN → IN → 16	SYNC IN RATE 1/16TH NOTE (DEFAULT)
202	SYN → IN → 24	SYNC IN RATE 24 PULSES PER QUARTER NOTE
210	SYN → OUT → 8	SYNC OUT RATE 1/8TH NOTE
211	SYN → OUT → 16	SYNC OUT RATE 1/16TH NOTE (DEFAULT)
212	SYN → OUT → 24	SYNC OUT RATE 24 PULSES PER QUARTER NOTE
300	PAD → VEL → OFF	PAD VELOCITY OFF (DEFAULT)
301	PAD → VEL → HI	PAD VELOCITY HIGH. PLAY WITH A SOFT TOUCH
302	PAD → VEL → LO	PAD VELOCITY LOW. FOR VIGOROUS PLAY STYLES
310	PAD → SCA → I2T	I2 TONE EQUAL TEMPERAMENT (DEFAULT)
311	PAD → SCA → MAJ	MAJOR (IONIAN MODE)
312	PAD → SCA → MIN	MINOR (AEOLIAN MODE)
313	PAD → SCA → DOR	DORIAN MODE

314	PAD → SCA → PHR	PHR PHRYGIAN MODE
315	PAD → SCA → LYD	LYD LYDIAN MODE
316	PAD → SCA → MIX	MIX MIXOLYDIAN MODE
317	PAD → SCA → LOC	LOCRIAN MODE
318	PAD → SCA → MA.P	MAJOR PENTATONIC
319	PAD → SCA → MI.P	MINOR PENTATONIC
320	PAD → KEY → C	SCALE KEY C (DEFAULT)
321	PAD → KEY → C#	SCALE KEY C#
322	PAD → KEY → D	SCALE KEY D
323	PAD → KEY → D#	SCALE KEY D#
324	PAD → KEY → E	SCALE KEY E
325	PAD → KEY → F	SCALE KEY F
326	PAD → KEY → F#	SCALE KEY F#
327	PAD → KEY → G	SCALE KEY G
328	PAD → KEY → G#	SCALE KEY G#
329	PAD → KEY → A	SCALE KEY A
330	PAD → KEY → A#	SCALE KEY A#
331	PAD → KEY → B	SCALE KEY B
400	SEQ → MET → ON	ENABLE METRONOME AT RECORD+PLAY (DEFAULT)
401	SEQ → MET → REC	ENABLE METRONOME AT RECORD ONLY
410	SEQ → SCN → TIC	CHANGE SCENE IMMEDIATELY (DEFAULT)
411	SEQ → SCN → BAR	SYNC SCENE CHANGES WITH BAR END

## 14.1 MIDI REFERENCE

[RETURN TO INDEX](#)

MESSAGE	SENT	RECEIVED
CLOCK	✓	✓
START	✓	✓
STOP	✓	✓
CONTINUE	✓	✓
POSITION	✓	✓
NOTE	✓	✓

CC	✓	✓
PITCH BEND		✓
PROGRAM CHANGE		✓
POLYPHONIC KEY PRESSURE		✓
CHANNEL PRESSURE		✓

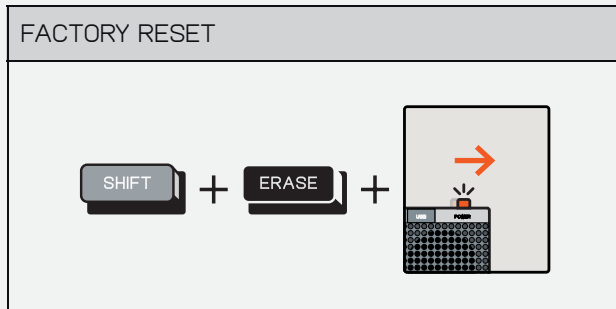
[← PREV. CHAPTER](#)

[RETURN TO INDEX](#)

[NEXT CHAPTER →](#)

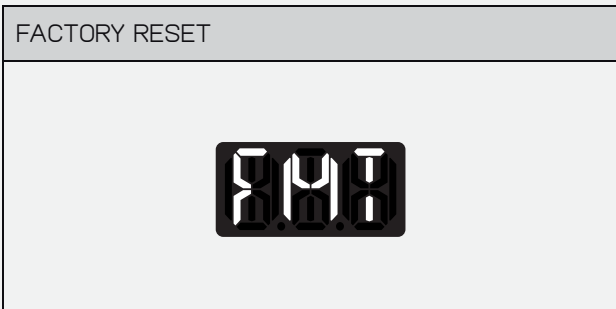


WARNING! THIS WILL REMOVE ALL YOUR WORK AS WELL AS ALL FACTORY SOUNDS. ONCE REMOVED FACTORY SOUNDS CAN NOT BE RECOVERED!



IF YOU WANT TO START FRESH AND REMOVE ALL SAMPLES AND PATTERNS FROM YOUR DEVICE

HOLD **SHIFT** + **ERASE** ON START UP TO FORMAT THE DEVICE.



FMT WILL DISPLAY ON THE SCREEN FOR ABOUT 10 SECONDS THEN IT WILL START UP AS USUAL WITH ALL CONTENT REMOVED.

## STEREO LINE INPUT

24 BIT

SNR: 96 DBA

IMPEDANCE: 6.5 KOHM

ANALOG GAIN: 0 – 12 DB

MAX LEVEL: 8 DBU, 2.0 VRMS

## STEREO HEADPHONE/LINE OUTPUT:

24 BIT

SNR: 98 DBA

MAX LEVEL: 5 DBU, 1.4 VRMS

## MIDI INPUT

MMA COMPLIANT PINOUT (TYPE A)

OPTO-COUPLED

## MIDI OUTPUT

MMA COMPLIANT PINOUT (TYPE A)

VOLTAGE: 3.3 V

## SYNC OUTPUT

TIP: SYNC 8TH, 16TH, 24 PPQN

RING: START/STOP

VOLTAGE: 3.3 V

## SYNC INPUT

TIP: SYNC 8TH, 16TH, 24 PPQN

RING: START/STOP

VOLTAGE: 3.3 V

MAX LEVEL: 10 V

## INTERNAL CLOCK/SEQUENCER

RESOLUTION/STEP RESOLUTION

96 TICKS (PPQN)

[← PREV. CHAPTER](#)[RETURN TO INDEX](#)[NEXT CHAPTER →](#)

# K.O.II

サンプラー 64 MB SAMPLER  
COMPOSER

## BETA TESTER

ALVARO VILLALOBOS  
CUCKOO  
DIMIS  
DEFENSE MECHANISM  
EMERGING PATTERNS  
MATT DONALD  
MATTHEW WILLIAMS  
MICHAEL HELLOVIST  
NICK HOOK  
SEAN HELLFRICTSCH

## CONTENT

TEDDY STUART  
JERKER EKLUND  
VALTER KINBOM  
ISAK HEDTJARN  
TENGAN  
BEN MINTO  
BIL BRYANT  
NOSAJ THING  
THE KOUNT  
BYRON THE AQUARIUS  
AKEBONO UNLIMITED  
MANMADE MASTERING

[← PREV. CHAPTER](#)[RETURN TO INDEX](#)[NEXT CHAPTER →](#)

## WARNINGS. WARRANTY AND FCC.

TEENAGE ENGINEERING EP-133  
MODEL NO. TE032AS001

### FCC REGULATORY COMPLIANCE

THIS DEVICE COMPLIES WITH PART 15 OF THE FCC RULES. OPERATION IS SUBJECT TO THE FOLLOWING TWO CONDITIONS.

(1) THIS DEVICE MAY NOT CAUSE HARMFUL INTERFERENCE, AND (2) THIS DEVICE MUST ACCEPT ANY INTERFERENCE RECEIVED, INCLUDING INTERFERENCE THAT MAY CAUSE UNDESIRE OPERATION.

WARNING: CHANGES OR MODIFICATIONS NOT EXPRESSLY APPROVED BY THE PARTY RESPONSIBLE FOR COMPLIANCE COULD VOID THE USER'S AUTHORITY TO OPERATE THE EQUIPMENT.

NOTE: THIS EQUIPMENT HAS BEEN TESTED AND FOUND TO COMPLY WITH THE LIMITS FOR A CLASS B DIGITAL DEVICE, PURSUANT TO PART 15 OF THE FCC RULES. THESE LIMITS ARE DESIGNED TO PROVIDE REASONABLE PROTECTION AGAINST HARMFUL INTERFERENCE IN A RESIDENTIAL INSTALLATION. THIS EQUIPMENT GENERATES, USES AND CAN RADIATE RADIO FREQUENCY ENERGY AND, IF NOT INSTALLED AND USED IN ACCORDANCE WITH THE INSTRUCTIONS, MAY CAUSE HARMFUL INTERFERENCE TO RADIO COMMUNICATIONS. HOWEVER, THERE IS NO GUARANTEE THAT INTERFERENCE WILL NOT OCCUR IN A PARTICULAR INSTALLATION. IF THIS EQUIPMENT DOES CAUSE HARMFUL INTERFERENCE TO RADIO OR TELEVISION RECEPTION, WHICH CAN BE DETERMINED BY TURNING THE EQUIPMENT OFF AND ON, THE USER IS ENCOURAGED TO TRY TO CORRECT THE INTERFERENCE BY ONE OR MORE OF THE FOLLOWING MEASURES:

- REORIENT OR RELOCATE THE RECEIVING ANTENNA.
- INCREASE THE SEPARATION BETWEEN THE EQUIPMENT AND RECEIVER.
- CONNECT THE EQUIPMENT INTO AN OUTLET ON A CIRCUIT DIFFERENT FROM THAT TO WHICH THE RECEIVER IS CONNECTED.
- CONSULT THE DEALER OR AN EXPERIENCED RADIO/TV TECHNICIAN FOR HELP.

### ICES STATEMENT

ICES-3 (B) / NMB-3 (B)

### WARRANTY AND RETURN POLICY

WARRANTY, RETURNS POLICY AND TERMS AND CONDITIONS CAN BE FOUND HERE

### RECYCLING

ELECTRICAL AND ELECTRONIC EQUIPMENT, PARTS AND BATTERIES MARKED WITH THIS CROSSED-OUT WHEELIE BIN SYMBOL MUST NOT BE DISPOSED OF WITH NORMAL HOUSEHOLD WASTAGE. IT MUST BE COLLECTED AND DISPOSED OF SEPARATELY TO PROTECT THE ENVIRONMENT.



← PREV. CHAPTER

RETURN TO INDEX