



EP-133 K.O.II IS A 64 MB SAMPLER AND COMPOSER. JUST LIKE ITS 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.

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

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

FCC 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.

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.

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)

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

WHAT DOES THIS LIMITED WARRANTY NOT COVER?

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.

GET STARTED!

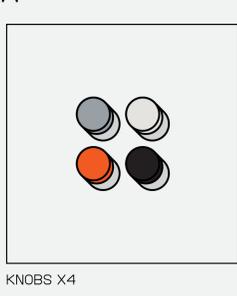
JUMP DIRECTLY TO "GET STARTED"

WHAT'S IN THE BOX

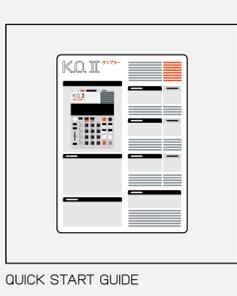
CHECK THAT THE FOLLOWING ITEMS ARE INCLUDED WHEN YOU OPEN THE BOX



K.O.II EP-133 UNIT



KNOBS X4



QUICK START GUIDE



10" SLEEVE AND PAPER FOAM TRAY

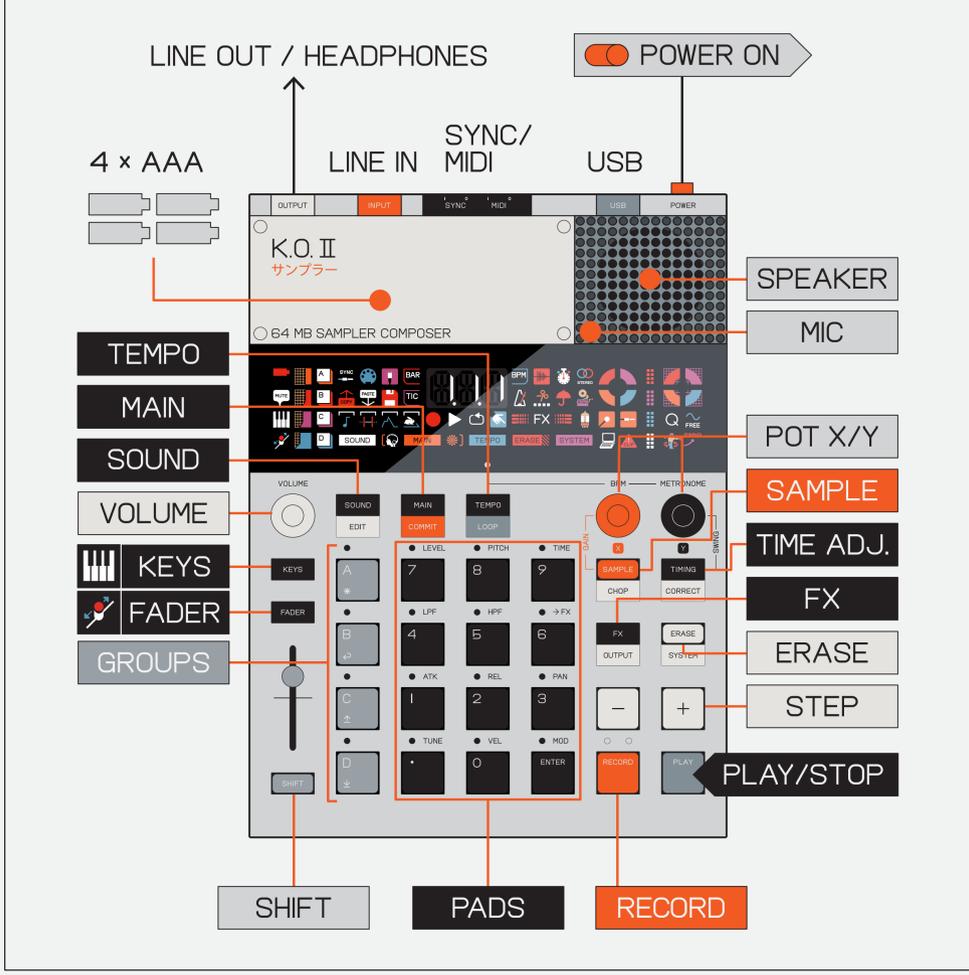
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# I. HARDWARE OVERVIEW

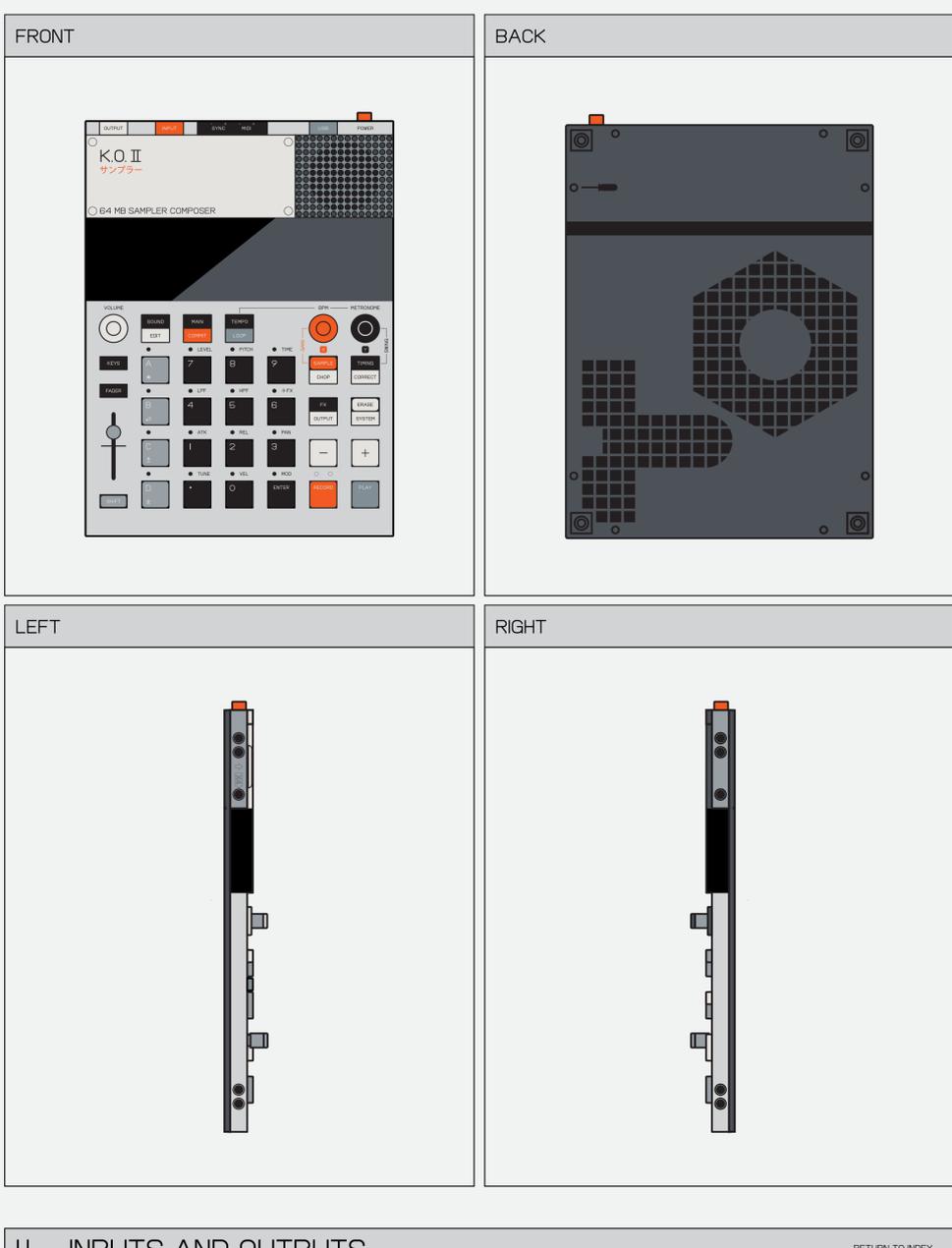
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## K.O. II HIGHLIGHTS!

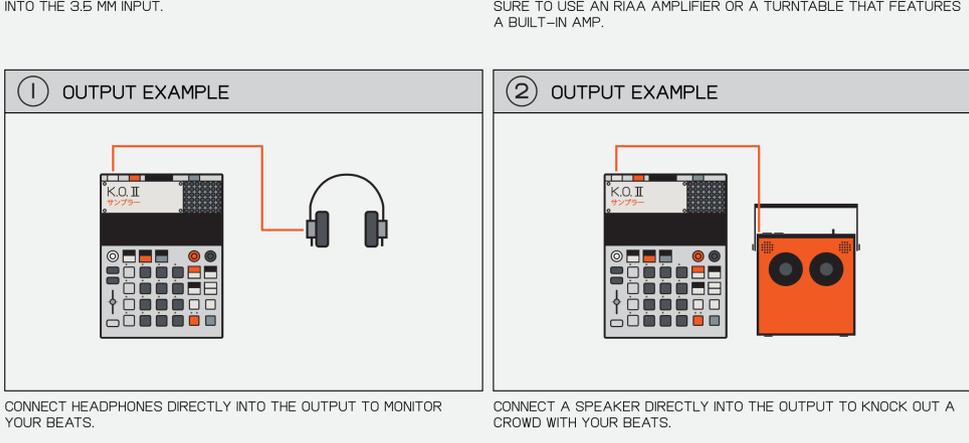
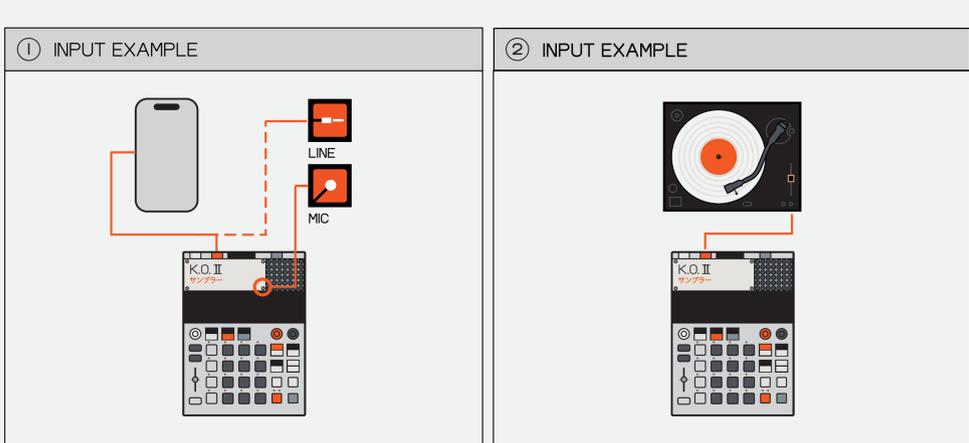
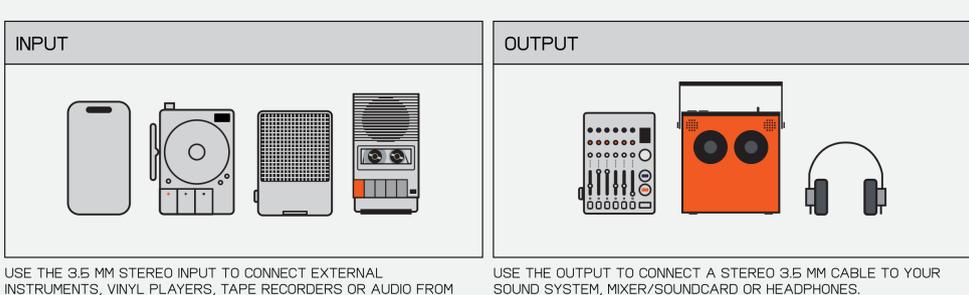
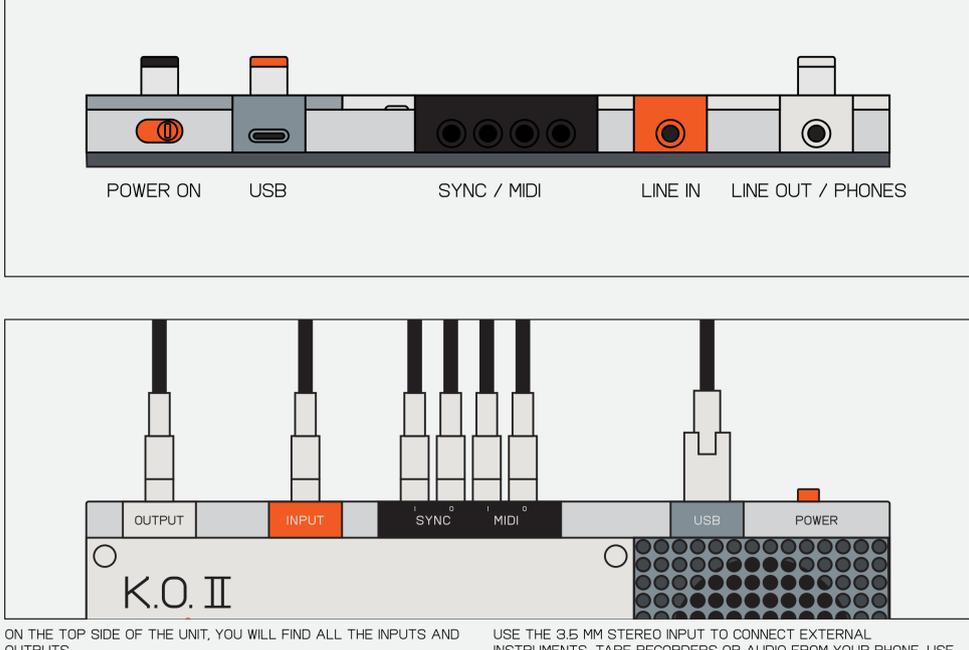
- POWERFUL SAMPLER AND COMPOSER
- 999 SAMPLE SLOTS
- 12 SAMPLE PADS AND 4 GROUP PADS
- LINE IN / OUT
- SYNC IN AND OUT
- MIDI IN AND OUT
- USB MIDI AND POWER
- HIGH RESOLUTION SEQUENCER
- 6 BUILT-IN FX
- PUNCH-IN FX 2.0 (TM)

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# I.I. INPUTS AND OUTPUTS

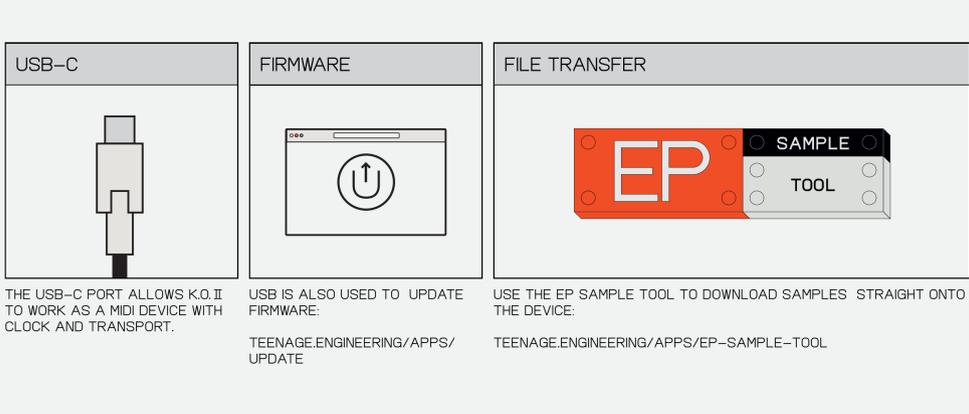
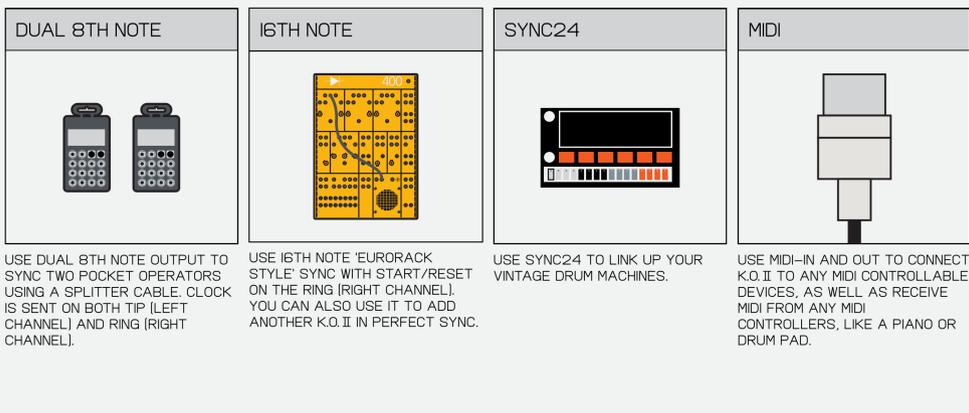
RETURN TO INDEX



# I.2 SYNC CONNECTIONS

RETURN TO INDEX

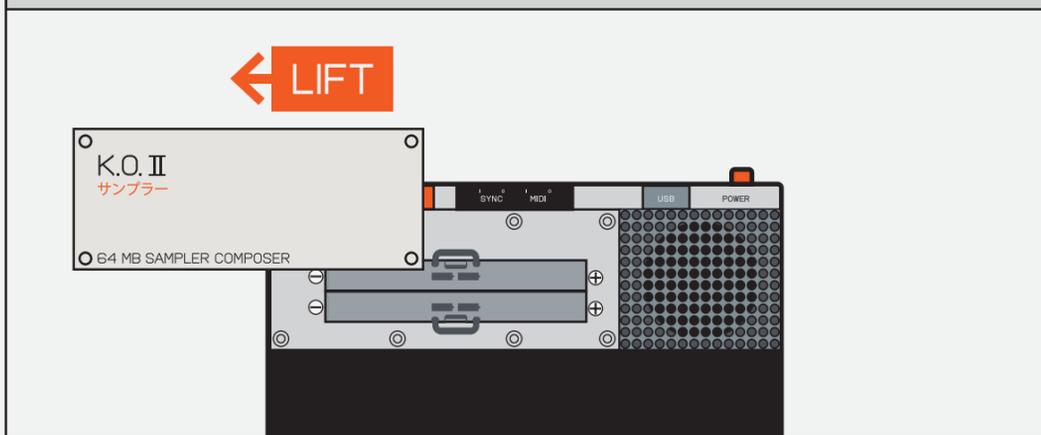
SYNC IN AND OUT OFFERS GREAT FLEXIBILITY TO PLAY WITH EXTERNAL GEAR.



## ② POWER ON

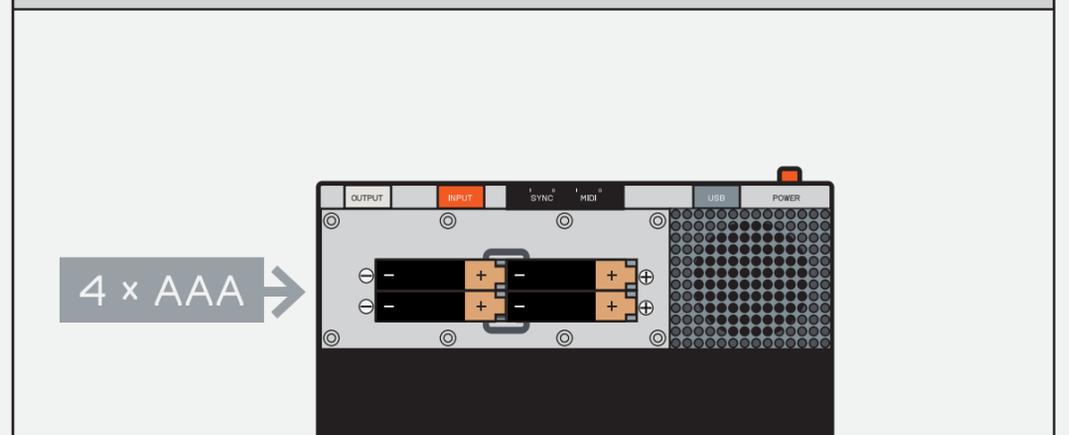
[RETURN TO INDEX](#)

### ① INSERT BATTERIES



LIFT OFF THE TOP LID TO REVEAL THE BATTERY COMPARTMENT.

### ② INSERT BATTERIES



INSERT 4X FRESH AAA BATTERIES.

### ③ SWITCH ON



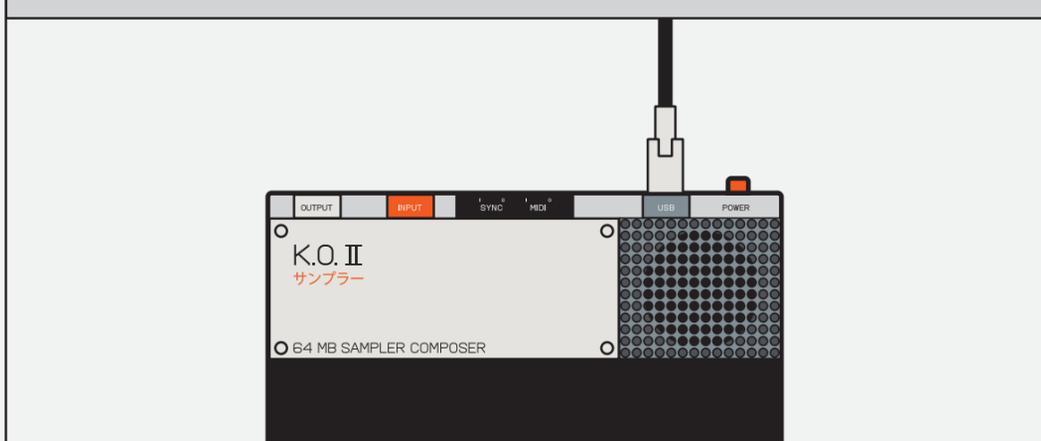
SLIDE THE ORANGE POWER-SWITCH ON THE TOP RIGHT TO POWER ON THE UNIT.

### ④ ON



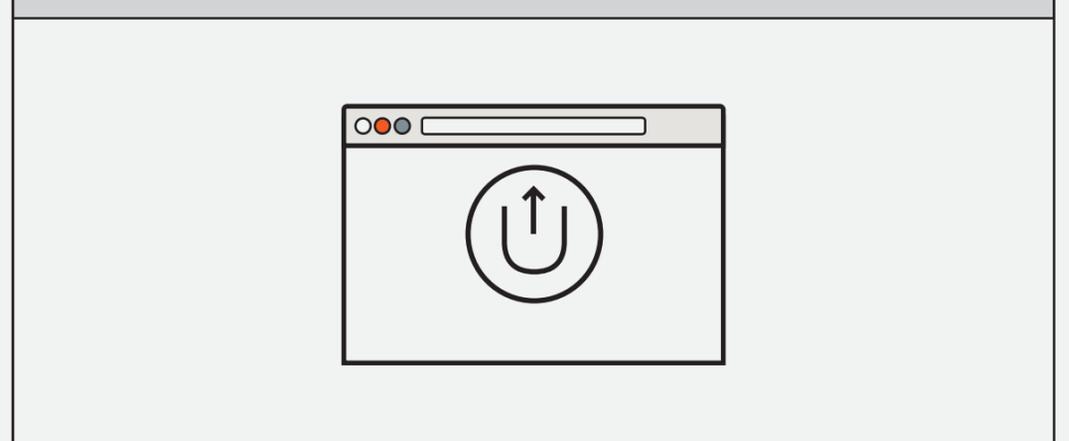
WHEN SWITCHED ON, THE LED SCREEN WILL LIGHT UP IMMEDIATELY.

### USB



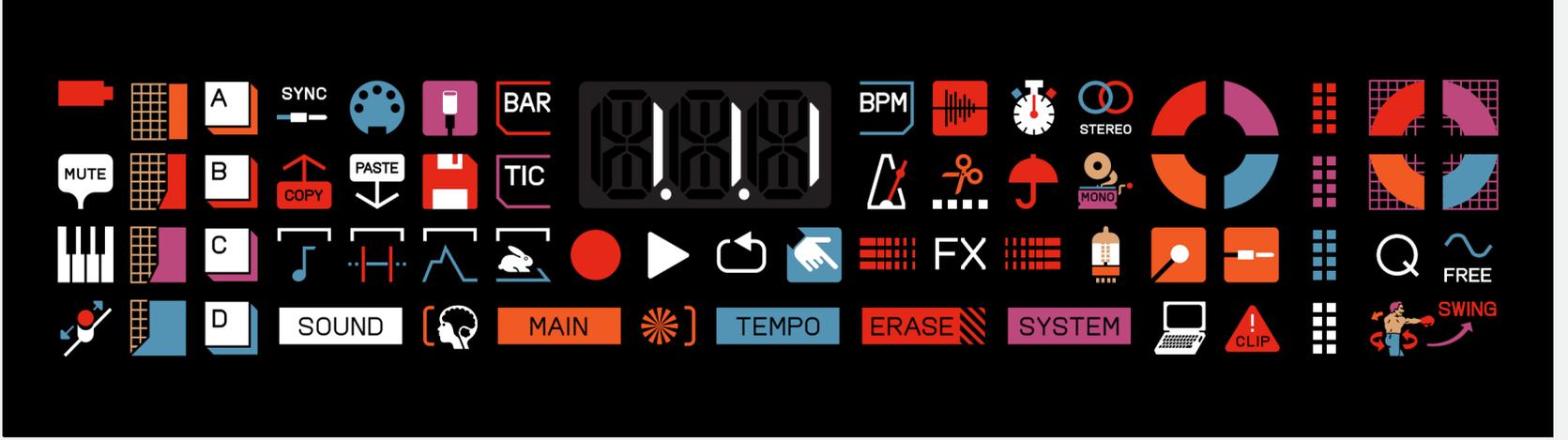
YOU CAN ALSO POWER THE UNIT WITH A STANDARD USB-C CABLE (5V / MIN 1A). WE RECOMMEND USING A QUALITY 'USB-IF' COMPLIANT CABLE.

### UPDATE DEVICE



KEEP YOUR K.O. II UP-TO-DATE WITH THE LATEST FIRMWARE BY GOING TO:

[TEENAGE.ENGINEERING/APPS/UPDATE](http://TEENAGE.ENGINEERING/APPS/UPDATE)



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 LIT WHEN USING BATTERY POWER AND BLINKS ON LOW BATTERY	FADER VALUE HIGHEST	GROUP A GROUP A ACTIVE	SYNC SYNC BEING RECEIVED	MIDI ACTIVITY MIDI BEING SENT OR RECEIVED	USB MIDI USB MIDI BEING SENT OR RECEIVED	BAR MODE LIT WHEN MOVING IN THE QUANTISED GRID	LOOP LIT WHEN LOOPING	NUMPAD ACTIVE LIT WHEN YOU CAN TYPE A VALUE ON THE NUMPAD	
MUTE INDICATES WHEN TWO OR MORE PADS ARE IN A "MUTE GROUP" OR IF A GROUP IS MUTED	FADER VALUE HIGH	GROUP B GROUP B ACTIVE	COPY BAR/PATTERN/SOUND COPIED	PASTE BAR/PATTERN/SOUND PASTED	FLOPPY! LIT AFTER SAMPLING, WHEN THE SOUND IS SAVED TO DISK	TIC MODE LIT WHEN IN MOVING IN FREE TIME (TICS)	TEMPO LIT WHEN CHANGING TEMPO		
KEYS MODE ALL 12 PADS IN "CHROMATIC" MODE	FADER VALUE LOW	GROUP C GROUP C ACTIVE	SOUND SAMPLE SOUND MODE	TRIM SAMPLE TRIM	ENVELOPE SAMPLE ENVELOPE	TIME SAMPLE TIME STRETCH	RECORD BLINKS WHEN ARMED TO RECORD AND LIT WHEN RECORDING	PLAY LIT WHEN PLAYING	
FADER FADER AUTOMATION	FADER VALUE LOWEST	GROUP D GROUP D ACTIVE	SOUND LIT WHEN IN SOUND MODE	AUTO-SAVE LIT WHEN AUTO-SAVING	MAIN LIT WHEN IN MAIN MODE	NEW PATTERN LIT WHEN FINDING AN EMPTY PATTERN			
BPM DISPLAY BPM	SAMPLE MODE LIT WHEN SAMPLING	TIME INDICATES IF ACTIVE SOUND HAS TIME STRETCH ENABLED	STEREO LIT WHEN A SAMPLE IS STEREO	X LEVEL LIGHTS UP TO SHOW THE CURRENT LEVEL OF THE X PARAMETER	HIGH LEVEL VU METER TO SHOW THE VOLUME OF THE CURRENT TRACK	Y LEVEL LIGHTS UP TO SHOW THE CURRENT LEVEL OF THE Y PARAMETER			
METRONOME BLINKS IN TIME WITH THE METRONOME	CHOP LIT WHEN CHOPPING	UMBRELLA UNDO IS POSSIBLE	MONO LIT WHEN A SAMPLE IS MONO	COMPRESSOR OUTPUT COMPRESSOR ENGAGED	MIC LIT WHEN THE MICROPHONE IS IN USE	LINE-IN LIT WHEN A LINE INPUT IS USED	LOW MID LEVEL VU METER TO SHOW THE VOLUME OF THE CURRENT TRACK	QUANTIZE LIT WHEN IN QUANTIZE MODE	FREE LIT WHEN IN FREE TIME MODE
FX SHOWS FX IS ACTIVE	FX FX MODE	FX SHOWS FX IS ACTIVE	COMPRESSOR OUTPUT COMPRESSOR ENGAGED	MIC LIT WHEN THE MICROPHONE IS IN USE	LINE-IN LIT WHEN A LINE INPUT IS USED	LOW LEVEL VU METER TO SHOW THE VOLUME OF THE CURRENT TRACK	CLIP LIT WHEN THE INPUT CLIPS	SWING LIT WHEN SWING HAS BEEN ENABLED	
ERASE LIT WHEN SOMETHING IS BEING ERASED	SYSTEM LIT WHEN IN SYSTEM SETTINGS	COMPUTER LIT WHEN THE DEVICE IS CONNECTED AND TRANSFERRING TO AND FROM A COMPUTER	CLIP LIT WHEN THE INPUT CLIPS	LOW LEVEL VU METER TO SHOW THE VOLUME OF THE CURRENT TRACK	SWING LIT WHEN SWING HAS BEEN ENABLED				

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 +



**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.

4.4 SHIFT



**SHIFT** IS THE GATEWAY TO OTHER FUNCTIONS OR MENUS.

FOR EXAMPLE, IF YOU PRESS THE SOUND MODE, 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** **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

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



K.O. II HAS 999 SAMPLE SLOTS AND A TOTAL OF 64 MB BUILT-IN MEMORY. YOU CAN ALSO RECORD USING THE 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 WEB FILE TRANSFER TOOL:

TEENAGE.ENGINEERING/APPS/EP-SAMPLE-TOOL

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.

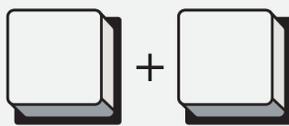
TO PRESS A BUTTON, TAP IT AND THEN RELEASE. TO HOLD A BUTTON, PRESS IT AND KEEP IT PRESSED DOWN. MANY OF THE KNOBS AND BUTTONS HAVE DIFFERENT FUNCTIONALITY DEPENDING ON THE CONTEXT.

SINGLE PRESS



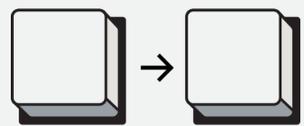
A SINGLE BUTTON IN A CELL IS FOR A SINGLE PRESS.

COMBINATION PRESS



MULTIPLE BUTTONS IN A CELL DIVIDED BY A PLUS IS FOR A COMBINATION PRESS.

SEQUENCE PRESS



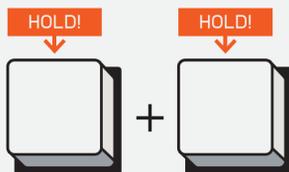
MULTIPLE BUTTONS IN A CELL DIVIDED BY AN ARROW IS FOR A SEQUENCE PRESS.

SINGLE HOLD



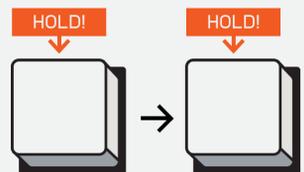
THE HOLD ICON ABOVE A SINGLE BUTTON MEANS YOU'RE SUPPOSED TO LONG HOLD.

COMBINATION HOLD



MULTIPLE BUTTONS DIVIDED BY A PLUS IS FOR A COMBINATION HOLD.

SEQUENCE HOLD



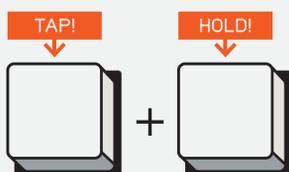
HOLD THE FIRST BUTTON, THEN RELEASE AND HOLD THE SECOND BUTTON.

SINGLE TAP



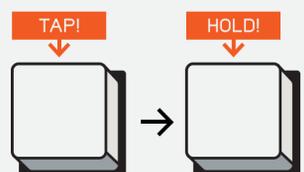
THE HOLD ICON ABOVE A SINGLE BUTTON MEANS YOU'RE SUPPOSED TO LONG HOLD.

TAP AND HOLD



MULTIPLE BUTTONS DIVIDED BY A PLUS IS FOR A COMBINATION TAP AND HOLD.

TAP, THEN HOLD



MULTIPLE BUTTONS IN A CELL DIVIDED BY AN ARROW IS FOR A SEQUENCE HOLD.

PADS



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

PADS BLINKING



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

PRESS PADS



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

X / Y PARAMETER



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

FADER POSITIONS



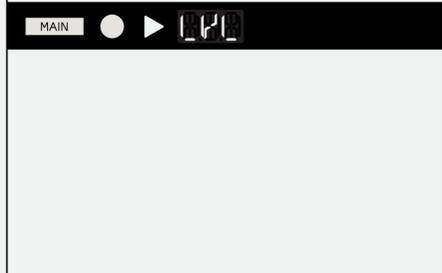
THE FADER ICON WILL SHOW EITHER ONE OF THE THREE SETTINGS: UPWARDS FOR MAXIMUM / DOWNWARDS FOR MINIMUM / MIDDLE FOR THE MID SETTING.

TIME CODE VIEW



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

ICON VIEW



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

GROUPS



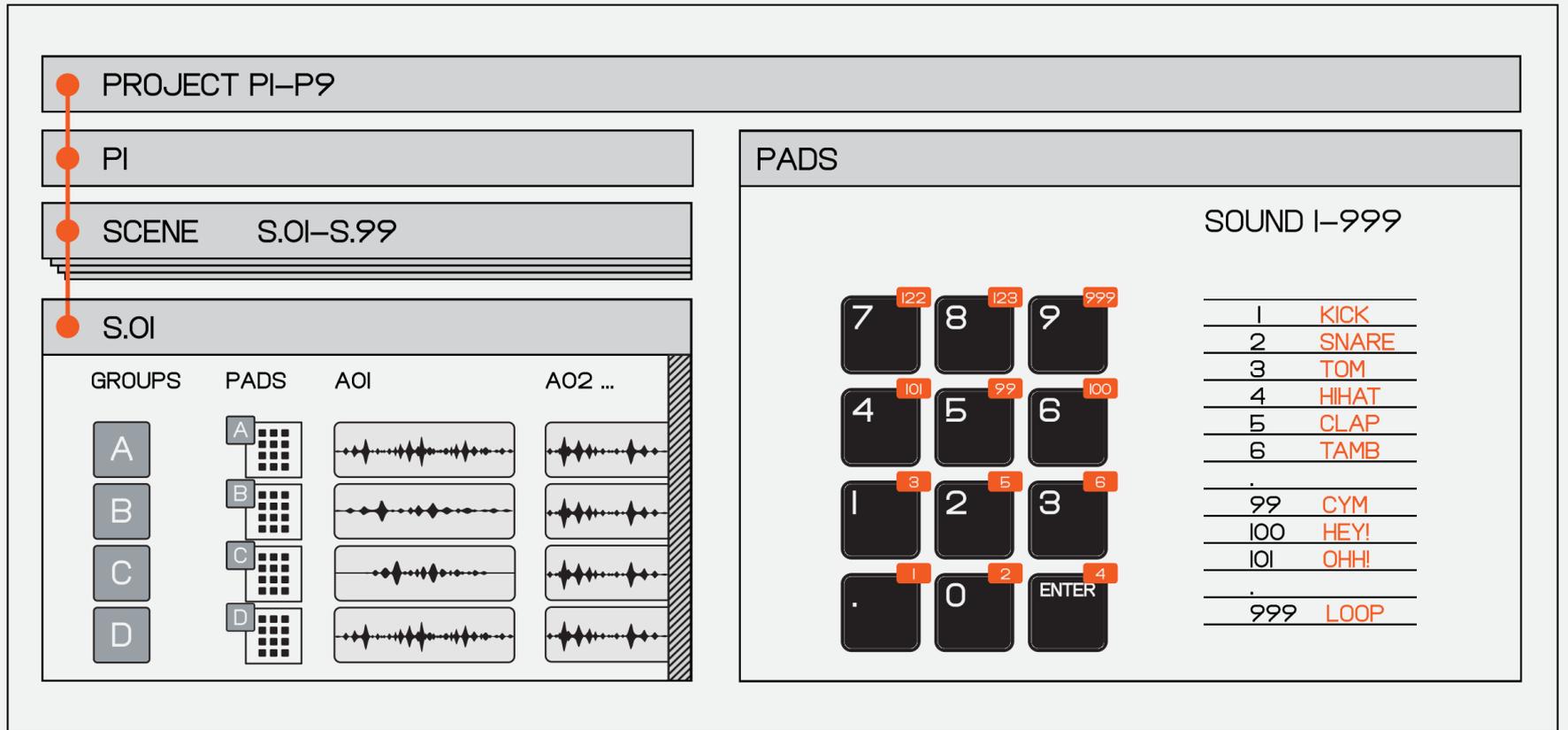
THE GROUP KEYS SHOW WITHOUT THEIR RESPECTIVE ICONS WHEN THEY ARE USED TO ACCESS GROUPS.

GROUPS – SHIFT ICONS



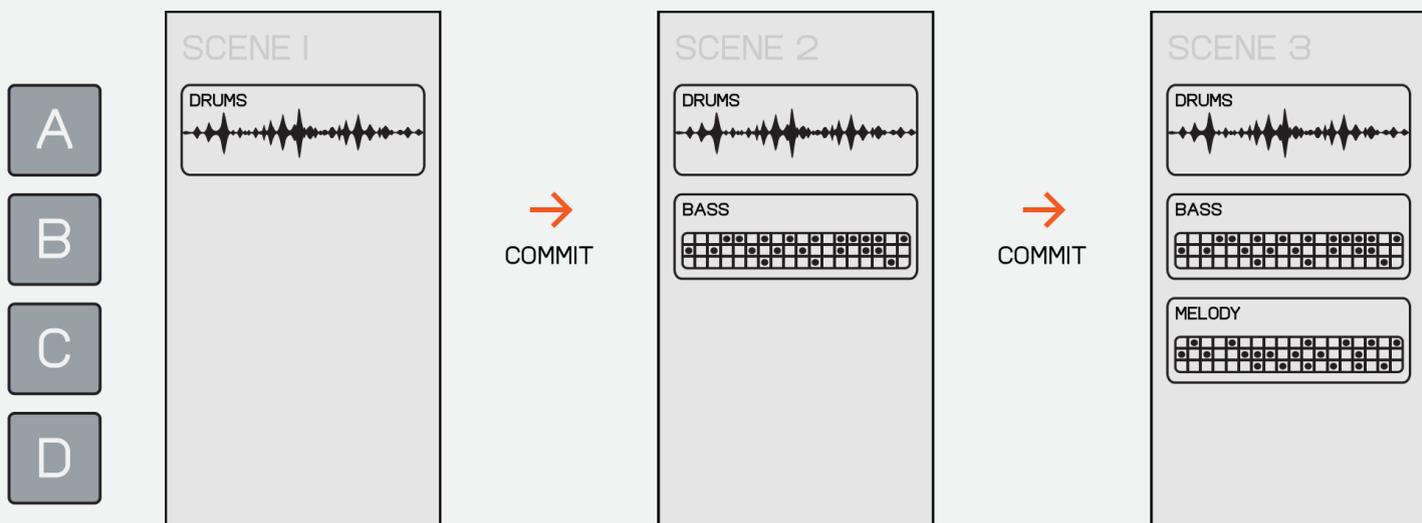
THE GROUP KEYS SHOW WITH THEIR RESPECTIVE ICONS BENEATH THEM WHEN THE GROUP KEYS ARE USED FOR A COMBINATION HOLD OR PRESS.

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>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 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



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!

## 7.1 MAKE A BEAT FROM SCRATCH!

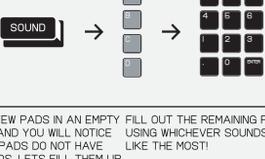
### 1 NEW PROJECT



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

HOLD **MAIN** AND ONE OF THE [1-9] TO SELECT AN EMPTY PROJECT.

### 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!

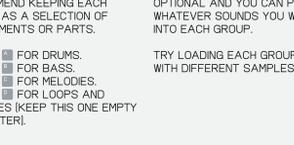
PRESS **MAIN** TO GO TO SOUND MODE. THEN SELECT GROUP **A** AND ONE OF THE PADS.

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.

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.

### 3 GROUPS



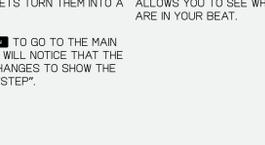
AS K.O.II HAS 4 GROUPS, WE RECOMMEND KEEPING EACH GROUP AS A SELECTION OF INSTRUMENTS OR PARTS.

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

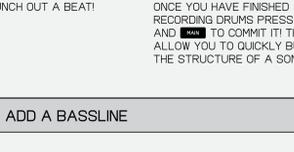


NOW THAT WE HAVE SOME SOUNDS, LETS TURN THEM INTO A BEAT!

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".

### 5 RECORD A BEAT



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

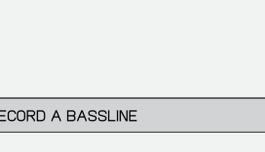
YOU WILL HEAR A FOUR BEAT COUNT-IN THEN THE K.O.II WILL START RECORDING. HIT THE PADS AND PUNCH OUT A BEAT!

ONCE YOU ARE DONE PRESS **STOP** TO STOP THE BEAT.

ALTERNATIVELY YOU CAN PRESS **RECORD** TO KEEP THE BEAT GOING BUT STOP RECORDING.

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

### 6 PATTERN LENGTH



BY DEFAULT NEW PATTERNS ON K.O.II WILL BE SET TO 1 BAR (L.N.I).

IF YOU WANT A LONGER PATTERN JUST HOLD **RECORD** THEN PRESS [ ]

SELECT ONE THAT YOU LIKE THEN PRESS **MAIN** 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 **MAIN** TO HEAR YOUR BEAT AND PRACTICE OVER IT WITH YOUR BASSLINE.

ONCE YOU HAVE SOMETHING YOU LIKE, PAUSE IT BY PRESSING **STOP** AGAIN. NOW TAP **RECORD** AND **MAIN** 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 **STOP** AND **MAIN** TO COMMIT IT! THIS WILL ALLOW YOU TO QUICKLY BUILD UP THE STRUCTURE OF A SONG!

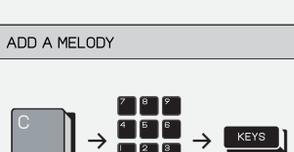
IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME BASS SOUNDS IN GROUP **B**.

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

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 **STOP** AND **MAIN** TO COMMIT IT! THIS WILL ALLOW YOU TO QUICKLY BUILD UP THE STRUCTURE OF A SONG!

### 7 ADD A BASSLINE



NEXT, LETS ADD A BASSLINE!

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 **MAIN** 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 **RECORD** TO HEAR YOUR BEAT AND PRACTICE OVER IT WITH YOUR MELODY.

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

### 9 ADD A MELODY



NEXT, LETS ADD A MELODY!

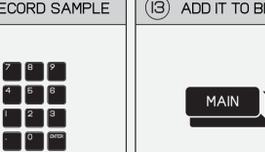
IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME MELODIC SOUNDS IN GROUP **C**.

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

SELECT ONE THAT YOU LIKE THEN PRESS **MAIN** 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 **RECORD** TO HEAR YOUR BEAT AND PRACTICE OVER IT WITH YOUR MELODY.

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

### 11 LET'S SAMPLE!

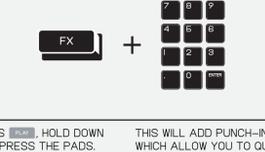


SAMPLING IS A GREAT WAY TO RECORD YOUR OWN SOUNDS INTO K.O.II!

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

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

### 12 RECORD SAMPLE



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

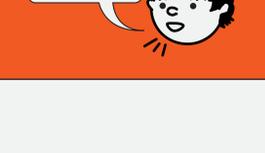


NOW THAT YOU HAVE A SICK BEAT YOU CAN ADD SOME FX TO IT!

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.

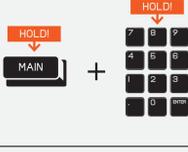
### 15 PUNCH-IN FX



NOW PRESS **FX**, HOLD DOWN **STOP** 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.

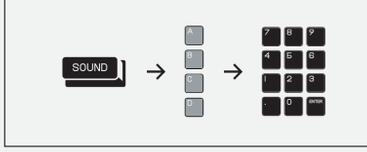
THIS WILL SAVE THE CURRENT PATTERNS AS A SCENE AND CREATE A NEW SCENE!

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!

### 1 NEW PROJECT



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.

### 2 LOAD SOME SOUNDS



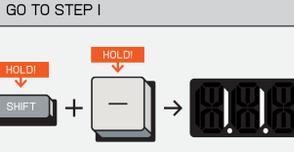
PRESS A FEW PADS IN AN EMPTY PROJECT AND YOU WILL NOTICE THAT THE PADS DO NOT HAVE ANY SOUNDS. LETS FILL THEM UP WITH SOME!

PRESS **MAIN** 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.

### 3 GROUPS



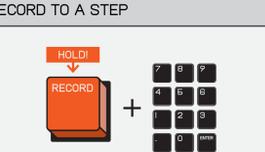
AS K.O.II HAS 4 GROUPS, WE RECOMMEND KEEPING EACH GROUP AS A SELECTION OF INSTRUMENTS OR PARTS.

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

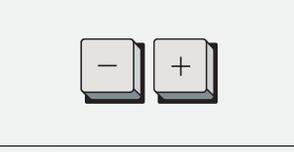


NOW THAT WE HAVE SOME SOUNDS, LETS TURN THEM INTO A BEAT!

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".

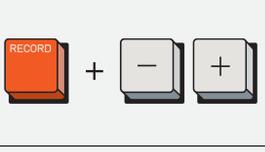
### 5 GO TO STEP 1



HOLD **SHIFT** AND [ ] UNTIL THE DISPLAY SHOWS 1 | 1

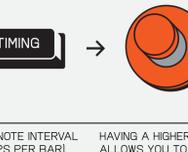
THIS BRINGS YOU TO THE FIRST STEP IN THE PATTERN.

### 6 RECORD TO A STEP



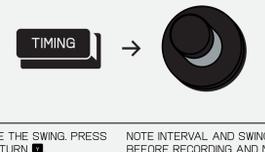
HOLD **RECORD** AND PRESS ON ONE OF THE PADS TO RECORD THAT PAD TO A STEP.

### 7 NAVIGATING THE SEQUENCER



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

### 8 ADD SOME DRUMS!



TRY PLACING A KICK ON 1|1 / 1|2 / 1|3 AND 1|4 - THIS IS CALLED A 'FOUR ON THE FLOOR'.

THEN A SNARE ON 1|2 AND 1|4 - THIS IS CALLED A 'BACK BEAT'.

### 9 CHANGE THE NOTE INTERVAL

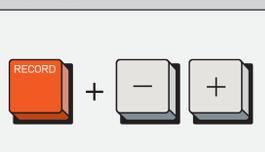


TO CHANGE THE NOTE INTERVAL NUMBER OF STEPS PER BAR. PRESS **RECORD** AND TURN [ ]

BY DEFAULT K.O.II WILL BE SET TO A NOTE INTERVAL OF 1/8, 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

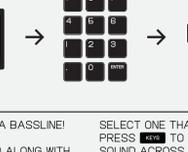


TO CHANGE THE SWING, PRESS **RECORD** AND TURN [ ]

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 **RECORD** AND PRESS A PAD TO RECORD WITH A FOUR BEAT COUNT-IN, TAP **RECORD** THEN **STOP**

TO CHOOSE THAT PAD WITH THE REPEAT 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 **STOP**

### 12 PATTERN LENGTH



BY DEFAULT NEW PATTERNS ON K.O.II WILL BE SET TO 1 BAR (L.N.I).

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 **MAIN** 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



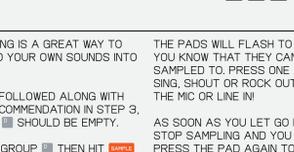
PRESS **RECORD** TO HEAR YOUR BEAT AND PRACTICE OVER IT WITH YOUR BASSLINE.

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

ALTERNATIVELY, YOU CAN TAP **RECORD** AND **MAIN** 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



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 **MAIN** 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.

### 16 RECORD YOUR MELODY



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

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

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

ALTERNATIVELY, YOU CAN TAP **RECORD** AND **MAIN** 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 [ ]

### 17 LET'S SAMPLE!



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

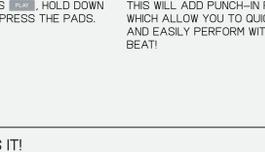
IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, GROUP **D** SHOULD BE EMPTY.

PRESS GROUP **D** THEN HIT **START** 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.

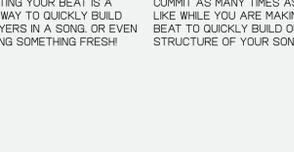
### 18 ADD IT TO YOUR BEAT



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!

### 19 ADD SOME FX

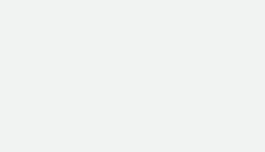


NOW THAT YOU HAVE A SICK BEAT YOU CAN ADD SOME FX TO IT!

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.

### 20 COMMIT YOUR BEAT



NOW PRESS **SHIFT**, HOLD DOWN **STOP** AND PRESS THE PADS.

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

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



PRESS **FX** AND **STOP** 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!



# 8. MODES

RETURN TO INDEX



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

## 8.1 SOUND

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.

### LOAD SAMPLE

TO LOAD A SAMPLE ONTO A PAD, SELECT A GROUP (A-E) THEN A PAD.

### CHANGE SOUND

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

### ENTER SOUND

ALTERNATIVELY, HOLD [ ] 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.

### AMPLITUDE

THE [ ] KNOB CONTROLS AMPLITUDE/VOLUME [AMP].

### PITCH

THE [ ] KNOB CONTROLS PITCH [PTC].

### JUMP IN TENS

PRESSING [ ] AND [ ] WILL JUMP UP THE SAMPLE NUMBERS IN TENS RATHER THAN ONE BY ONE.

### DEFAULT SAMPLES

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

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

USE [ ] AND [ ] TO NAVIGATE THROUGH THE EDIT MODES.

### ENTER SOUND EDIT

PRESS [ ] AND [ ] TO ENTER SOUND EDIT.

### CHANGE EDIT MODE

USE [ ] AND [ ] TO CHANGE THE SOUND EDIT MODE.

### 8.2.1 SOUND MODE

### SOUND

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

### PLAY MODE

THE [ ] KNOB CONTROLS THE PLAY MODE OF THE SAMPLE BETWEEN ONESHOT, KEY AND LEGATO.

### ONESHOT

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

### KEY

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

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.

### LEGATO

LEGATO IS MONOPHONIC, AND PLAYS A SAMPLE ONE AT A TIME. EXACTLY AS YOU NEED IT TO, CUTTING OFF ANY OTHERS THAT CAME BEFORE IT.

### PLAY MODE

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

### 8.2.2 TRIM

### 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 WANT!

### START AND END POINTS

THE [ ] KNOB CONTROLS THE STARTING POINT OF THE SAMPLE. THE [ ] KNOB CONTROLS THE LENGTH OF YOUR SAMPLE.

### 8.2.3 ENVELOPE

### ENVELOPE

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!

### ATTACK AND RELEASE

THE [ ] KNOB CONTROLS ATTACK. ATTACK ALLOWS YOU TO FADE IN YOUR SAMPLE OR HAVE IT PLAY EXACTLY HOW IT WAS RECORDED. THE [ ] 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

### TIME

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

### TIME STRETCH MODE

THE [ ] KNOB SETS THE TIME STRETCH MODE (BPM OR BAR).

### BPM

BPM WILL STRETCH THE SAMPLE TO MATCH THE PROJECT TEMPO. TO DO SO IT REQUIRES YOU TO SET THE SAMPLE BPM.

### BAR

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

### TIME

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.

### SAMPLE TEMPO

THE [ ] KNOB SETS THE SAMPLE TEMPO (BPM) OR SAMPLE LENGTH (BAR).

PRO-TIP! TO FIND THE TEMPO OF INCOMING AUDIO HOLD [ ] AND [ ]

## 8.2.5 MIDI

### SOUND

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!

### MIDI CHANNEL

THE [ ] 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 DIFFERENT PADS!

### ROOT NOTE

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

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

### MUTE GROUP

A MUTE GROUP ALLOWS YOU TO GROUP TOGETHER ALL THE SAMPLES YOU DO NOT WANT 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.

### PADS IN MUTE GROUPS

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

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 [ ].

### SELECT SCENE

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

### SELECT PATTERN

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.

### FADER

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

### NEW PATTERN

PRESS [ ] AND [ ] TO FIND THE NEXT AVAILABLE EMPTY PATTERN.

### UNDO

PRESS [ ] AND [ ] TO UNDO. WHEN AN UNDO IS POSSIBLE THE UMBRELLA WILL LIGHT UP TO LET YOU KNOW.

### COPY

PRESS [ ] AND [ ] TO COPY. PRESS ONCE FOR BAR AND TWICE FOR PATTERN. THE CURRENT BAR WILL BE COPIED.

PRO-TIP! YOU CAN NAVIGATE THROUGH BARS USING [ ] AND [ ] AND [ ].

### PASTE

PRESS [ ] AND [ ] TO PASTE.

### COMMIT

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

### CHANGE PROJECT

HOLD [ ] AND SELECT PADS 1-9 TO CHANGE PROJECT.

## 8.4 TEMPO

BASEN THE 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.

### TEMPO

PRESS THE [ ] BUTTON TO ENTER TEMPO MODE.

### BPM

THE [ ] KNOB CONTROLS BPM. THE LOWEST TEMPO IS 40 BPM AND THE HIGHEST IS 399 BPM. PRO-TIP! THE [ ] 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.

### METRONOME VOLUME

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

### ENTER BPM

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

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

### TIME SIGNATURE

PRESS [ ] AND [ ] TO CHANGE THE TIME SIGNATURE FOR THE CURRENT PATTERN.

### CHANGE SIGNATURE

USE THE [ ] AND [ ] KNOBS TO ADJUST THE TIME SIGNATURE.

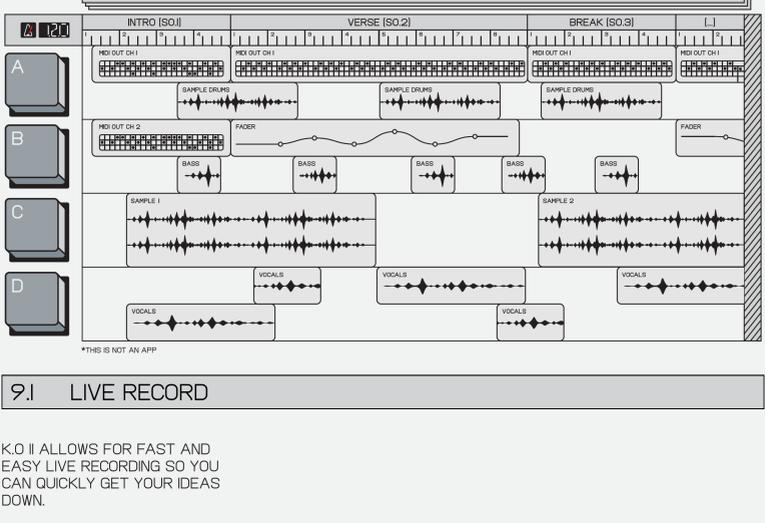
### 8.4.2 TEMPO MATCH

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!

### TEMPO MATCH

HOLD [ ] AND [ ] 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.

### TEMPO MATCH



## 9.1 LIVE RECORD

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

### RECORD WITH COUNT IN

MAIN → → 1! 2! 3! 4!

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

HIT THE PADS TO RECORD YOUR BEAT!

### STOP RECORDING

MAIN

STOP! LISTEN

ONCE YOU ARE DONE RECORDING PRESS **RECORD** AGAIN TO STOP THE RECORDING AND PAUSE YOUR BEAT.

OTHERWISE, PRESS **RECORD** TO KEEP THE BEAT GOING BUT STOP RECORDING.

### RECORD WITHOUT COUNT IN

MAIN +

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

### PATTERN LENGTH

MAIN +

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.

### CHANGE PATTERN LENGTH WHILE PLAYING

MAIN +

WHILE PLAYING YOU CAN CHANGE PATTERN LENGTH ON THE FLY BY HOLDING **RECORD** AND PRESSING **MINUS** OR **PLUS**.

### OVERDUB

MAIN → +

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

IN CASE YOU MAKE A MISTAKE PATTERN, PRESS **RECORD** TO START RECORDING THE PATTERN THEN HOLD **RECORD** AND HIT THE PADS TO RECORD NOTES INTO THE BEAT.

## 9.2 STEP SEQUENCE

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

MAIN

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

### RECORD TO A STEP

MAIN +

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

MAIN

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

MAIN → +

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

MAIN + +

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

### QUANTIZED NUDGE

MAIN + +

WHEN IN QUANTIZE MODE HOLD **SHIFT** AND THE DESIRED PAD THEN PRESS **MINUS** OR **PLUS** TO NUDGE THE RECORDED NOTE IN STEPS.

### NOTE VELOCITY

MAIN +

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

### NOTE DURATION

MAIN +

HOLD **SHIFT** AND TURN **FADER** 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

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

### ACTIVATE KEYS

MAIN →

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

### OCTAVE

MAIN

HOLD **KEYS** AND PRESS **MINUS** OR **PLUS** TO SELECT THE OCTAVE.

### ROOT NOTE

MAIN →

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

### RECORD NOTE

MAIN

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

### ERASE NOTE

MAIN

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

### LIVE RECORD NOTES

MAIN → →

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

## 9.4 FADER

THE FADER ALLOWS YOU TO CONTROL AND RECORD YOUR EFFECTS AND PARAMETERS IN YOUR PATTERN.

### FADER PARAMETER

MAIN +

HOLD **RECORD** AND A PAD TO CHANGE THE FADER PARAMETER OF YOUR CHOSEN GROUP.

THE FADER PARAMETERS CAN BE FOUND PRINTED ABOVE THE PADS.

### REC FADER MOVEMENT

MAIN +

FADER MOVEMENTS CAN ALSO BE RECORDED.

HOLDING **RECORD** AND MOVING THE FADER WILL RECORD THE FADER'S MOVEMENT INTO YOUR BEAT.

### RESET VIRTUAL FADER

MAIN +

PRESS **RESET** AND **RECORD** TO RESET THE FADER'S VIRTUAL POSITION TO THE DEFAULT 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].

### ERASE FADER AUTOMATION

MAIN +

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

### PRECISE FADER ADJUSTMENTS

MAIN +

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

COPYING IS A GREAT WAY OF TRANSFERRING A PATTERN OR BAR TO ANOTHER SECTION OR ANOTHER!

### COPY

MAIN +

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

### PASTE

MAIN +

PRESS **RECORD** AND **RECORD** TO PASTE.

### COPY SOUNDS

SOUND +

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

## 9.6 ERASE / UNDO

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

### PLAYBACK ERASE

PLAYBACK +

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

### ERASE NOTE

ERASE +

WHILE K.O.II IS NOT PLAYING, HOLD **ERASE** UNTIL FOR BLINKS ON SCREEN WILL ERASE ALL THE NOTES RECORDED ON THAT PAD IN THE PATTERN.

### ERASE PATTERN

ERASE +

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

### ERASE SCENE

ERASE +

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

### ERASE SOUND

ERASE +

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

### SYSTEM SETTINGS

SYSTEM +

PRESSING **SHIFT** AND **ERASE** WILL OPEN THE SYSTEM SETTINGS. USE **MINUS** AND **PLUS** 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.

### ERASE ALL

ERASE + +

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

### UNDO

UNDO +

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

### ERASE FADER AUTOMATION

ERASE +

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

### ERASE FADER MOVEMENTS LIVE

PLAY +

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

## 9.7 OFFSET NOTES

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!

### NOTE OFFSET

SHIFT +

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

WHEN IN QUANTIZE MODE THE FADER WILL MOVE OUTSIDE OF THE GRID CORRESPONDING TO THE NOTE INTERVAL.

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

## 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!

### ENTER SAMPLE MODE

TO RECORD A SOUND, PRESS **ENTER** 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.

### SAMPLE

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.

### ADD MORE SAMPLES

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

### STEREO/MONO/L/R

PRESSING **[ ]** OR **[ ]** 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)

### INPUT LEVEL

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

### THRESHOLD

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

### RE-TAKE SAMPLE

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

### EXIT SAMPLE MODE

EXIT SAMPLE MODE BY HITTING **MAIN**.

### PERMANENTLY DELETE SAMPLE

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

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

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

### SAMPLE TOOL

CONNECT K.O.II VIA USB-C AND GO TO: TEENAGE.ENGINEERING/APPS/EP-SAMPLE-TOOL

## 10.3 CHOP

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.

### CHOP IT UP

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.

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

### AUTO-CHOP

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

PRESS **[ ]** AND **[ ]** 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.

### LIVE 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.

### IN AND OUT POINTS

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 **[ ]** AND **[ ]** TO SET THE PRECISE START AND END POINTS.

PRO-TIP! HOLDING DOWN **[ ]** AND **[ ]** KNOBS WILL ALLOW FOR FINER CONTROL SO YOU CAN FIND THE PERFECT START AND END POINTS.

## 10.4 TIMING

SENSE OF RHYTHM OR NOT, QUANTIZATION TO THE RESCUE! TIMING ALLOWS YOU MANUALLY SELECT THE NOTE INTERVAL OF THE STEP SEQUENCER, AS WELL AS ENABLE OR DISABLE QUANTIZED RECORDING.

### NOTE INTERVAL ILLUSTRATION

BEAT	1	2	3	4
1/8				
1/8T				
1/16				
1/16T				
1/32				

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

### TIMING

TO CHANGE THE NOTE INTERVAL PRESS TIMING.

### SET NOTE INTERVAL

THE **[ ]** KNOB CONTROLS THE NOTE INTERVAL.

### SET SWING

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

### QUANTIZE/FREE TIME

**[ ]** AND **[ ]** TOGGLE BETWEEN QUANTIZED 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

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.

### NOTE REPEAT

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

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

### TIMING CORRECT

OPEN TIMING CORRECT BY PRESSING **SHIFT** AND **TIMING**.

### QUANTIZE PAD

WHEN STOPPED, PRESS A PAD TO QUANTIZE ALL THE STEPS RECORDED TO THAT PAD.

### LIVE QUANTIZE

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

### SET NOTE INTERVAL

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

### SET SWING

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

## 10.5 LOOP

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

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

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

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

### ENTER LOOP

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

### SET LOOP LENGTH

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

### SLIDE LOOP

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

THE DISPLAY WILL SHOW THE POSITION OF THE LOOP.

### EXIT LOOP

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

### LOOP

# II EFFECTS (FX)

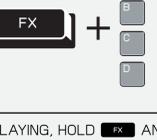
RETURN TO INDEX

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.

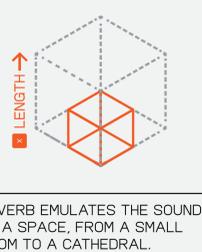
ADDITIONALLY, THE LIVE INPUT FROM THE LINE IN CAN SEND TO THE CHOSEN FX.

<p><b>ENTER FX</b></p> <p>FX OFF</p>  <p>PRESS <b>FX</b> WHILE PLAYING.</p>	<p><b>CHOOSE FX</b></p> <p>FX DELAY</p>  <p>USE <b>[-]</b> AND <b>[+]</b> TO NAVIGATE THROUGH THE FX.</p>	<p><b>FX LEVEL</b></p> <p>FX</p>  <p>TO ADJUST YOUR FX USE THE FADER.</p> <p>MOVE THE FADER TO ADJUST THE AMOUNT OF FX ON THE CURRENT GROUP.</p>	<p><b>SOLO</b></p> <p>FX DELAY</p>  <p>WHILE PLAYING, HOLD <b>FX</b> AND PRESS A GROUP PAD TO SOLO THAT GROUP.</p> <p>PRO TIP! HOLD <b>FX</b> AND MULTIPLE GROUP PADS TO SOLO MULTIPLE GROUPS AT ONCE.</p>
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## II.1 DELAY

<p><b>DELAY</b></p> <p>FX DELAY</p>  <p>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!</p>	<p><b>LENGTH</b></p> <p>FX LEN</p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE LENGTH OF YOUR DELAY. THIS WILL CHANGE THE TIME BETWEEN REPETITIONS.</p>	<p><b>FEEDBACK</b></p> <p>FX FFB</p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE FEEDBACK OF YOUR DELAY. THIS WILL CHANGE HOW MANY TIMES IT REPEATS.</p>	<p><b>DIAGRAM</b></p> 
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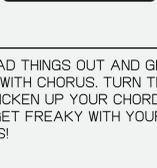
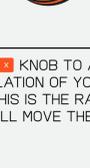
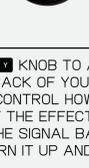
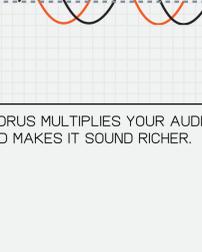
## II.2 REVERB

<p><b>REVERB</b></p> <p>FX RPB</p>  <p>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!</p>	<p><b>LENGTH</b></p> <p>FX LEN</p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE LENGTH OF YOUR REVERB. THIS CHANGES THE SIZE OF THE ROOM.</p>	<p><b>COLOUR</b></p> <p>FX COL</p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE COLOUR OF YOUR REVERB. THIS WILL FILTER OUT THE HIGH OR LOW FREQUENCIES TO MAKE THE REVERB 'DARKER' OR 'BRIGHTER'.</p>	<p><b>REVERB LENGTH</b></p>  <p>REVERB EMULATES THE SOUND OF A SPACE, FROM A SMALL ROOM TO A CATHEDRAL.</p>
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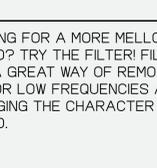
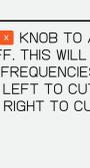
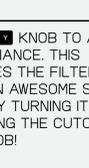
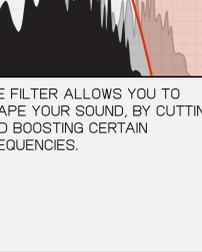
## II.3 DISTORTION

<p><b>DISTORTION</b></p> <p>FX DST</p>  <p>ROCK OUT WITH DISTORTION, BEAT UP YOUR BEAT AND PUNCH IT DOWN!</p>	<p><b>DRIVE</b></p> <p>FX DRP</p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE DRIVE OF YOUR DISTORTION, OVERDRIVING YOUR SOUNDS MORE OR LESS.</p>	<p><b>COLOR</b></p> <p>FX COL</p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE COLOR OF YOUR DISTORTION, THIS WILL FILTER OUT THE HIGH OR LOW FREQUENCIES MAKING THE DISTORTION EVEN CRAZIER.</p>	<p><b>DISTORTION</b></p> <p>NORMAL</p>  <p>DISTORTED</p>  <p>DISTORTION CLIPS THE LOUDEST PARTS OF A WAVEFORM CREATING A WARM, FUZZY SOUND.</p>
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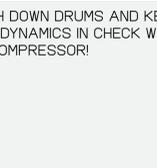
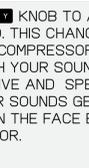
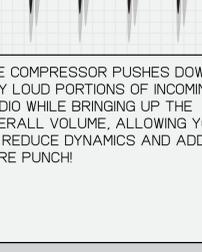
## II.4 CHORUS

<p><b>CHORUS</b></p> <p>FX CHD</p>  <p>SPREAD THINGS OUT AND GET WAVY WITH CHORUS. TURN THIS UP TO THICKEN UP YOUR CHORDS AND GET FREAKY WITH YOUR DRUMS!</p>	<p><b>MODULATION</b></p> <p>FX MOD</p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE MODULATION OF YOUR CHORUS. THIS IS THE RATE AT WHICH IT WILL MOVE THE SOUND AROUND.</p>	<p><b>FEEDBACK</b></p> <p>FX FFB</p>  <p>TURN THE <b>[+]</b> 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 RING!</p>	<p><b>CHORUS</b></p>  <p>CHORUS MULTIPLIES YOUR AUDIO AND MAKES IT SOUND RICHER.</p>
---	--	--	--

## II.5 FILTER

<p><b>FILTER</b></p> <p>FX FLT</p>  <p>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.</p>	<p><b>CUTOFF</b></p> <p>FX CUT</p>  <p>TURN THE <b>[+]</b> 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.</p>	<p><b>RESONANCE</b></p> <p>FX RES</p>  <p>TURN THE <b>[+]</b> 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 <b>[+]</b> KNOB!</p>	<p><b>FILTER</b></p>  <p>THE FILTER ALLOWS YOU TO SHAPE YOUR SOUND, BY CUTTING AND BOOSTING CERTAIN FREQUENCIES.</p>
--	--	---	--

## II.6 COMPRESSOR

<p><b>COMPRESSOR</b></p> <p>FX CMP</p>  <p>PUNCH YOUR DRUMS AND KEEP YOUR DYNAMICS IN CHECK WITH THE COMPRESSOR!</p>	<p><b>DRIVE</b></p> <p>FX DRP</p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE DRIVE. THIS CONTROLS HOW LOUD THE AUDIO GOING INTO THE COMPRESSOR IS.</p>	<p><b>SPEED</b></p> <p>FX SPI</p>  <p>TURN THE <b>[+]</b> 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.</p>	<p><b>COMPRESSOR</b></p>  <p>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!</p>
--	---	---	---

## II.7 PUNCH-IN FX 2.0™

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.

<p><b>PUNCH-IN FX</b></p>  <p>HOLD <b>FX</b> AND PRESS THE PADS TO TRIGGER PUNCH-IN FX.</p>	<p><b>PRESSURE SENSITIVE</b></p>  <p>PUNCH-IN FX ARE PRESSURE SENSITIVE AND CAN BE COMBINED.</p>
--	---

## II.8 LIVE INPUT FX

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

<p><b>MAIN</b></p>  <p>PRESS <b>MAIN</b> TO ENTER THE MAIN MODE.</p>	<p><b>INPUT GAIN</b></p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE INPUT VOLUME.</p>	<p><b>SEND LEVEL</b></p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE INTERNAL FX SEND LEVEL.</p>
---	--	--

## II.9 OUTPUT

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.

<p><b>OUTPUT SETTINGS</b></p>  <p>PRESS <b>SHIFT</b> AND <b>FX</b> TO ENTER THE OUTPUT SETTINGS (MASTER COMPRESSOR).</p>	<p><b>DRIVE</b></p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE DRIVE.</p>	<p><b>SPEED</b></p>  <p>TURN THE <b>[+]</b> KNOB TO ADJUST THE SPEED - TRY CRANKING THIS AND HEAR WHAT IT DOES TO YOUR BEAT.</p>
--	--	---

## 12 HOW TO

RETURN TO INDEX

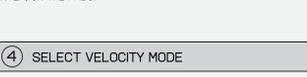
### 12.1 ENABLE VELOCITY SENSITIVITY

#### 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

#### 1 MAIN



FIRST, MAKE SURE 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 **HOLD** AND PRESS **[ ]** OR **[ ]** TO CHANGE THE OCTAVE.

#### 5 TRANSPOSE



HOLD **HOLD** 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



USE **[ ]** AND **[ ]** TO CHOOSE BETWEEN.

IQT – I2 TONE EQUAL TEMPERAMENT (DEFAULT)  
MAJ – MAJOR (IONIAN MODE)  
MIN – MINOR (AEOLIAN MODE)  
DOR – DORIAN MODE  
LYD – LYDIAN MODE  
MX – MIXOLYDIAN MODE  
LOC – LOCRIAN MODE  
MAJ# – MAJOR PENTATONIC  
MLP – MINOR PENTATONIC

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

#### 10 EXIT SYSTEM SETTINGS



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

#### 1 OPEN SYSTEM SETTINGS



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

#### 2 NAVIGATE TO SEQUENCER SETTINGS



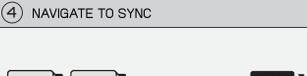
USE **[ ]** AND **[ ]** TO NAVIGATE TO THE SEQUENCER SETTINGS, THEN PRESS **ENTER** ON THE PADS.

#### 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!

#### 5 RETURN TO MAIN



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

#### 6 TEMPO



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

#### 7 TURN UP METRONOME VOLUME



TURN THE **[ ]** TO TURN UP THE METRONOME.

#### 8 PRESS PLAY



PRESS **PLAY** TO HEAR THE METRONOME!

### 12.4 SYNC TWO K.O.II UNITS

#### 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 I/B 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

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



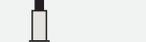
FIRST PLUG ONE END OF A 3.5 MM CABLE INTO THE SYNC OUTPUT ON YOUR K.O.II, THEN THE OTHER END INTO THE INPUT JACK ON THE LEFT SIDE OF YOUR POCKET OPERATOR.

#### 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 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 > B



USE **[ ]** AND **[ ]** TO NAVIGATE TO 'B', THEN HIT **ENTER**.

#### 7 SYNC B



K.O.II WILL NOW SEND A I/B CLOCK PULSE ON ITS SYNC-OUT JACK, MEANING THAT IT CAN SYNC WITH ANY DEVICE THAT RECEIVES I/B CLOCK.

#### 8 PRESS PLAY!

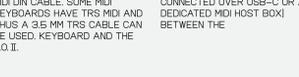


PRESS **PLAY** ON YOUR POCKET OPERATOR THEN **PLAY** ON YOUR K.O.II AND THE TWO WILL SYNC TO THE SAME BPM!

PRO-TIP! WITH THIS SETUP YOU CAN ADD THE K.O.II'S INTERNAL EFFECTS TO THE AUDIO COMING FROM THE POCKET OPERATOR! THE SAME BPM!

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

#### 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 > B



USE **[ ]** AND **[ ]** TO NAVIGATE TO 'B', THEN HIT **ENTER**.

#### 7 SYNC B



K.O.II WILL NOW LISTEN FOR A I/B CLOCK PULSE ON ITS SYNC-IN JACK, MEANING THAT IT CAN SYNC WITH ANY DEVICE THAT SENDS I/B CLOCK.

#### 8 PRESS PLAY!



PRESS **PLAY** ON YOUR POCKET OPERATOR AND K.O.II WILL WILL DETECT ANY NOTES AND AS SOON AS IT RECEIVES A SYNC SIGNAL, THE TWO WILL SYNC TO THE SAME BPM!

PRO-TIP! WITH THIS SETUP YOU CAN ADD THE K.O.II'S INTERNAL EFFECTS TO THE AUDIO COMING FROM THE POCKET OPERATOR! THE SAME BPM!

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

#### 1 CONNECT YOUR K.O.II TO THE DRUM MACHINE



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 WILL NEED A MIDI HOST (THIS IS TYPICALLY A COMPUTER CONNECTED OVER USB-C OR A DEDICATED MIDI HOST BOX) TO BE USED. ALTERNATIVELY, FOR USB MIDI DEVICES A USB-C CABLE CAN BE USED.

#### 2 ENTER SYSTEM SETTINGS



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

#### 3 NAVIGATE TO SYNC



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

#### 4 NAVIGATE TO SYNC > IN



USE **[ ]** AND **[ ]** TO NAVIGATE TO 'IN', THEN HIT **ENTER**.

#### 5 NAVIGATE TO SYNC > IN > 24



USE **[ ]** AND **[ ]** TO NAVIGATE TO '24', THEN HIT **ENTER**.

#### 6 SYNC 24



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

#### 7 PRESS PLAY!



PRESS **PLAY** ON YOUR DRUM MACHINE AND K.O.II WILL DETECT ANY NOTES AND SEND MIDI TO THE SAME BPM!

#### 8 SYNC OUT TO THE DRUM MACHINE



FOLLOW THE SAME STEPS AS BEFORE BUT INSTEAD OF CONNECTING 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

#### 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 THIS 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) BETWEEN THE K.O.II.

#### 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 TRANSPOSED ACROSS THE KEYBOARD THEN JUST PRESS **KEYS**.

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

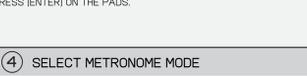
#### 1 GET STARTED!



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 THIS A 3.5 MM TRS CABLE CAN BE USED. ALTERNATIVELY, FOR USB MIDI DEVICES A USB-C CABLE CAN BE USED.

#### 2 CONNECT YOUR MIDI DEVICE



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 **HOLD** TO '000' WILL CREATE AN EMPTY PAD THAT CAN HOLD MIDI WITHOUT STEALING ANY VOICES.

#### 5 CHANGE MIDI CHANNEL



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

#### 6 CHANGE MIDI ROOT NOTE



USE THE **[ ]** KNOB TO CHANGE THE ROOT NOTE OF THE MIDI SYNC YOUR MIDI TO THE ROOT NOTE OF YOUR SAMPLE.

#### 7 DONE!



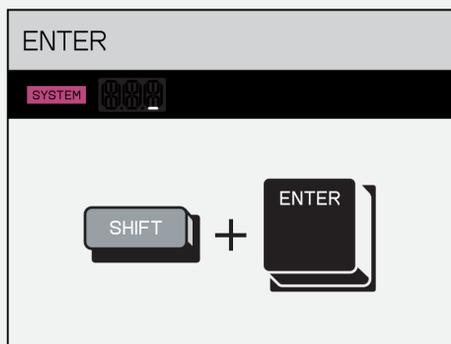
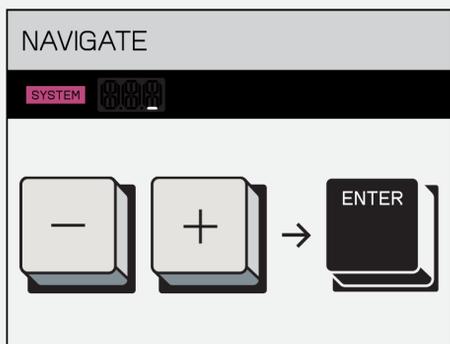
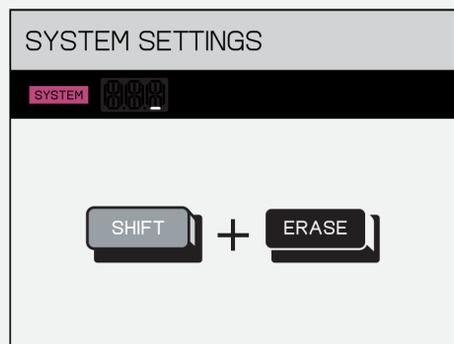
NOW, ANY NOTES YOU PLAY OR SEQUENCE ON THAT PAD WILL SEND MIDI TO THE CHOSEN CHANNEL!

#### 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.

ALTERNATIVELY YOU CAN ALSO USE THE FOLLOWING CODES TO DIRECTLY ACCESS THE SETTING ONCE IN SYSTEM SETTINGS.

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

### 13.1 MIDI REFERENCE

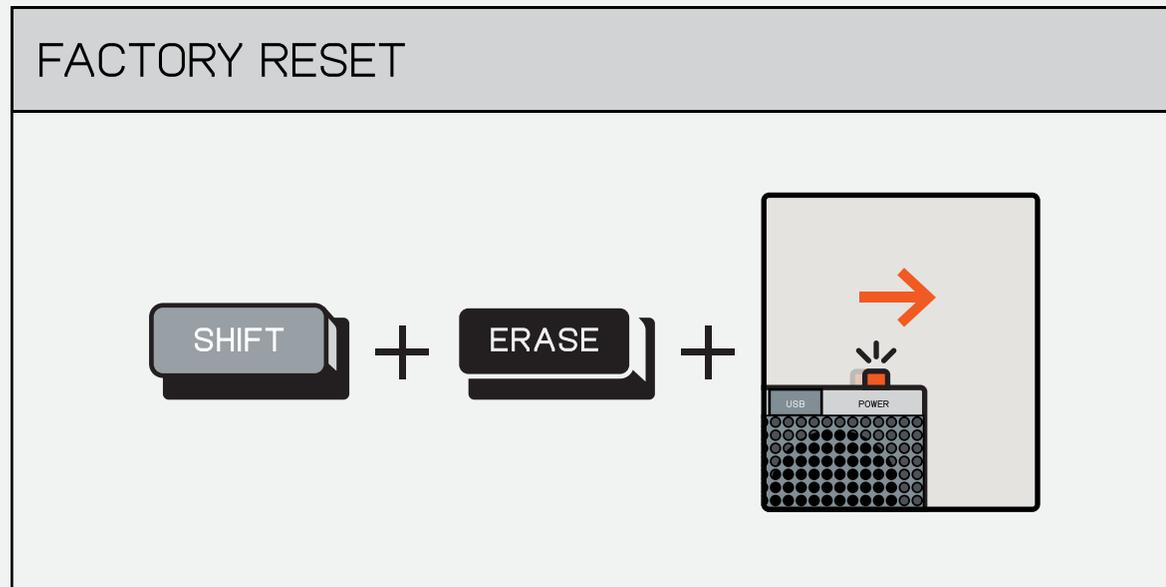
MESSAGE	SENT	RECEIVED
CLOCK	✓	✓
START	✓	✓
STOP	✓	✓
CONTINUE	✓	✓
POSITION	✓	✓
NOTE	✓	✓
CC	✓	✓
PITCH BEND		✓
PROGRAM CHANGE		✓
POLYPHONIC KEY PRESSURE		✓
CHANNEL PRESSURE		✓

# 15 FACTORY RESET

[RETURN TO INDEX](#)

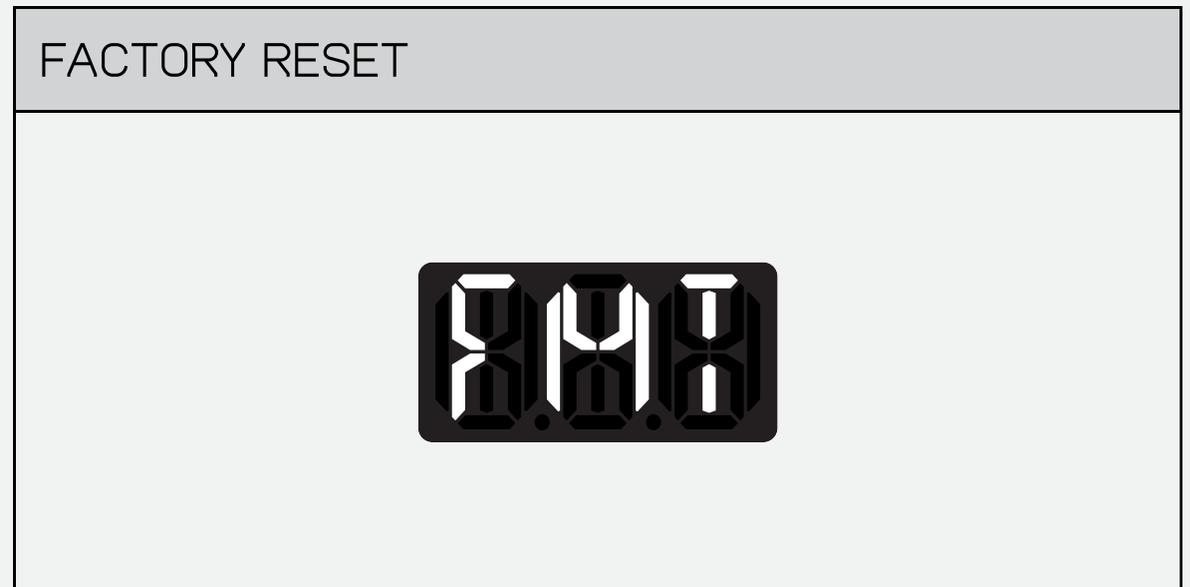


WARNING! THIS WILL REMOVE ALL YOUR WORK INCLUDING ALL FACTORY SOUNDS. THESE CAN NOT BE RECOVERED!



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)

# K.O. II

サンプラー

64 MB SAMPLER  
COMPOSER

## BETA TESTERS

ALVARO VILLA LOBOS  
CUCKOO  
DIMI3  
DEFENSE MECHANISM  
EMERGING PATTERNS  
MATT DONALD  
MATTHEW WILLIAMS  
MICHAEL HELLQVIST  
NICK HOOK  
SEAN HELLFRITSCH

## 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