

EP-I33 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

I. INSTALL ONLY NEW BATTERIES OF THE SAME TYPE.
2. FAILURE TO INSERT BATTERIES IN THE CORRECT POLARITY, AS SHOWN ON THE BATTERIES' 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), AND NICKEL-CADMIUM (NICKEL METAL HYBRID) BATTERIES.
5. DO NOT DISPOSE OF BATTERIES IN FIRE.
6. BATTERIES SHOULD BE RECYCLED OR DISPOSED OF AS PER STATE AND LOCAL GUIDELINES.

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.

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 PURCHASE.

IF THE CUSTOMER IN THIS EVENT OF A DEFECT COVERS THE 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 AND FITNESS FOR A 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.
- IF TACTILE FEEDBACK MAY VARY BETWEEN TEENAGE AND IS NOT CONSIDERED A DEFECT OF THE UNIT.
- IF CUSTOMER HAS FAILED TO FOLLOW ANY INSTRUCTIONS PROVIDED 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 2 MONTHS OF THE DATE OF PURCHASE OF THE DEFECTIVE 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 RETURNING THE REpaired OR REPLACEMENT PRODUCT TO YOU. HOW DO CUSTOMERS RECEIVE WARRANTY SERVICE? PLEASE CONTACT TEENAGE ENGINEERING LOCAL SALES 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

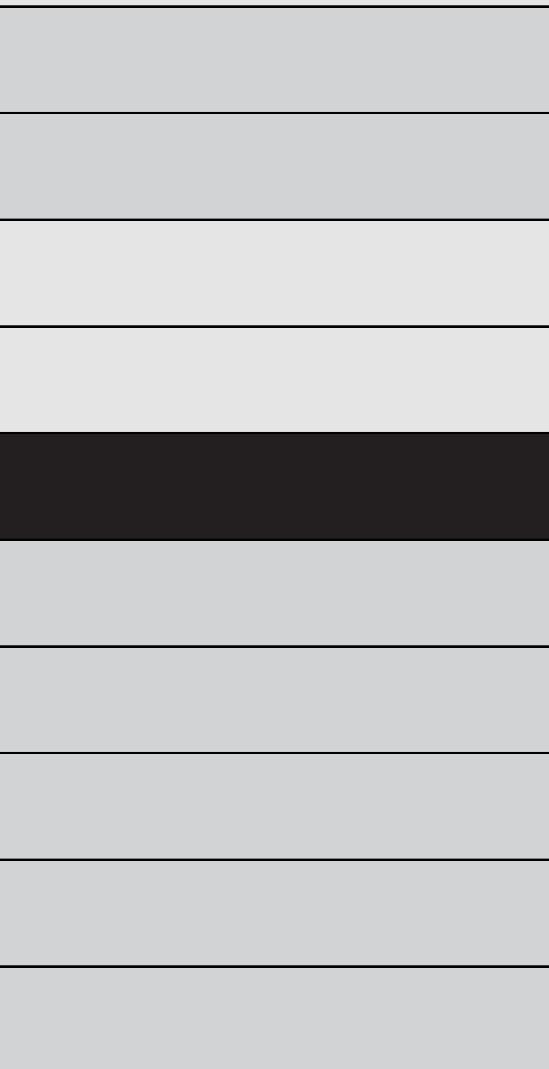
CHECK THAT THE FOLLOWING ITEMS ARE INCLUDED WHEN YOU OPEN THE BOX



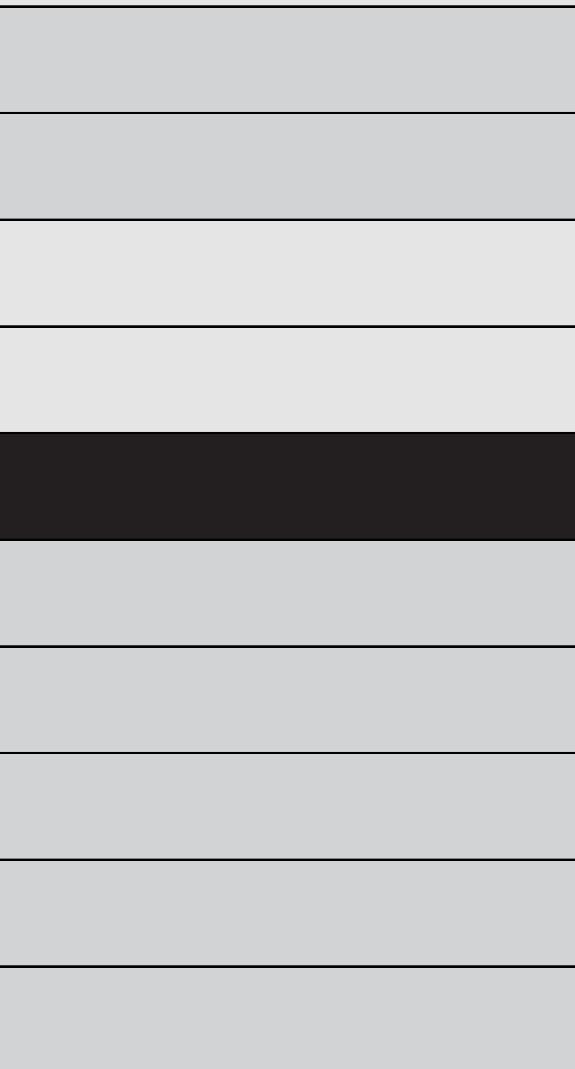
K.O. II EP-I33 UNIT



KNOBS X4



QUICK START GUIDE



IO SLEEVE AND PAPER FOAM TRAY

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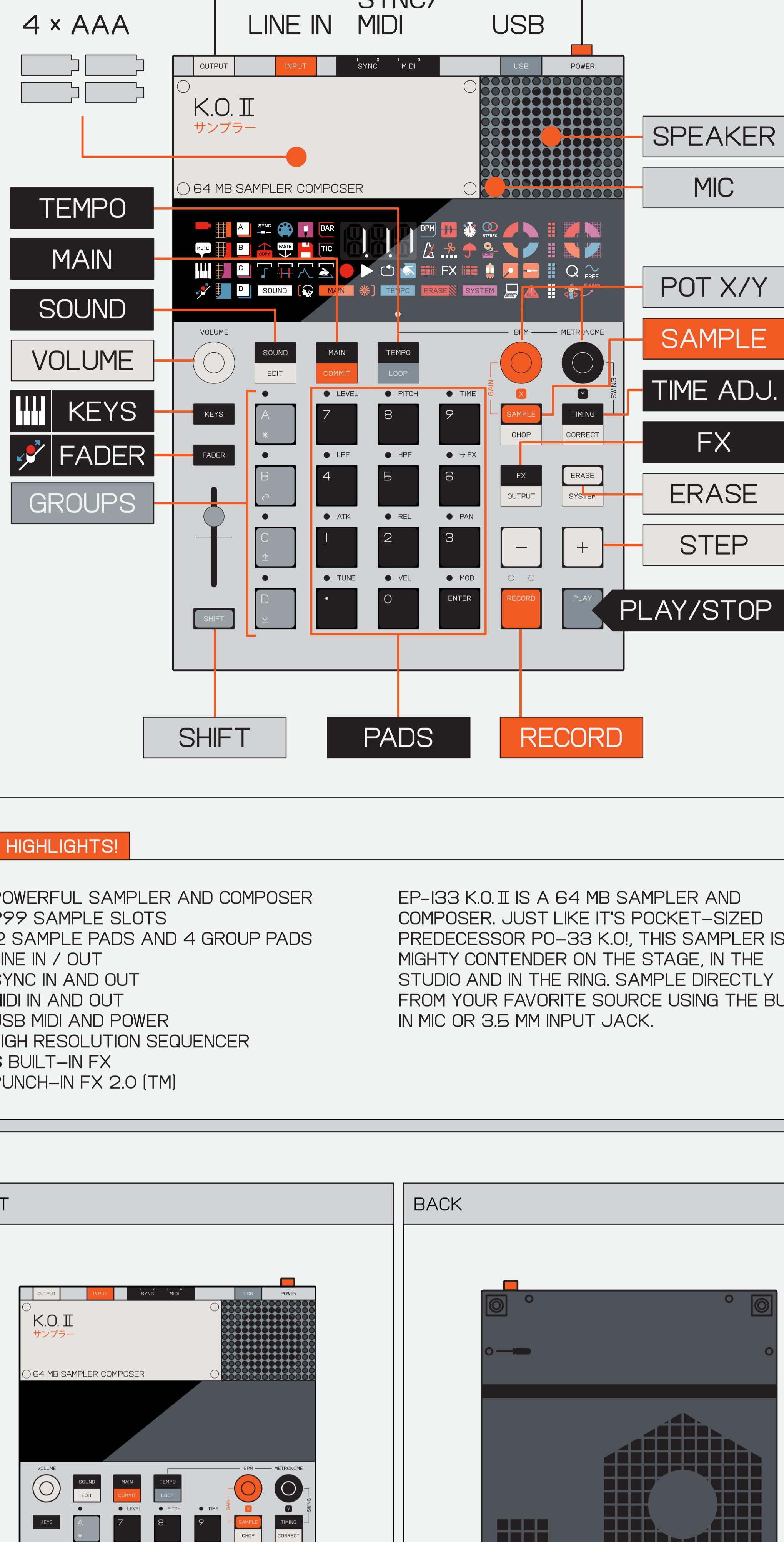
⑯ CREDITS

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I HARDWARE OVERVIEW

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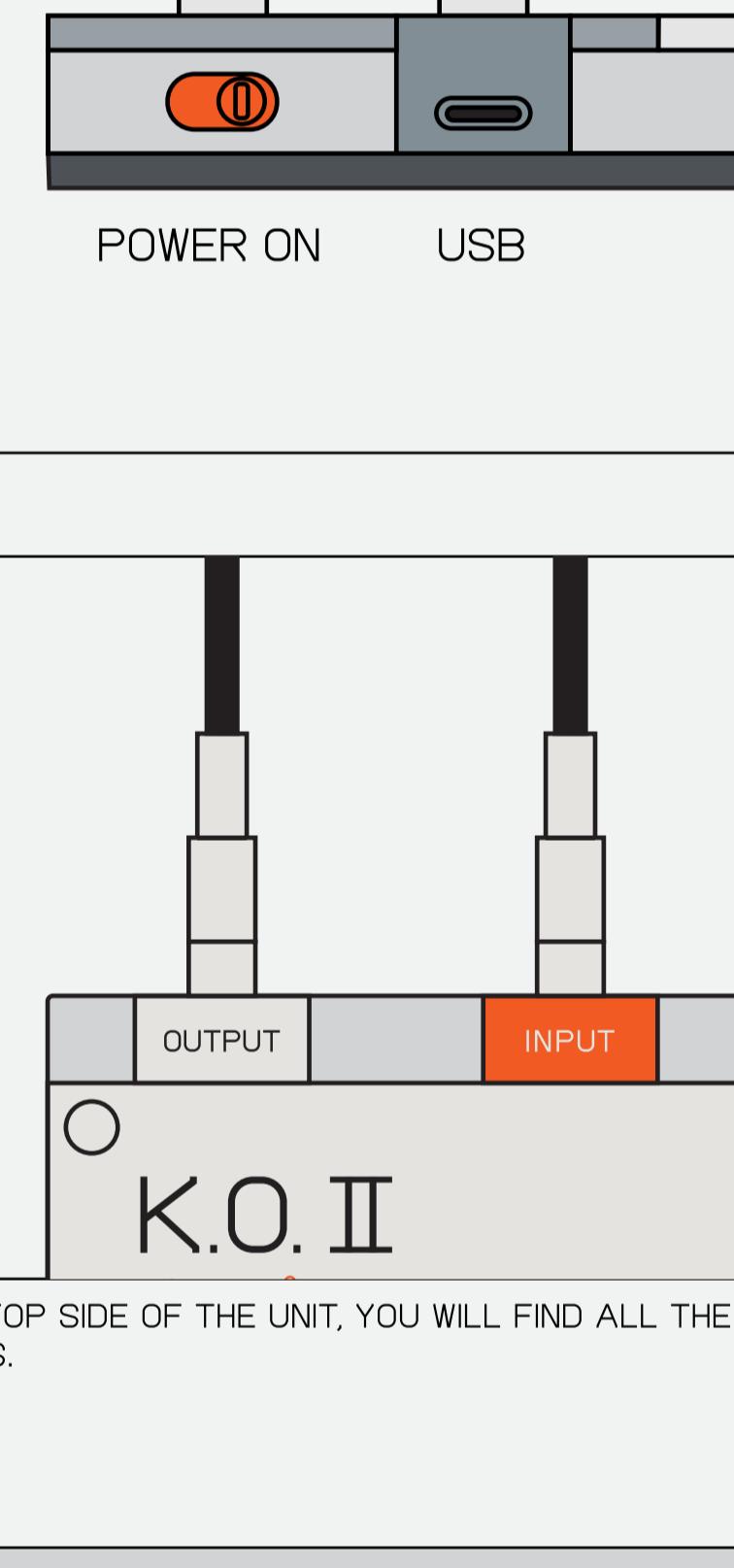


K.O. II HIGHLIGHTS!

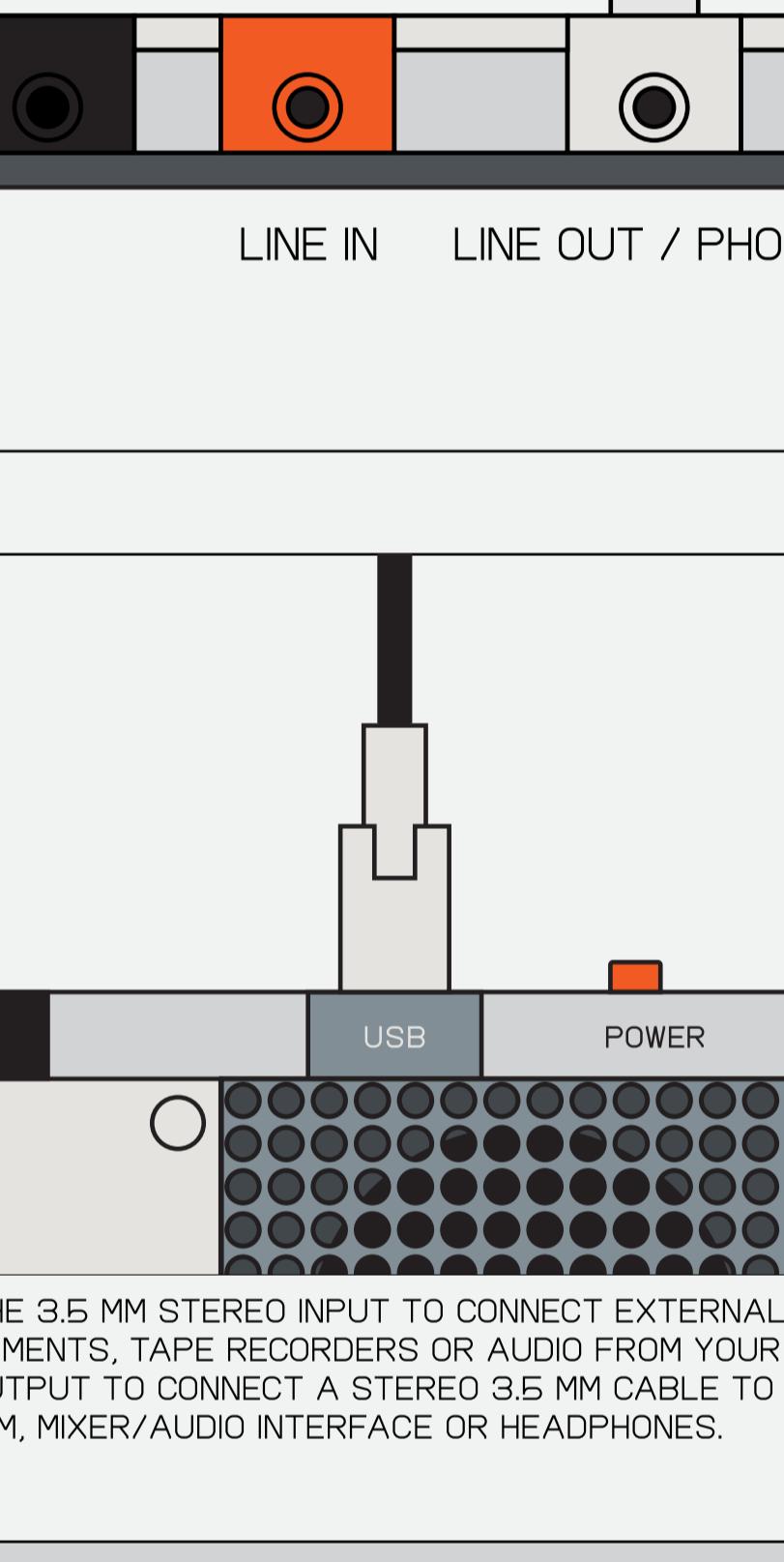
- POWERFUL SAMPLER AND COMPOSER
- 999 SAMPLE SLOTS
- 12 SAMPLE PADS AND 4 GROUP PADS
- LINE IN / OUT
- SYNC IN AND OUT
- MIDI IN AND OUT
- USB MIDI AND POWER
- HIGH RESOLUTION SEQUENCER
- 6 BUILT-IN FX
- PUNCH-IN FX 2.0 (TM)

EP-I33 K.O. II IS A 64 MB SAMPLER AND COMPOSER. JUST LIKE IT'S 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.

FRONT



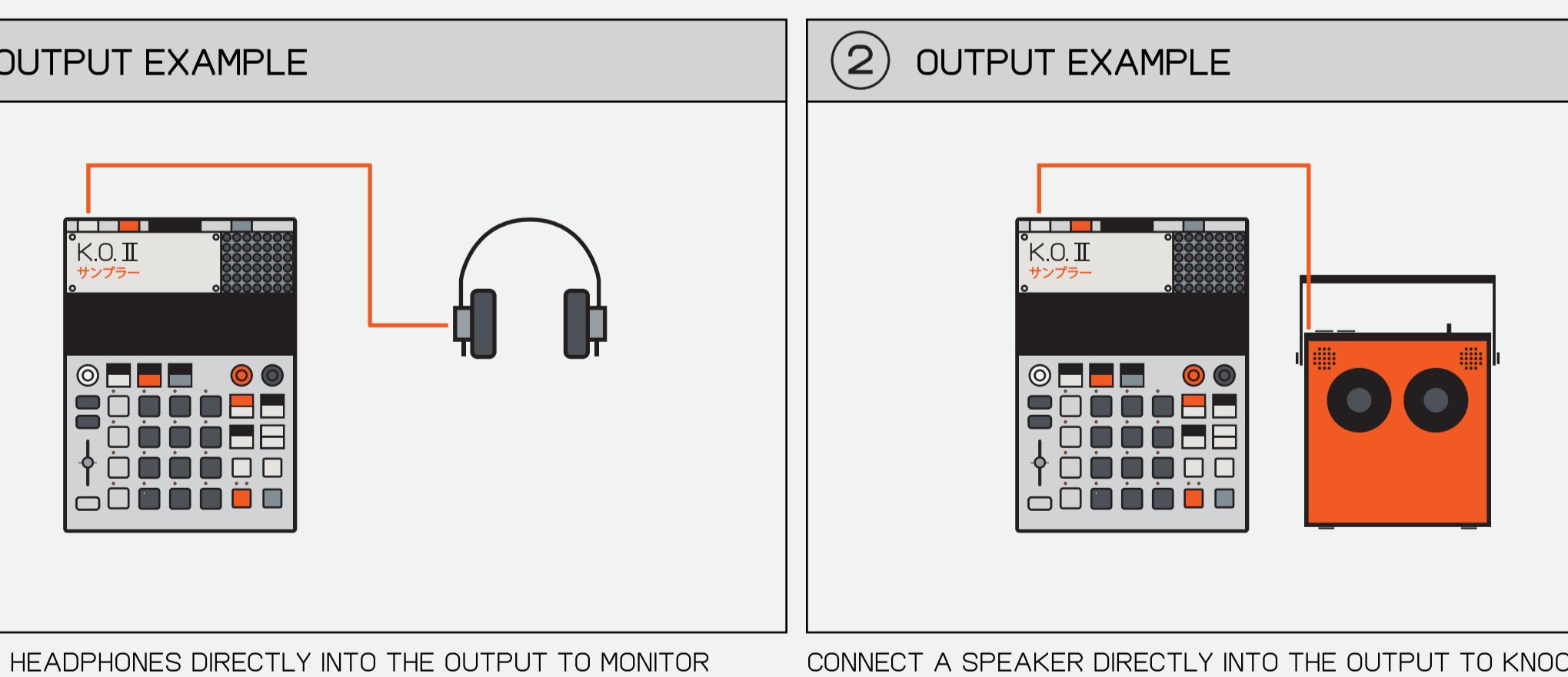
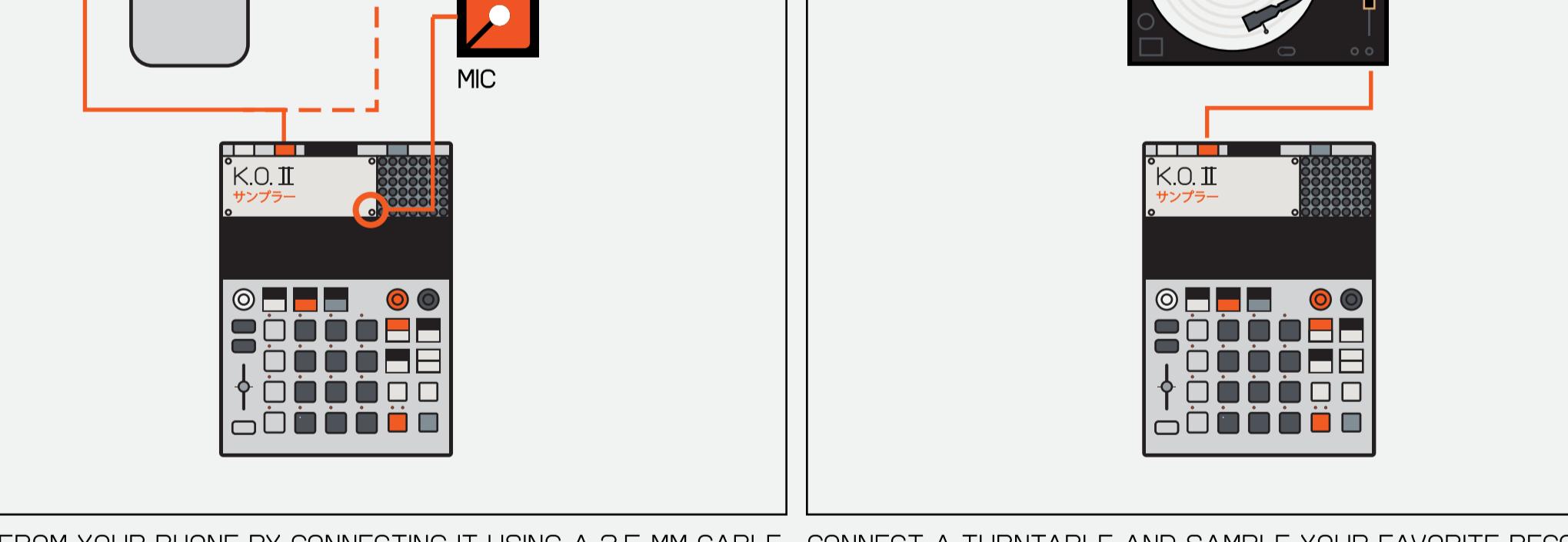
BACK



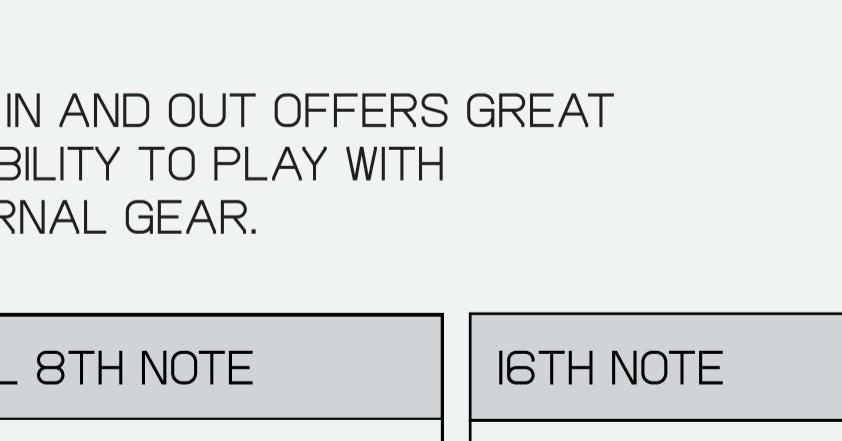
I.I INPUTS AND OUTPUTS

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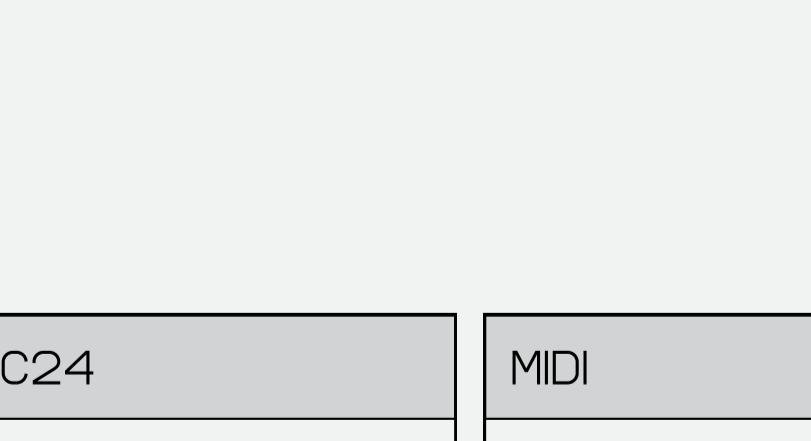
TOP SIDE



INPUT



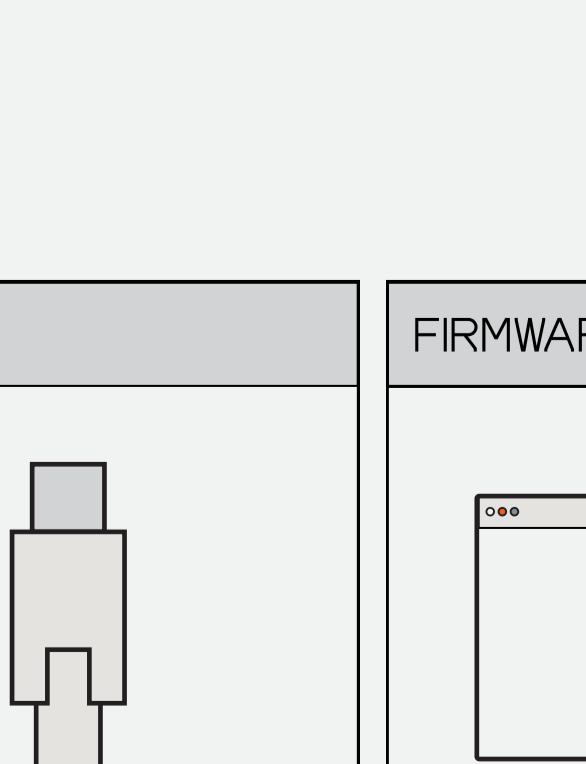
OUTPUT



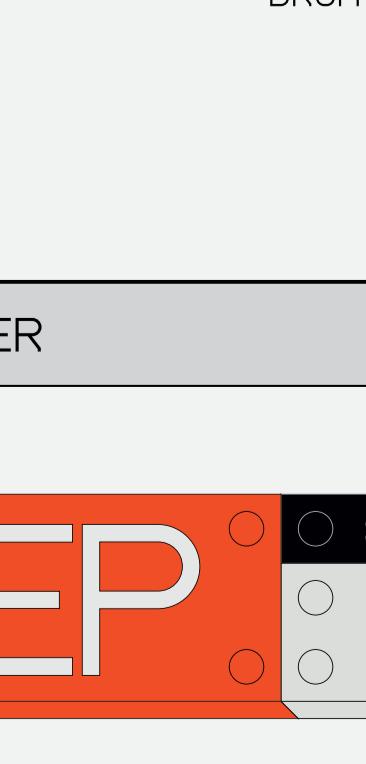
USE THE 3.5 MM STEREO INPUT TO CONNECT EXTERNAL INSTRUMENTS, VINYL PLAYERS, TAPE RECORDERS OR AUDIO FROM YOUR PHONE.

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

① INPUT EXAMPLE



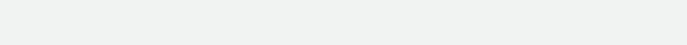
② INPUT EXAMPLE



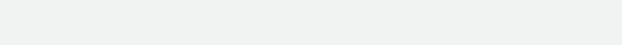
SAMPLE FROM YOUR PHONE BY CONNECTING IT USING A 3.5 MM CABLE INTO THE 3.5 MM INPUT.

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

① OUTPUT EXAMPLE



② OUTPUT EXAMPLE



CONNECT HEADPHONES DIRECTLY INTO THE OUTPUT TO MONITOR YOUR BEATS.

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

I.2 SYNC CONNECTIONS

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

DUAL 8TH NOTE

16TH NOTE

SYNC24

MIDI

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).

USE 16TH NOTE 'EURO RACK' STYLE SYNC WITH START/RESET ON THE RING (RIGHT CHANNEL).

USE SYNC24 TO LINK UP YOUR VINTAGE DRUM MACHINES.

USE MIDI-IN AND OUT TO CONNECT K.O. II TO ANY MIDI CONTROLLABLE DEVICES, AS WELL AS RECEIVE MIDI FROM ANY MIDI CONTROLLER, LIKE A PIANO OR DRUM PAD.

USB-C

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

FIRMWARE

USB IS ALSO USED TO UPDATE FIRMWARE.

FILE TRANSFER

USE THE EP SAMPLE TOOL TO DOWNLOAD SAMPLES STRAIGHT ONTO THE DEVICE.

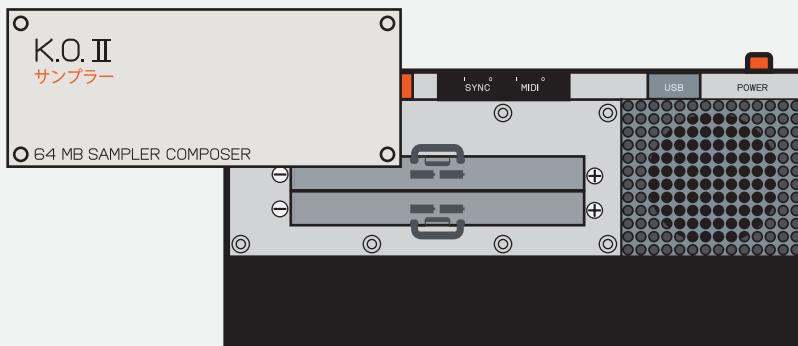
TEENAGEENGINEERING/APPS/EP-SAMPLE-TOOL

② POWER ON

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① INSERT BATTERIES

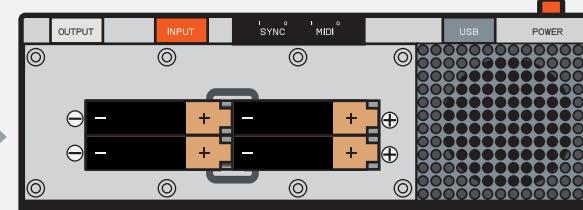
LIFT



LIFT OFF THE TOP LID TO REVEAL THE BATTERY COMPARTMENT.

② INSERT BATTERIES

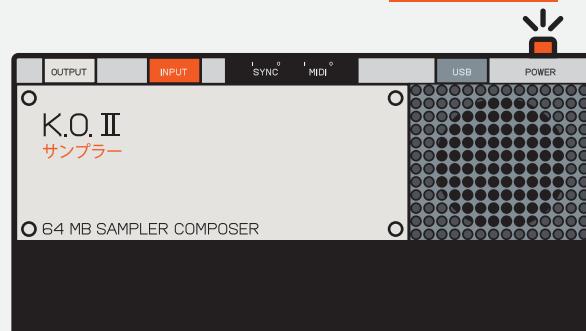
4 x AAA



INSERT 4X FRESH AAA BATTERIES.

③ SWITCH ON

SLIDE



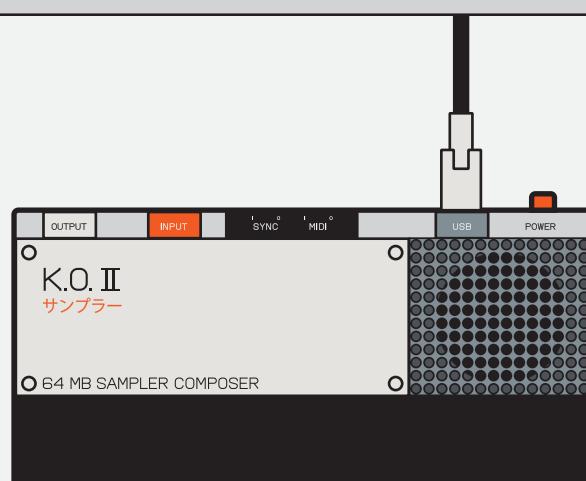
SLIDE THE ORANGE POWER-SWITCH ON THE TOP RIGHT TO POWER ON THE UNIT.

④ ON



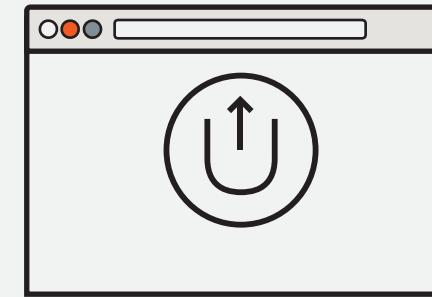
WHEN SWITCHED ON, THE LED SCREEN WILL LIGHT UP IMMEDIATELY.

USB



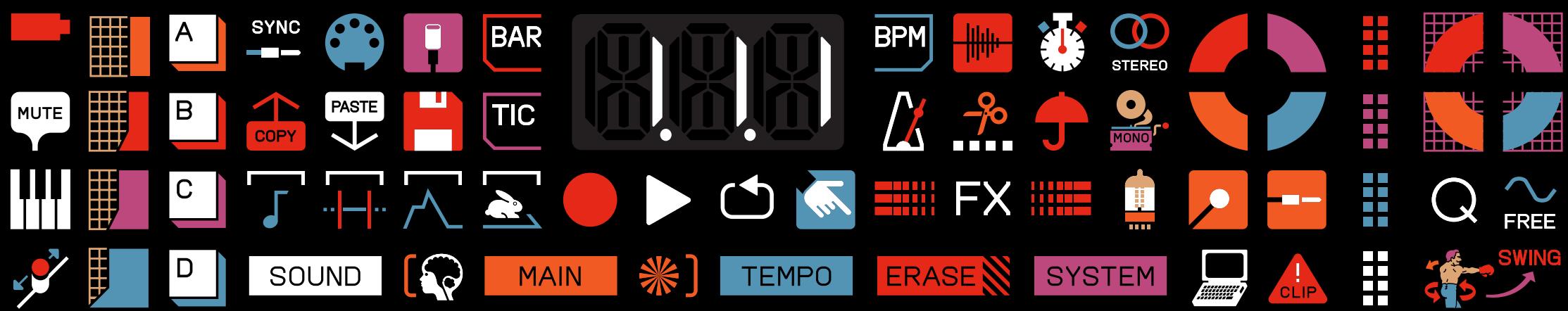
YOU CAN ALSO POWER THE UNIT WITH A STANDARD USB-C CABLE (5V / MIN 1A). WE RECOMMEND USING A QUALITY 'USB-IF' COMPLIANT CABLE.

UPDATE DEVICE



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

TEENAGEENGINEERING/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	HIGH MID 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	FX SHOWS FX IS ACTIVE	FX SHOWS FX IS ACTIVE	FX SHOWS FX IS ACTIVE	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	FREE LIT WHEN IN FREE TIME MODE						
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 BUTTONS AND COMBOS

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4.1 GROUPS



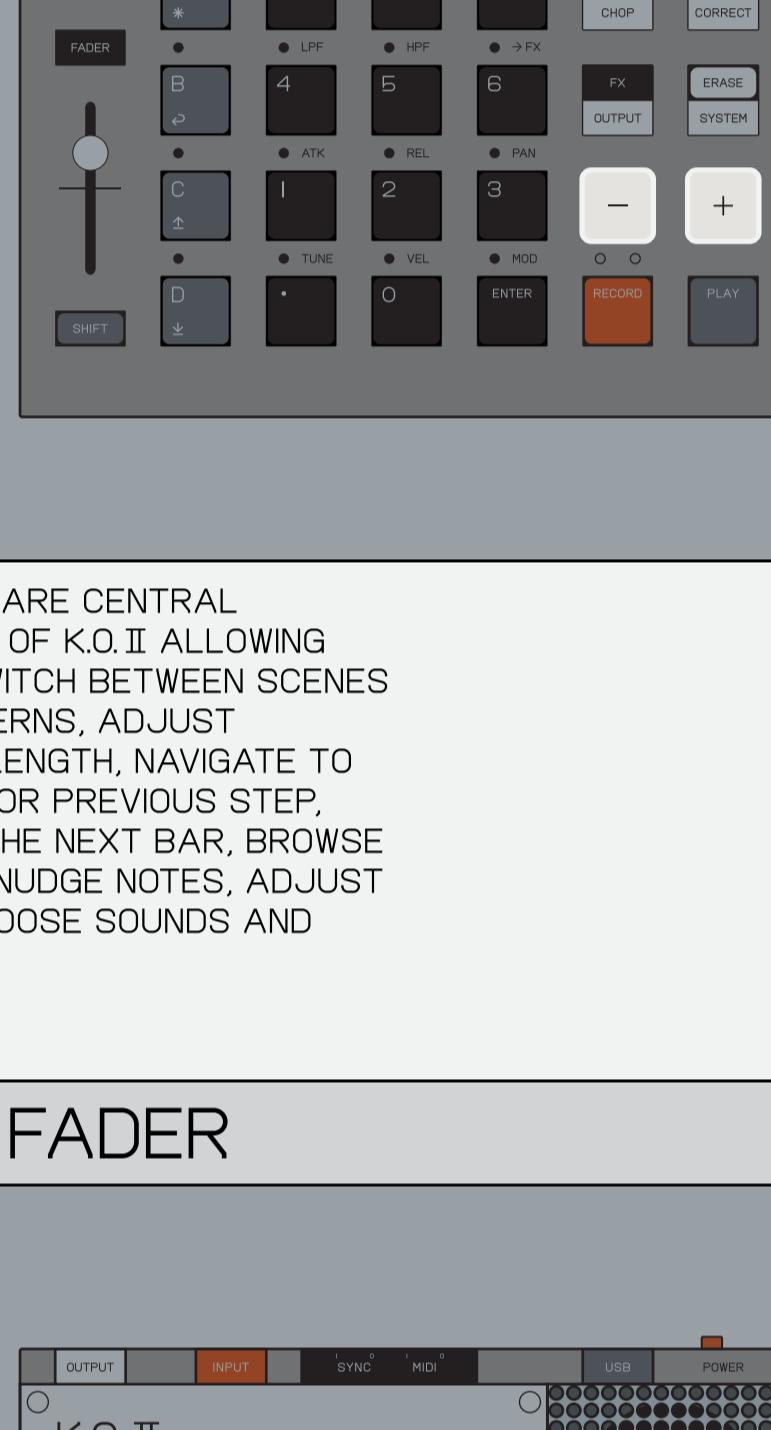
BUTTONS **A** – **D** SELECT BETWEEN 4 GROUPS EACH CONTAINING 99 PATTERNS AND I2 SOUNDS.

4.2 PADS



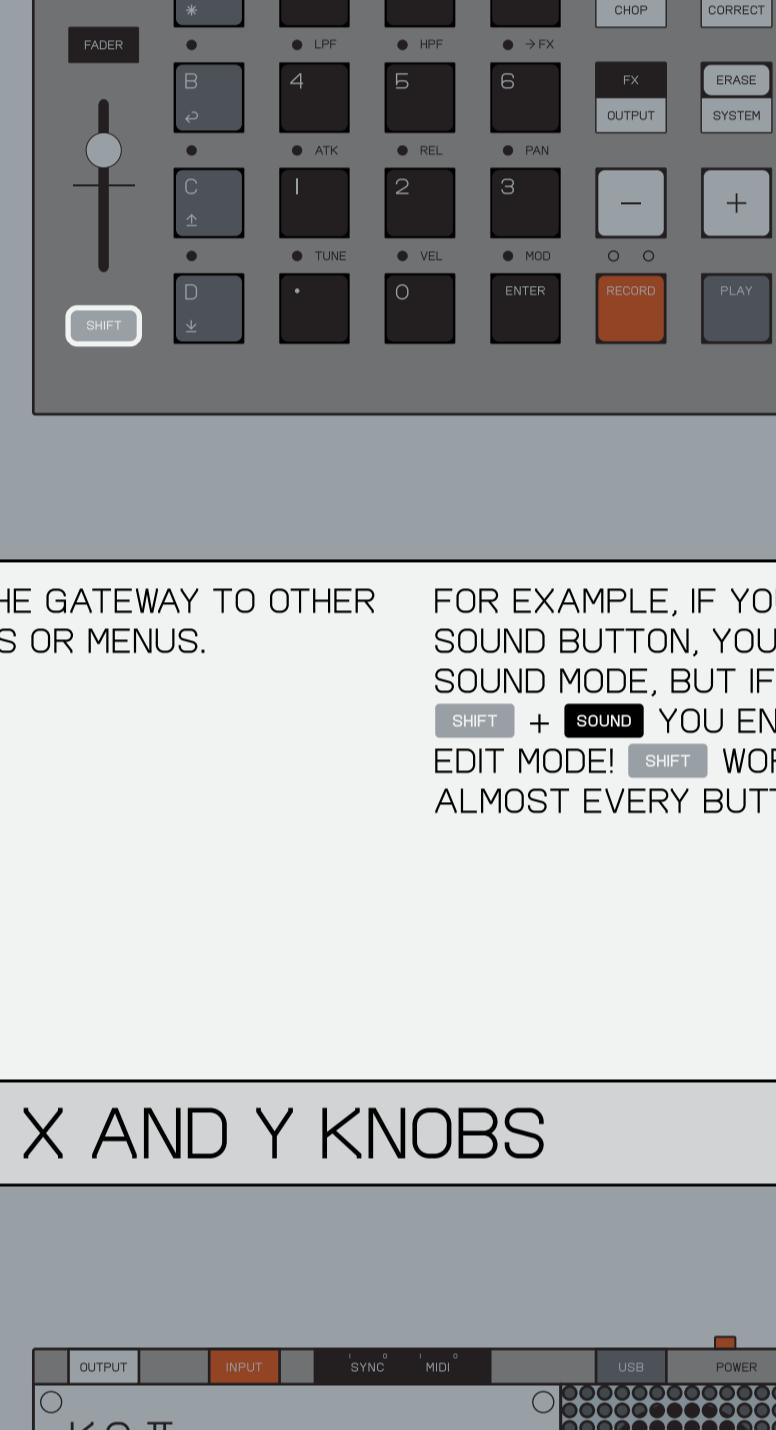
THE I2 PADS CAN BE POPULATED WITH SOUNDS, AND ALSO FUNCTIONS AS A NUMBER PAD.

4.3 - AND +



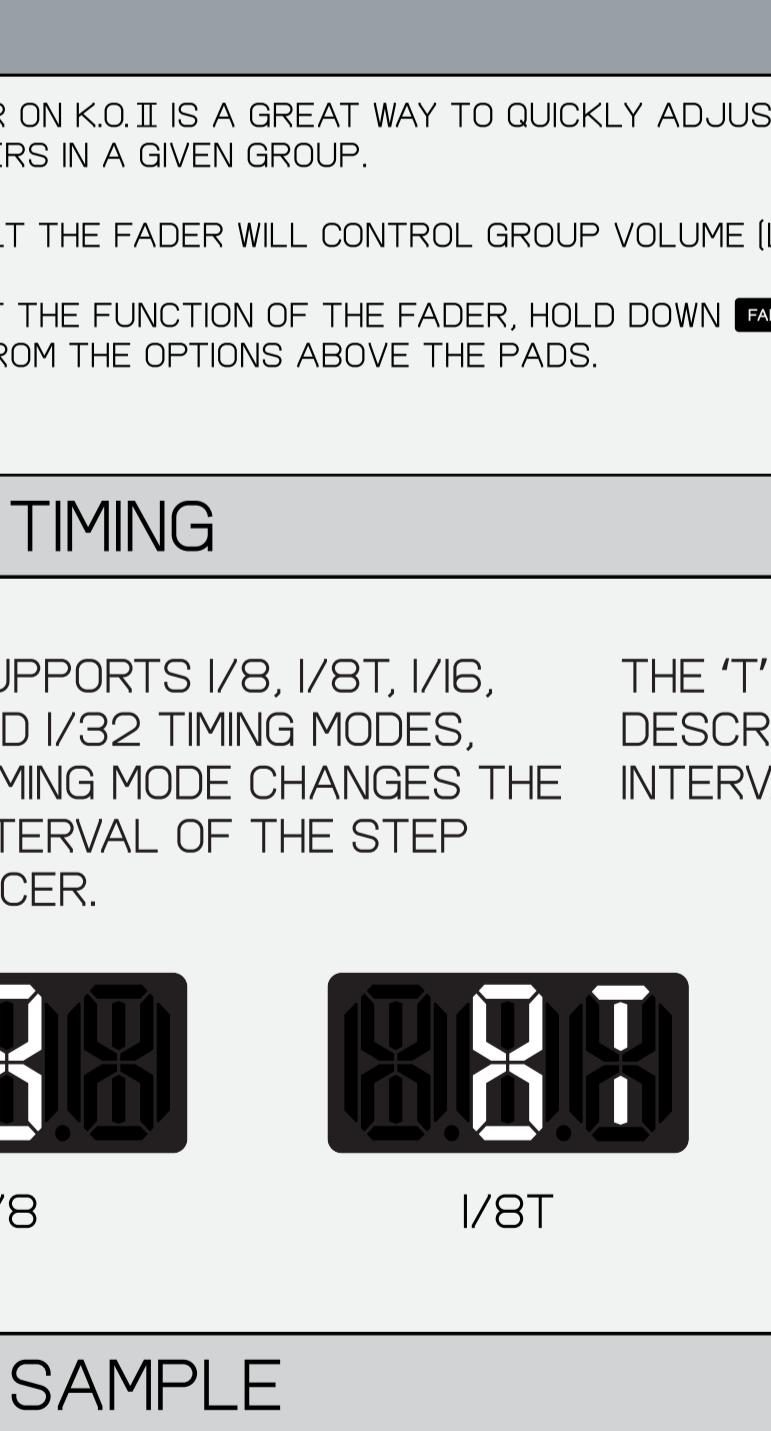
- AND **+** ARE CENTRAL CONTROLS OF K.O.II ALLOWING YOU TO SWITCH BETWEEN SCENES AND PATTERNS, ADJUST PATTERN LENGTH, NAVIGATE TO THE NEXT OR PREVIOUS STEP, MOVE TO THE NEXT BAR, BROWSE EFFECTS, NUDGE NOTES, ADJUST TEMPO, CHOOSE SOUNDS AND MORE.

4.4 SHIFT



SHIFT IS THE GATEWAY TO OTHER FUNCTIONS OR MENUS. FOR EXAMPLE, IF YOU PRESS THE SOUND 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.

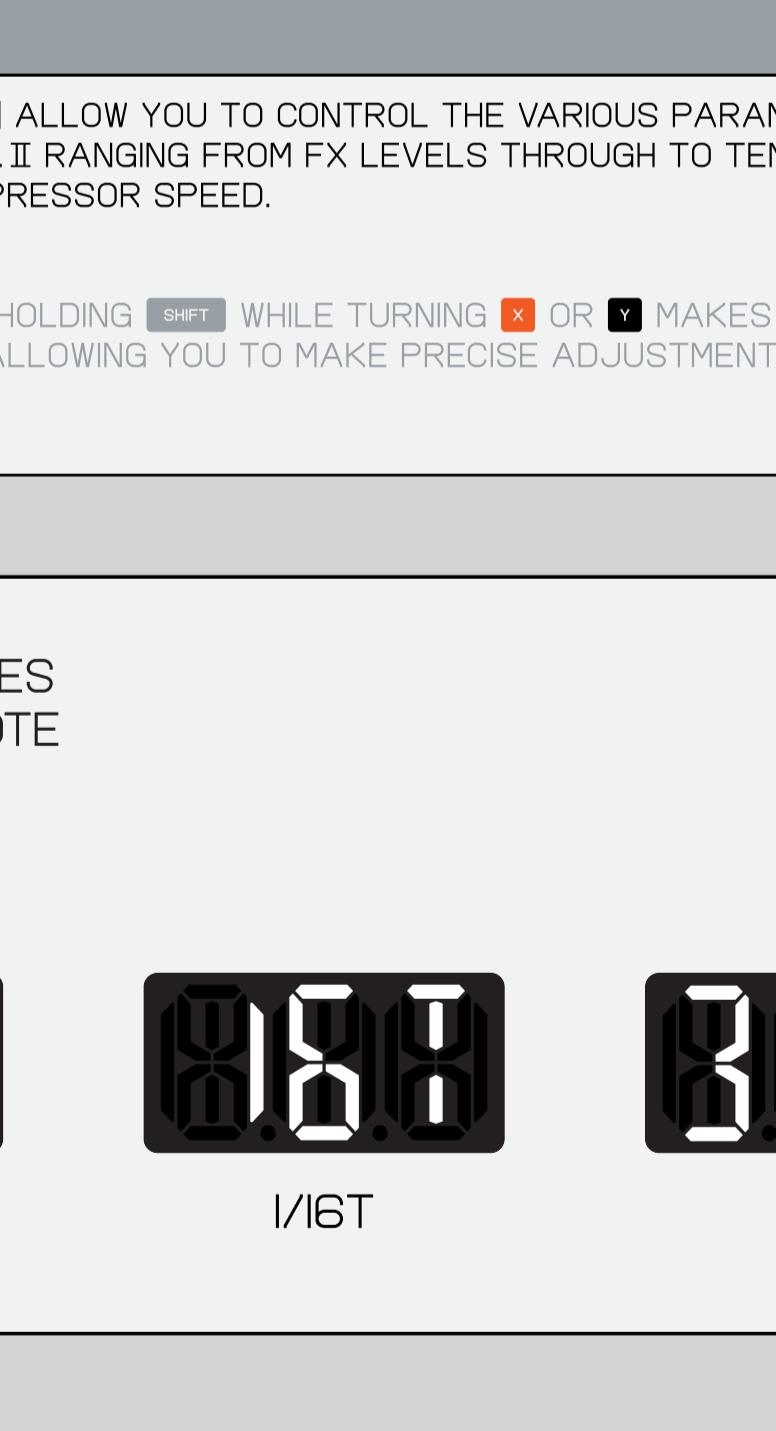
4.5 FADER



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



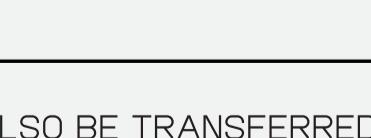
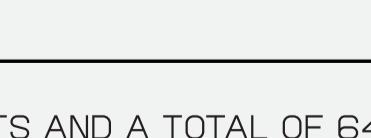
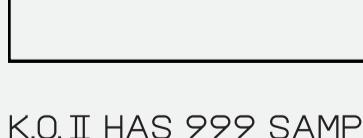
X AND **Y** ALLOW YOU TO CONTROL THE VARIOUS PARAMETERS WITHIN K.O.II RANGING FROM FX LEVELS THROUGH TO TEMPO, SWING AND COMPRESSOR SPEED. PRO-TIP! HOLDING **SHIFT** WHILE TURNING **X** OR **Y** MAKES THEM REACT SLOWER ALLOWING YOU TO MAKE PRECISE ADJUSTMENTS!

4.7 TIMING

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K.O.II SUPPORTS I/8, I/8T, I/16, I/16T AND I/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.



I/8

I/8T

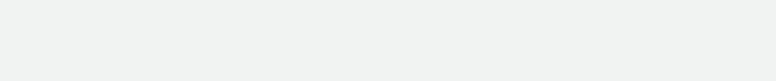
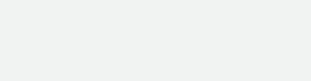
I/16

I/16T

I/32

4.8 SAMPLE

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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 WEB FILE TRANSFER TOOL:

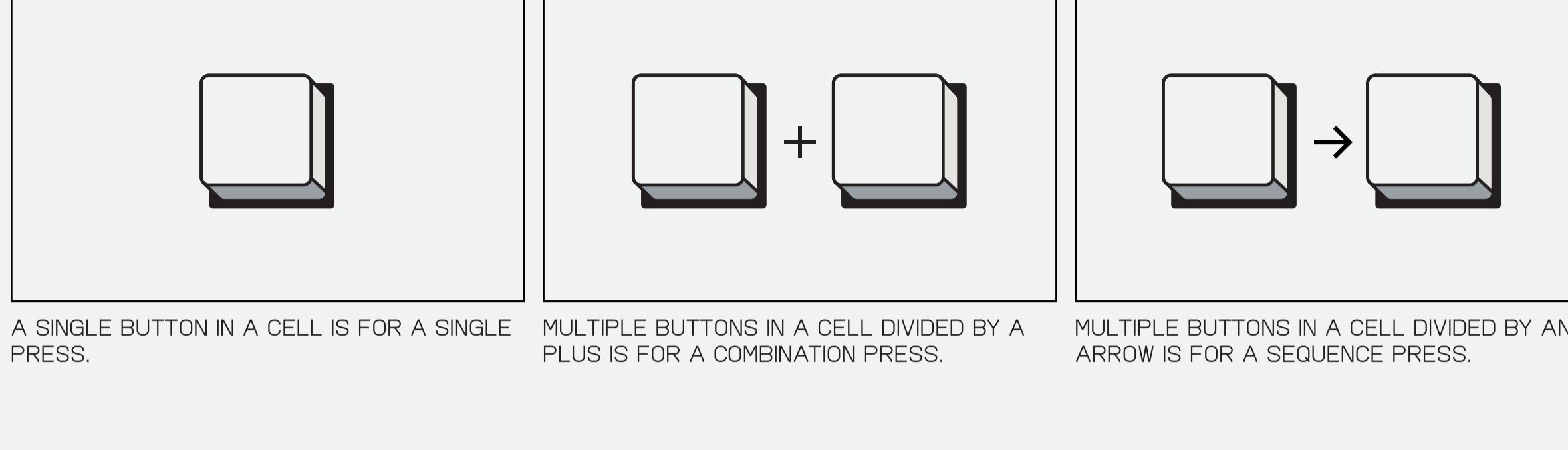
TEENAGE.ENGINEERING/APPS/EP-SAMPLE-TOOL

⑤ GUIDE CONVENTIONS

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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.

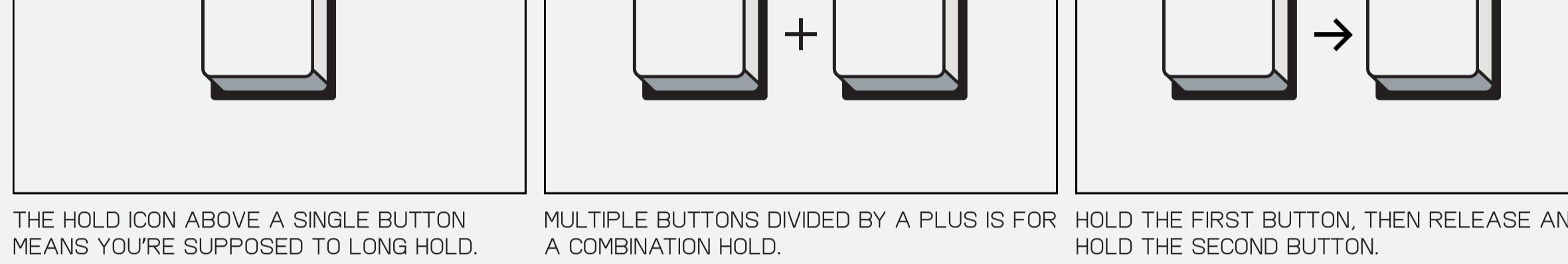
TO PRESS A BUTTON, TAP IT AND THEN RELEASE. TO HOLD A BUTTON, PRESS IT AND KEEP IT PRESSED DOWN. MANY OF THE KNOBS AND BUTTONS HAVE DIFFERENT FUNCTIONALITY DEPENDING ON THE CONTEXT.



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

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

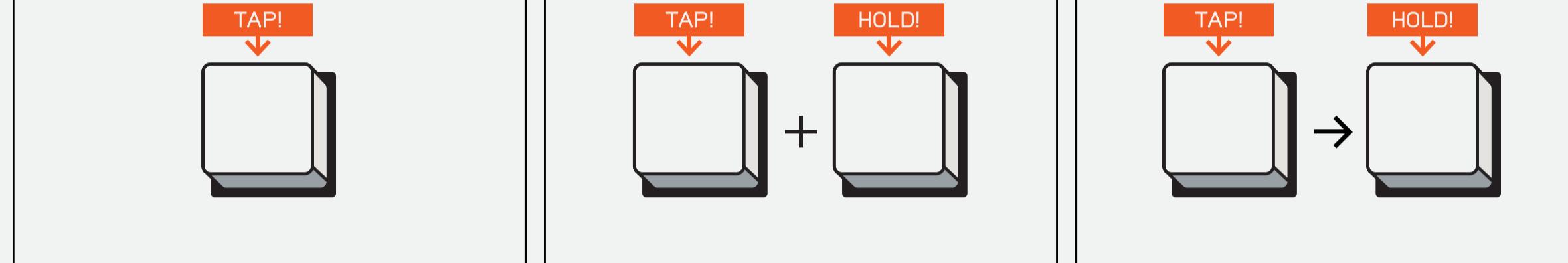
MULTIPLE BUTTONS IN A CELL DIVIDED BY AN ARROW IS FOR A SEQUENCE PRESS.



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

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

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



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

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

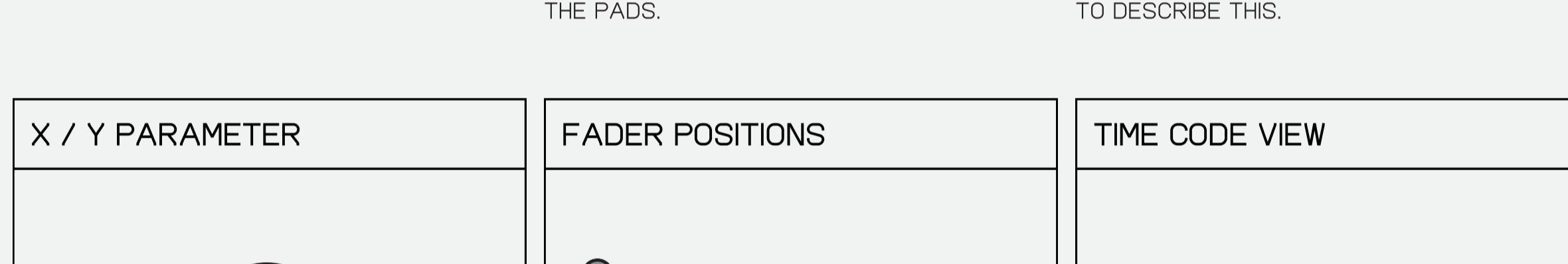
MULTIPLE BUTTONS IN A CELL DIVIDED BY AN ARROW IS FOR A SEQUENCE HOLD.



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.

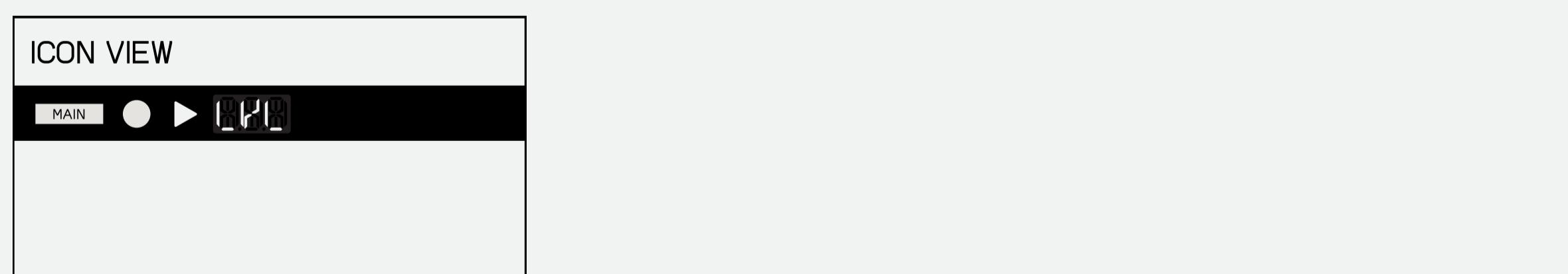
WHEN PADS SHOULD BE PRESSED TO START AN ACTION ON THE DEVICE A HAND WILL SHOW TO DESCRIBE THIS.



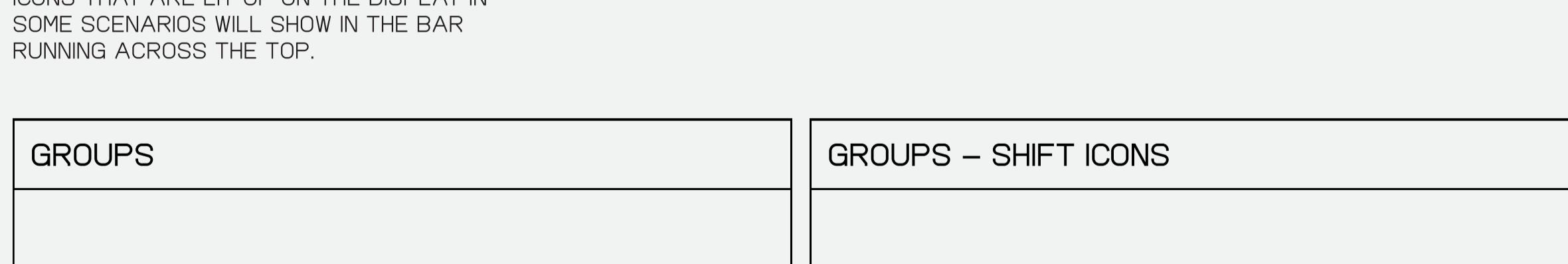
WHEN A KNOB IS SHOWN IN A CELL THIS DESCRIBES TURNING THE KNOB.

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.



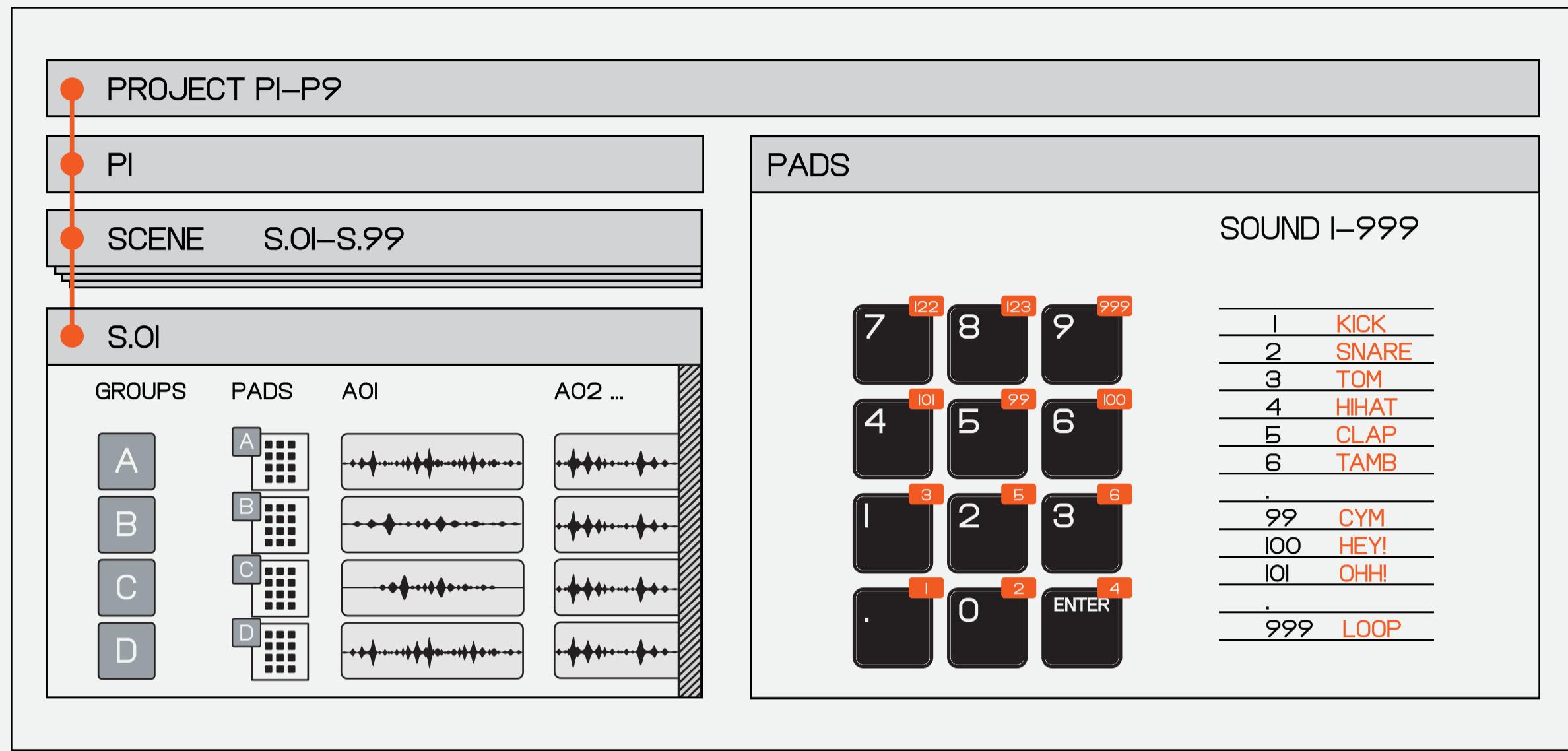
THE GROUP KEYS SHOW WITHOUT THEIR RESPECTIVE ICONS WHEN THEY ARE USED TO ACCESS GROUPS.

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

6 WORKFLOW

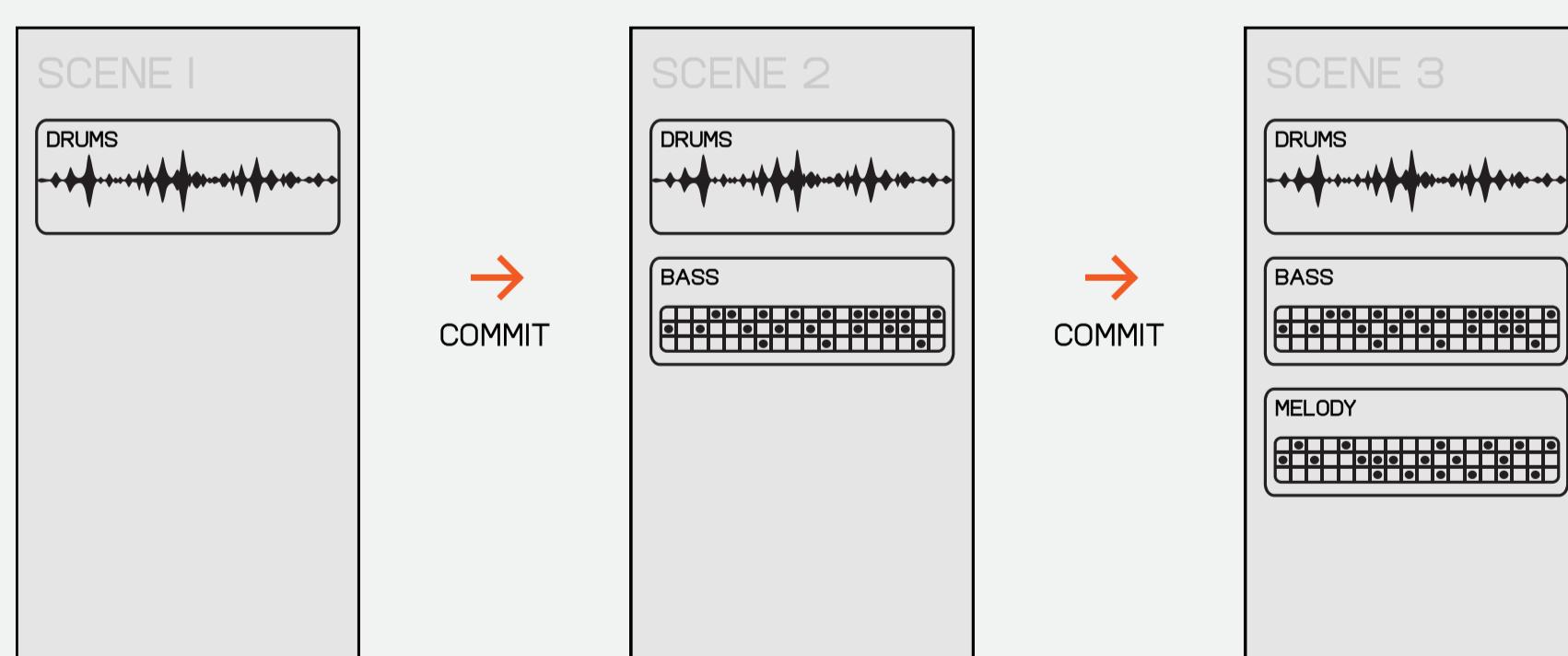
[RETURN TO INDEX](#)

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
A PROJECT IS THE COMPOSITION YOU ARE WORKING ON, THINK OF IT AS A SONG. K.O. II HAS SPACE FOR 9 DIFFERENT PROJECTS.	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.	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.	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.

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!

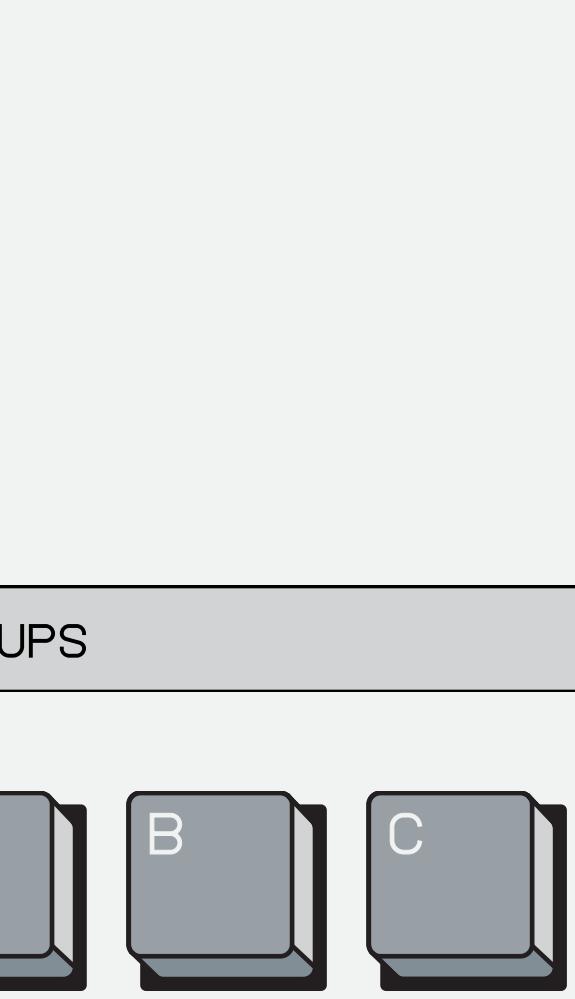
COMMIT ALLOWS YOU TO SAVE SOMETHING YOU LIKE BEFORE MOVING ON TO THE NEXT IDEA. COMMIT BEFORE PUNCHING IN NEW SOUNDS TO QUICKLY BUILD UP THE STRUCTURE OF YOUR SONG!

7. GET STARTED

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7.1 MAKE A BEAT FROM SCRATCH!

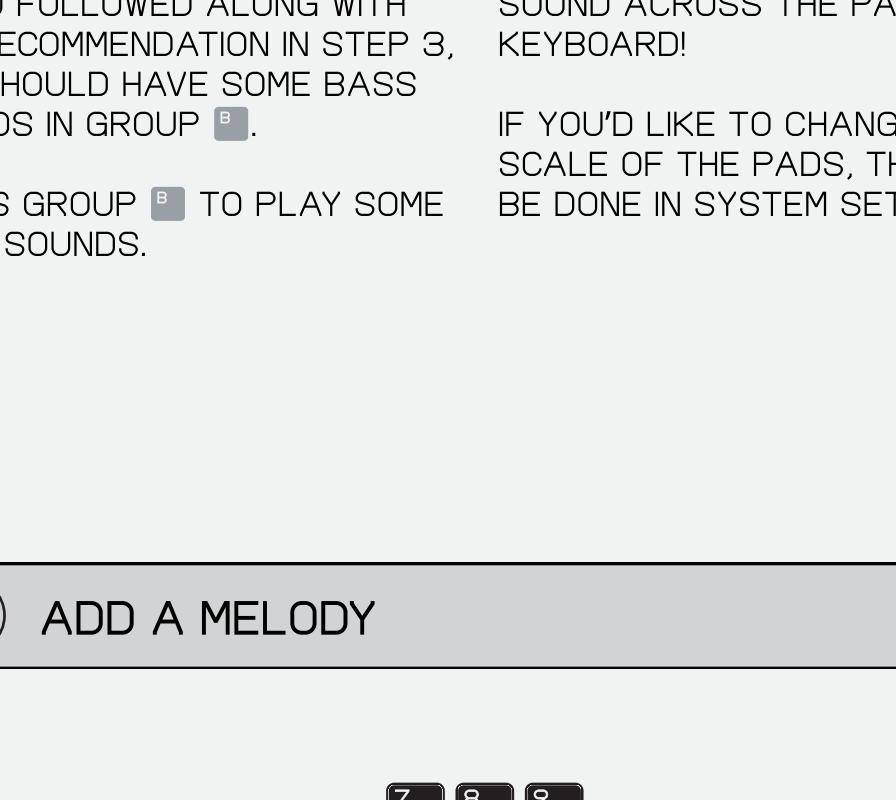
① NEW PROJECT



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.

③ GROUPS



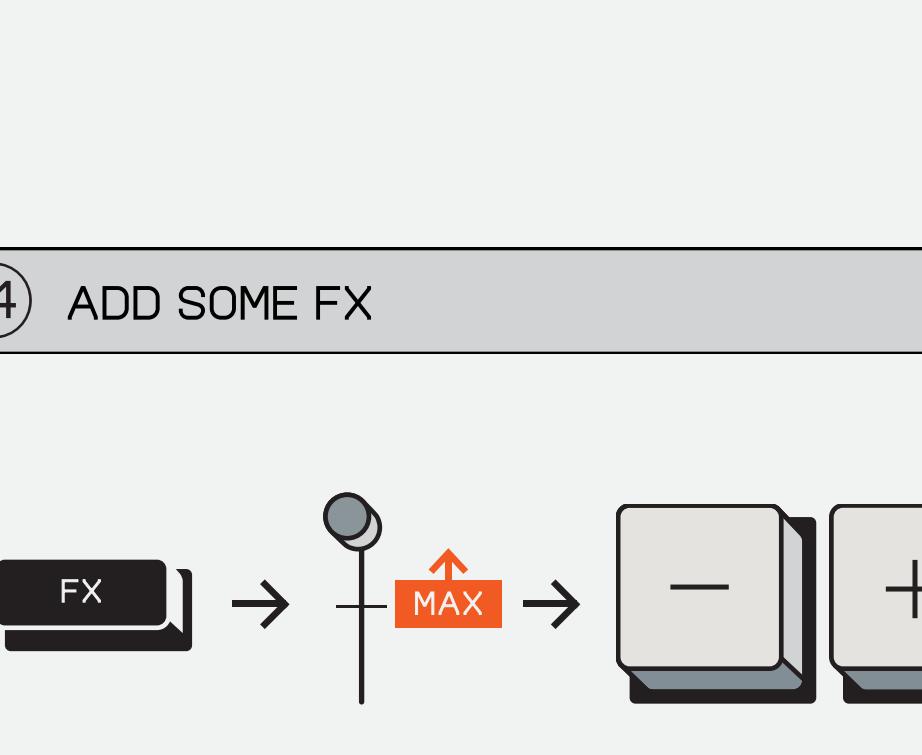
AS KO.II HAS 4 GROUPS, WE RECOMMEND KEEPING EACH GROUP AS A SELECTION OF INSTRUMENTS OR PARTS.

GROUP ■ FOR DRUMS.
GROUP ■ FOR BASS.
GROUP ■ FOR MELODIES.
GROUP ■ 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!

⑤ RECORD A BEAT



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

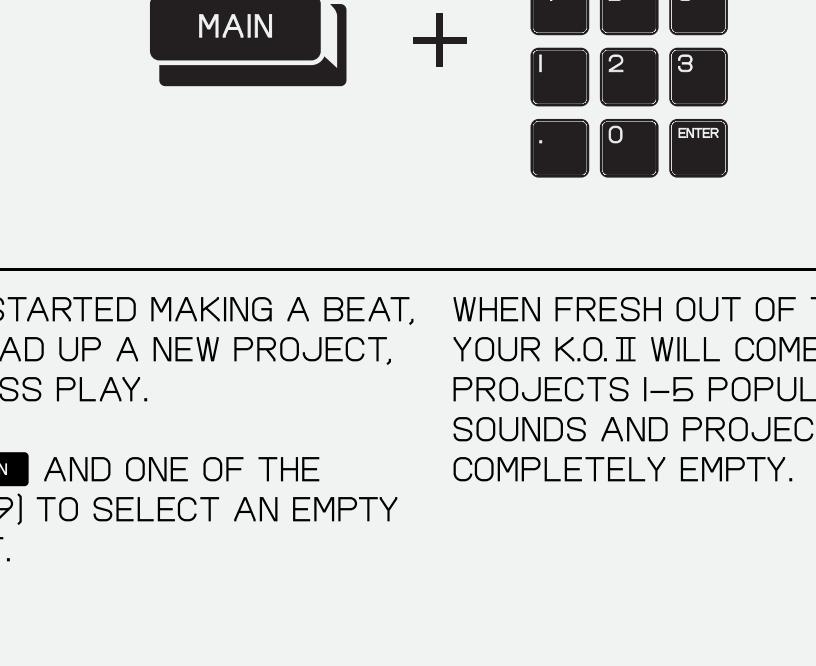
YOU WILL HEAR A FOUR BEAT COUNT-IN THEN THE KO.II WILL START RECORDING HIT THE PADS AND PUNCH OUT A BEAT!

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!

⑦ ADD A BASSLINE



NEXT, LETS ADD A BASSLINE!

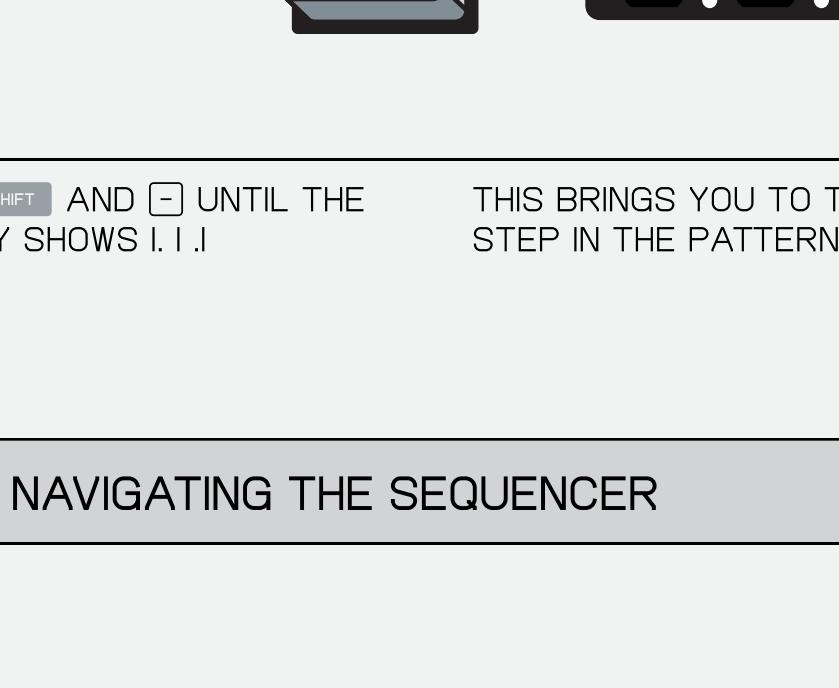
IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME BASS SOUNDS IN GROUP ■.

PRESS GROUP ■ 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.

⑨ ADD A MELODY



NEXT, LETS ADD A MELODY!

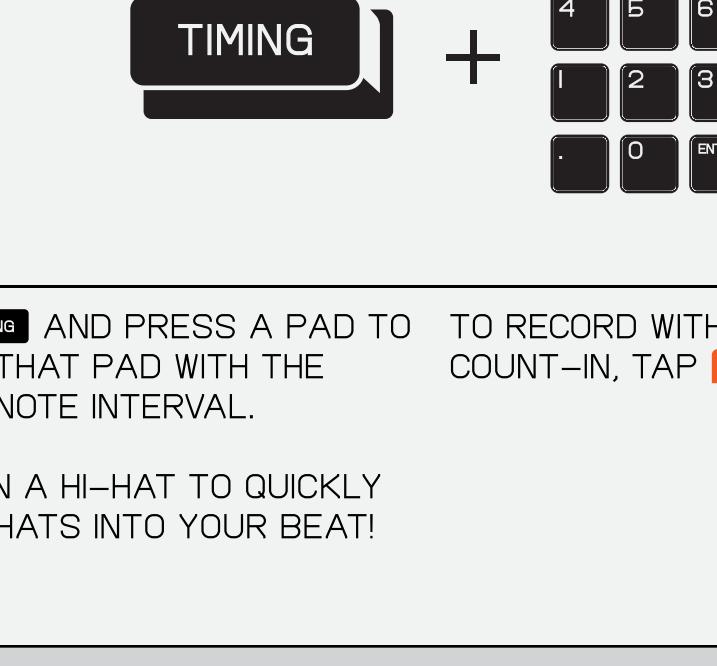
IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME MELODIC SOUNDS IN GROUP ■.

PRESS GROUP ■ 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.

⑪ LET'S SAMPLE!



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

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

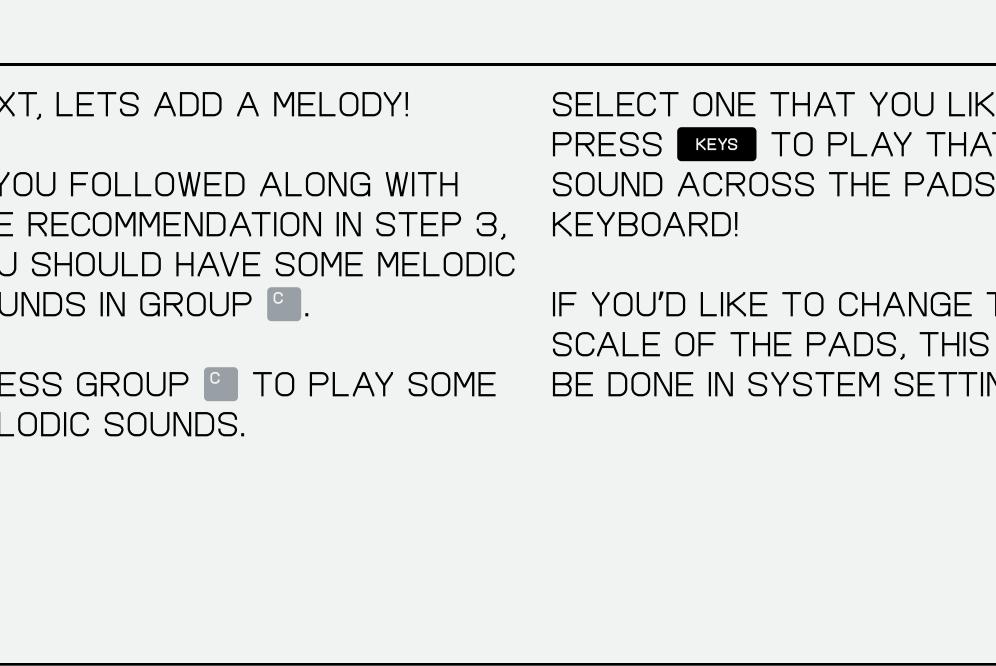
PRESS GROUP ■ THEN HIT **SAMPLE** TO ENTER SAMPLE MODE!

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.

⑭ ADD SOME FX

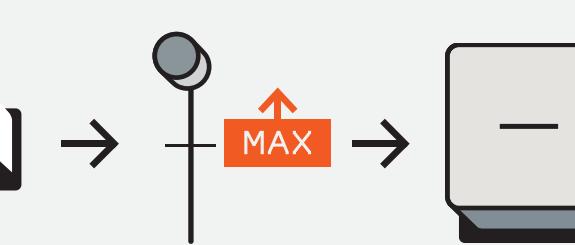


NOW THAT YOU HAVE A SICK BEAT YOU CAN ADD SOME FX TO IT!

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.

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!

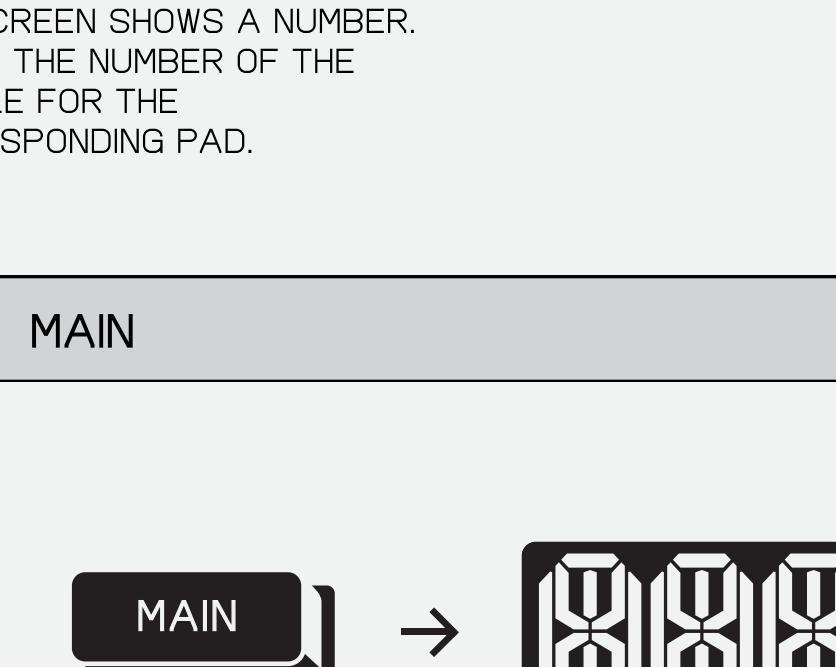
COMMITTING YOUR BEAT IS A GREAT WAY TO QUICKLY BUILD THE LAYERS IN A SONG, OR EVEN STARTING SOMETHING FRESH!

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!

⑮ RECORD SAMPLE

② LOAD SOME SOUNDS

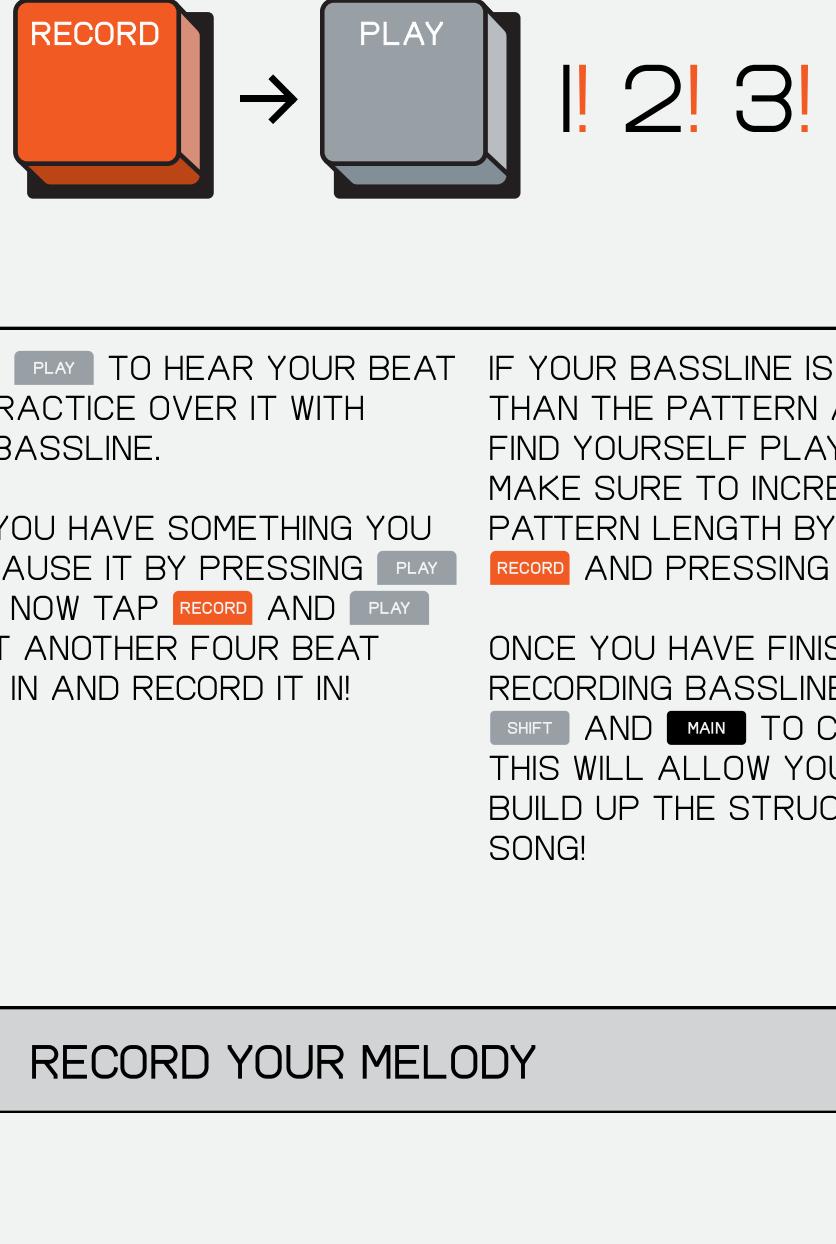


PRESS A FEW PADS IN AN EMPTY PROJECT AND YOU WILL NOTICE THAT THE PADS DO NOT HAVE ANY SOUNDS. LETS FILL THEM UP WITH SOME!

PRESS **SOUND** TO GO TO SOUND MODE, THEN SELECT GROUP ■ 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.

④ MAIN

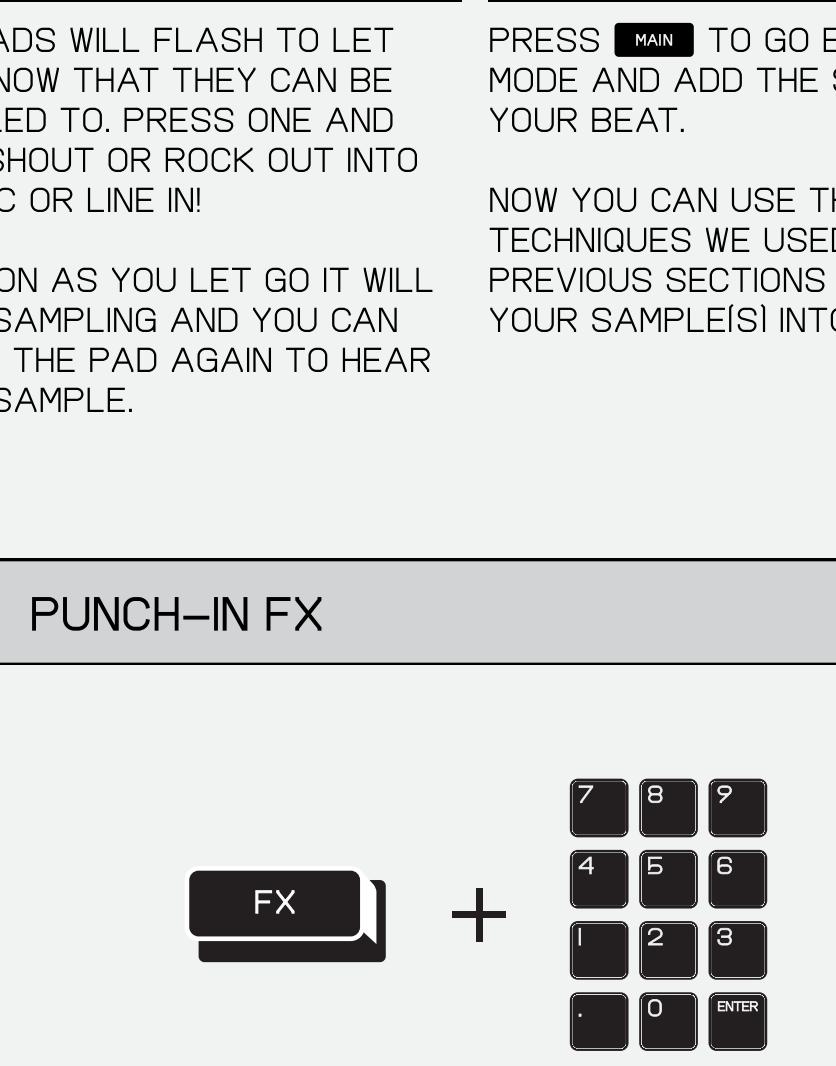


NOW THAT WE HAVE SOME SOUNDS, LETS TURN THEM INTO A BEAT!

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.

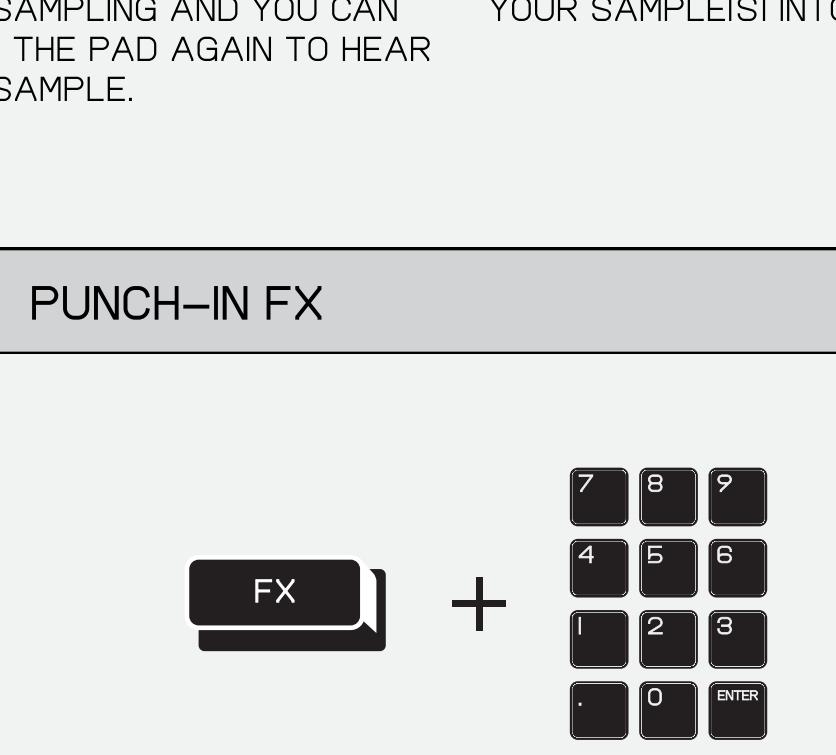
⑤ RECORD A BASSLINE



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

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

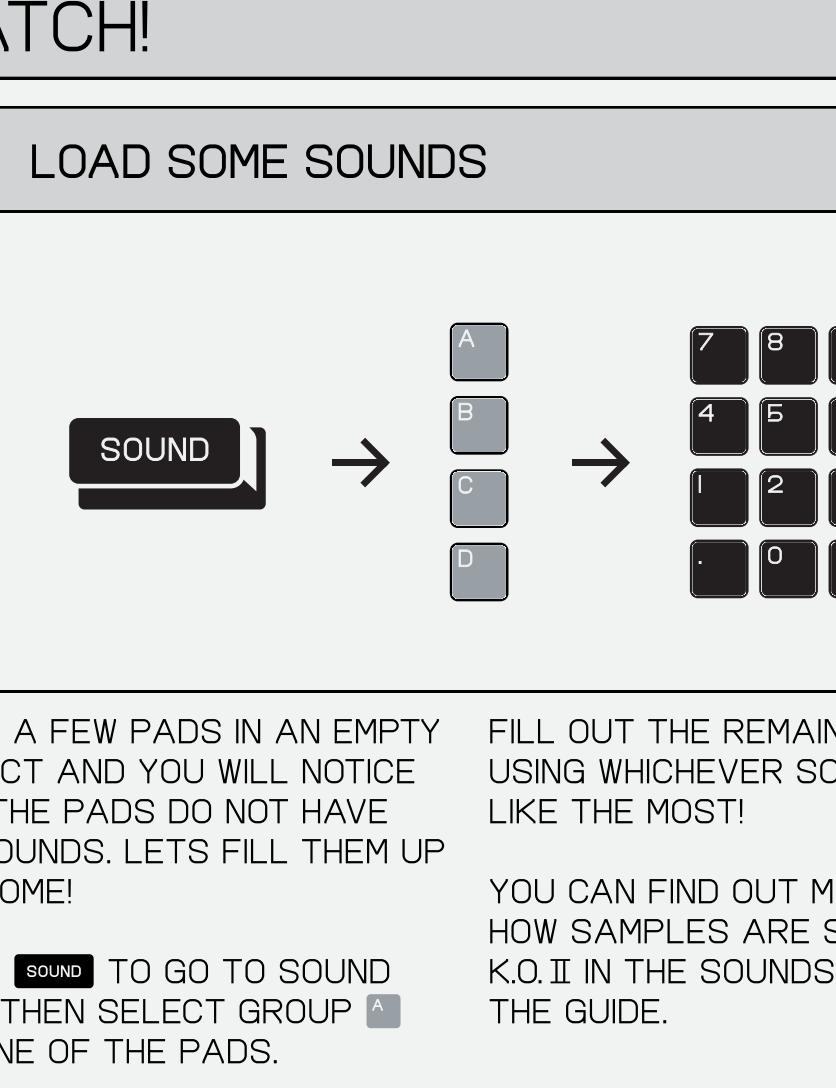
⑥ PATTERN LENGTH



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

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

⑦ RECORD YOUR MELODY



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!

⑧ RECORD A BASSLINE

⑩ RECORD YOUR MELODY

⑪ RECORD SAMPLE

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!

⑫ ADD IT TO BEAT

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 **+**.

⑬ ADD IT TO YOUR BEAT

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!

⑭ PUNCH-IN FX

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!

⑮ RECORD A BASSLINE

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!

⑯ RECORD YOUR MELODY

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!

⑰ LET'S SAMPLE!

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!

⑱ ADD IT TO YOUR BEAT

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!

⑲ ADD SOME FX

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!

⑳ COMMIT YOUR BEAT

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 **+**.

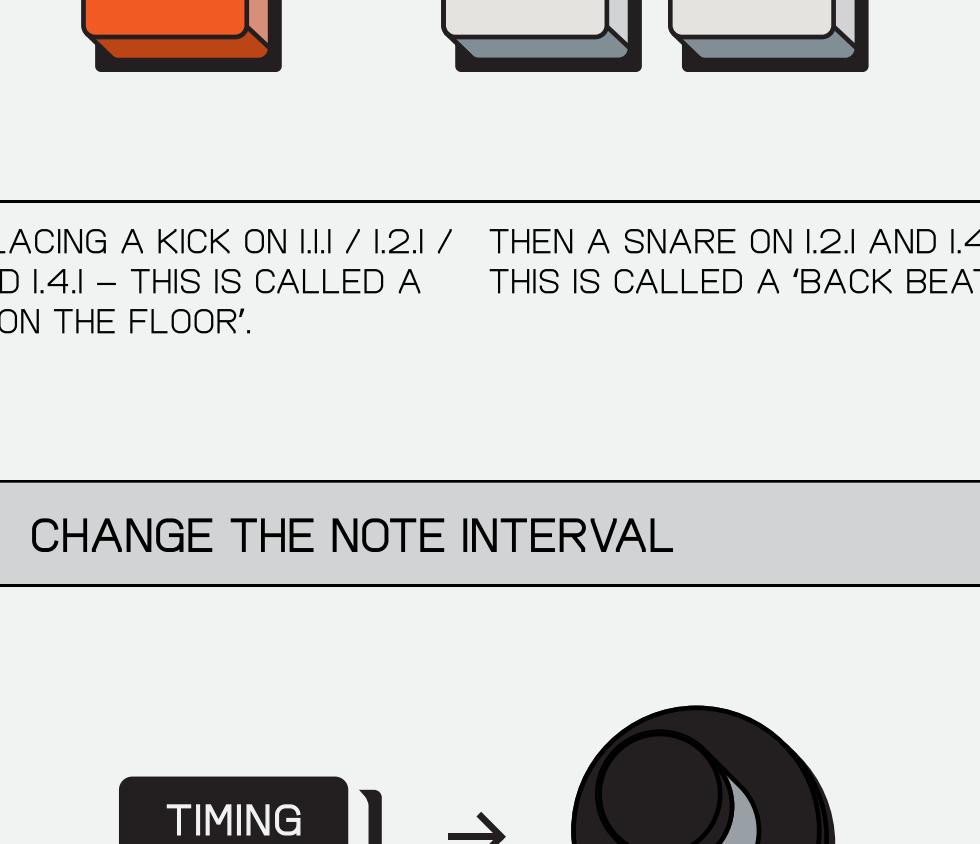
ONCE YOU HAVE FINISHED RECORDING MELODY PRESS **SHIFT** AND **MAIN** TO COMMIT IT! THIS WILL ALLOW YOU TO QUICKLY BUILD UP THE STRUCTURE OF A SONG!

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

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!

THAT'S IT!



⑧ MODES

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SOUND

MAIN

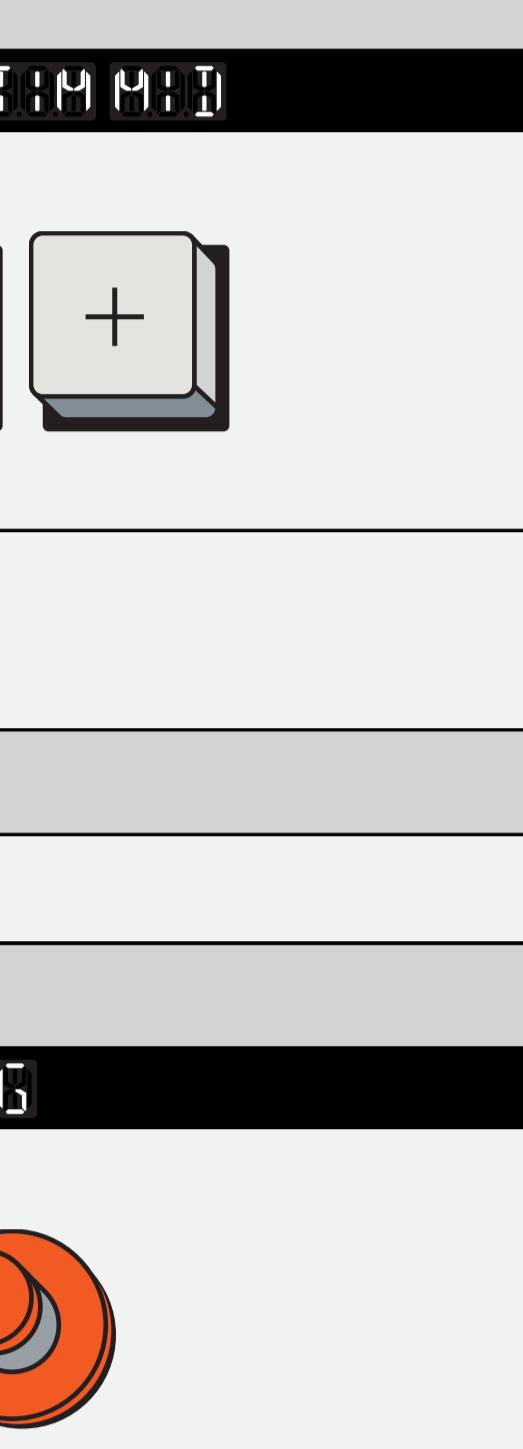
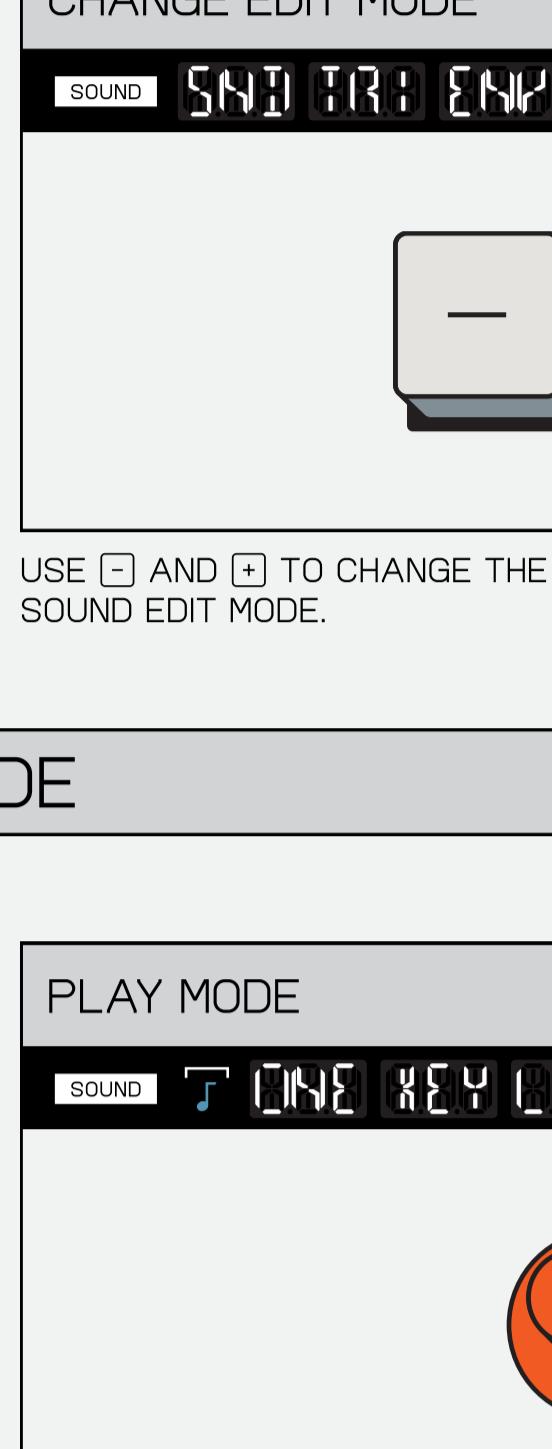
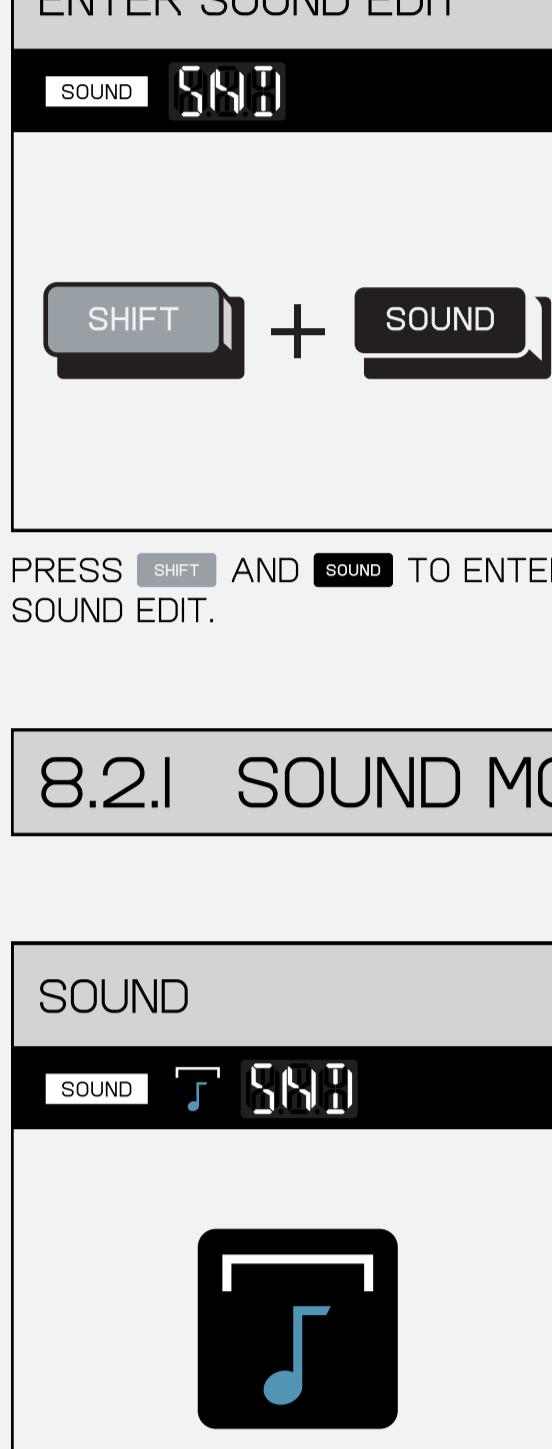
TEMPO

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.

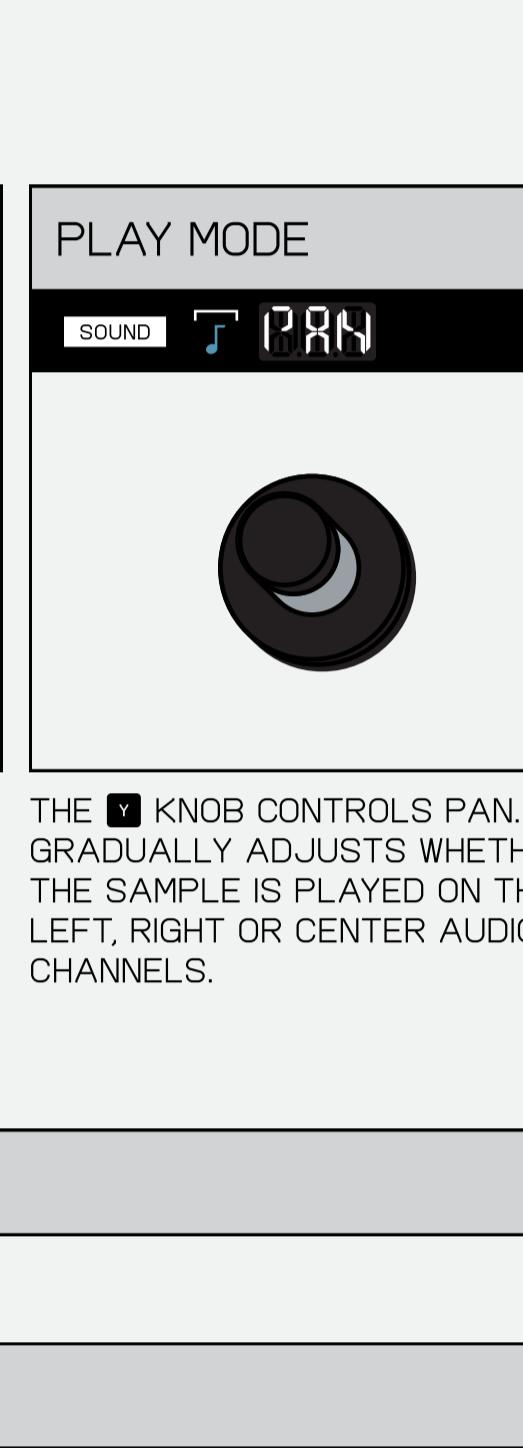
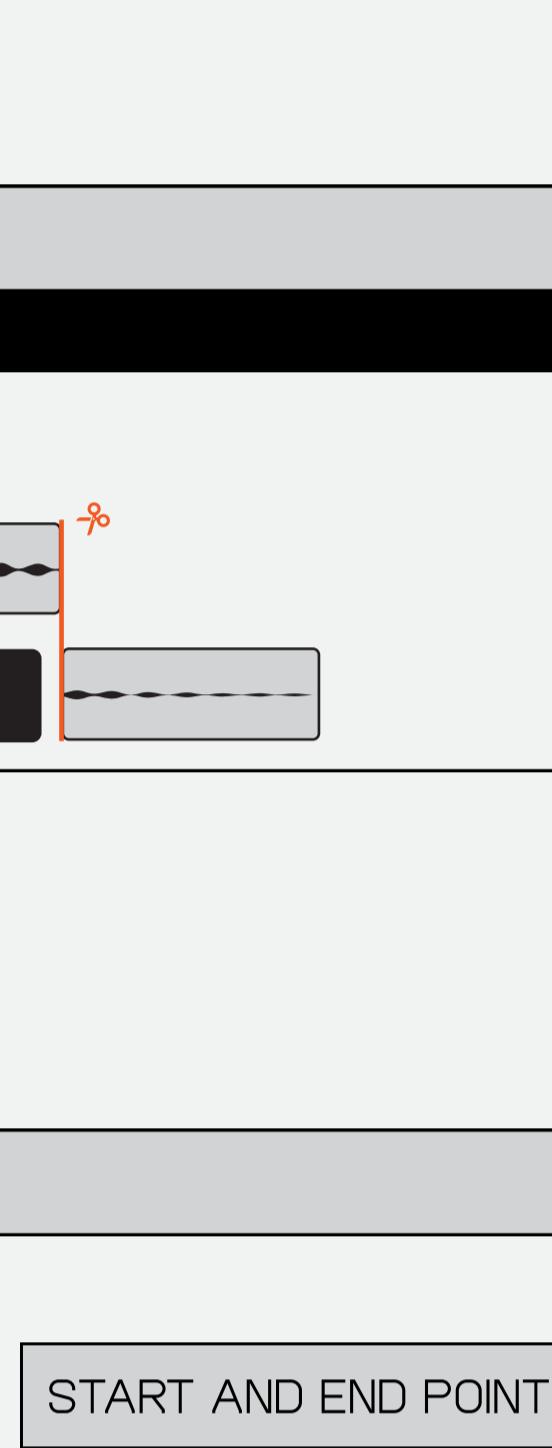
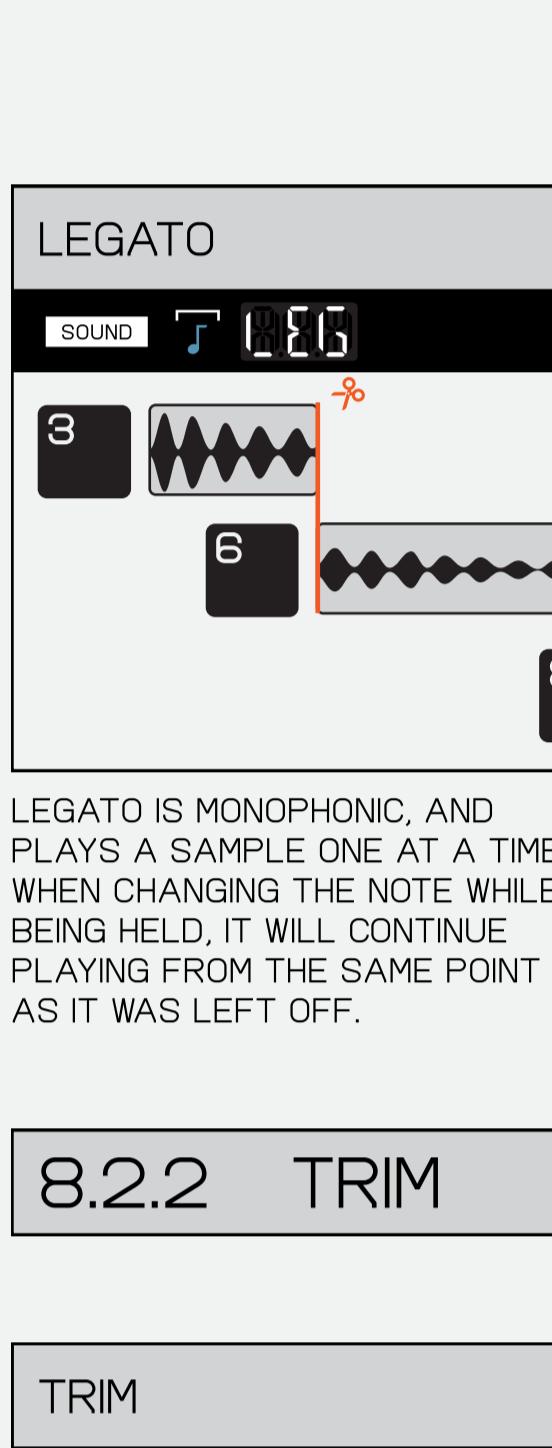


TO LOAD A SAMPLE ONTO A PAD, SELECT A GROUP [■] – [■] THEN A PAD.

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

ALTERNATIVELY, HOLD [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.



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

THE [■] 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.

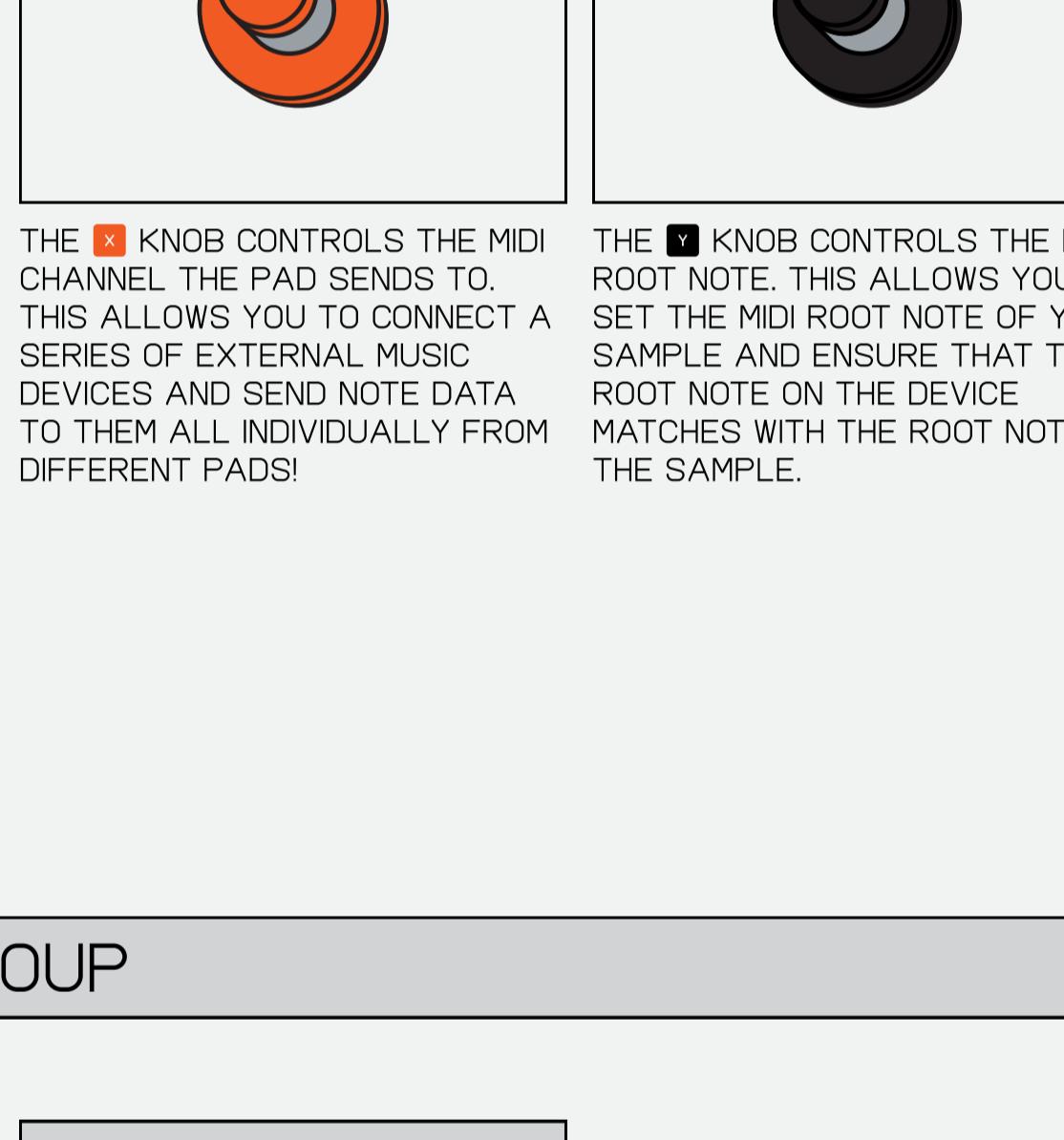
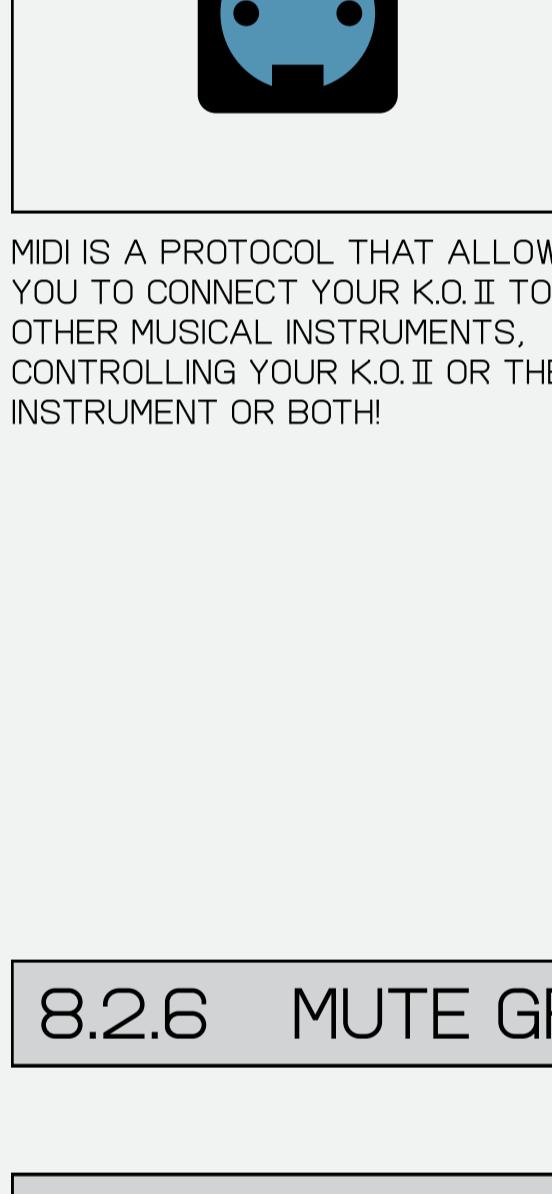
OUT OF THE BOX K.O.II WILL COME LOADED WITH OVER 300 SAMPLES BUT YOU CAN OF COURSE RECORD YOUR OWN OR DOWNLOAD THEM TO THE DEVICE BY USING THE EP SAMPLE TOOL!

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

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

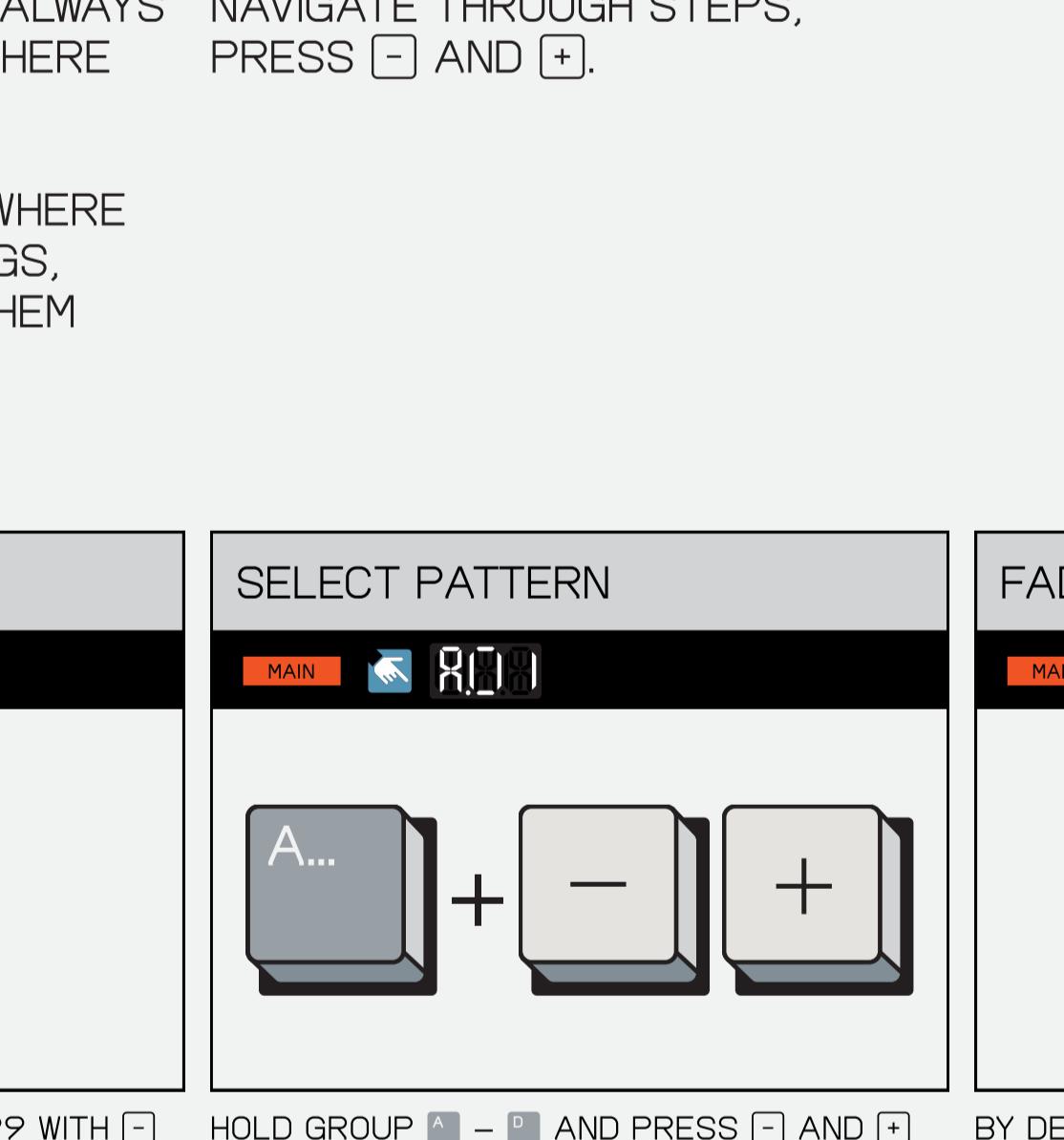
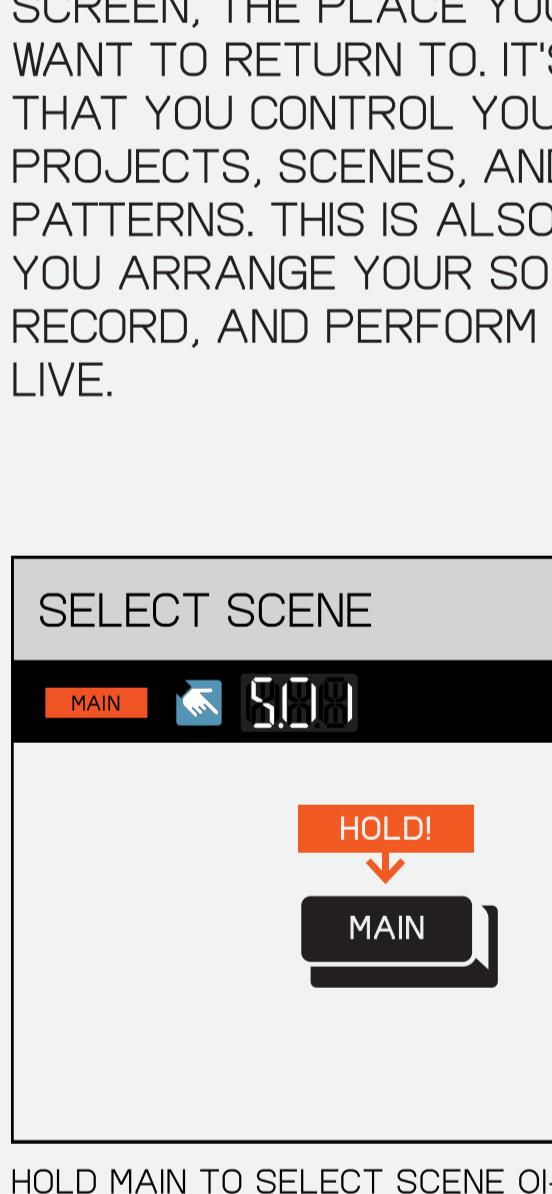
USE [□] AND [+] TO NAVIGATE THROUGH THE EDIT MODES.



PRESS [SHIFT] AND [SOUND] TO ENTER SOUND EDIT.

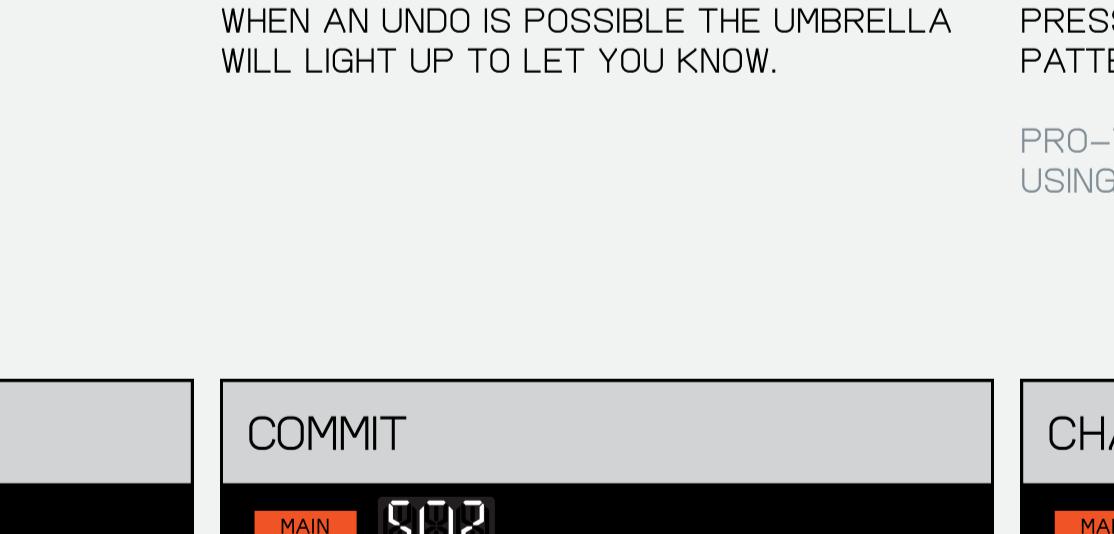
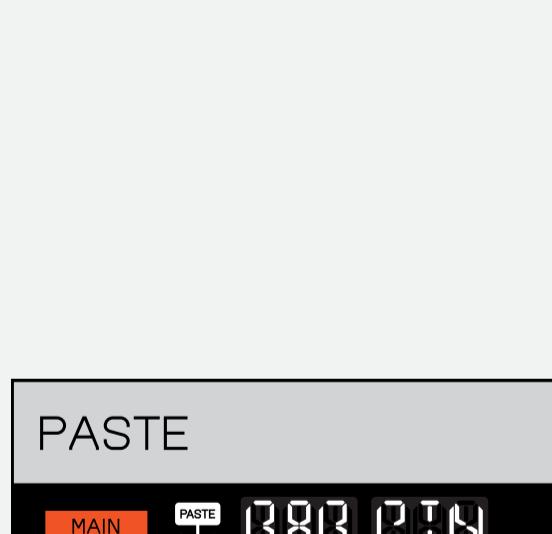
USE [□] AND [+] TO CHANGE THE SOUND EDIT MODE.

8.2.1 SOUND MODE



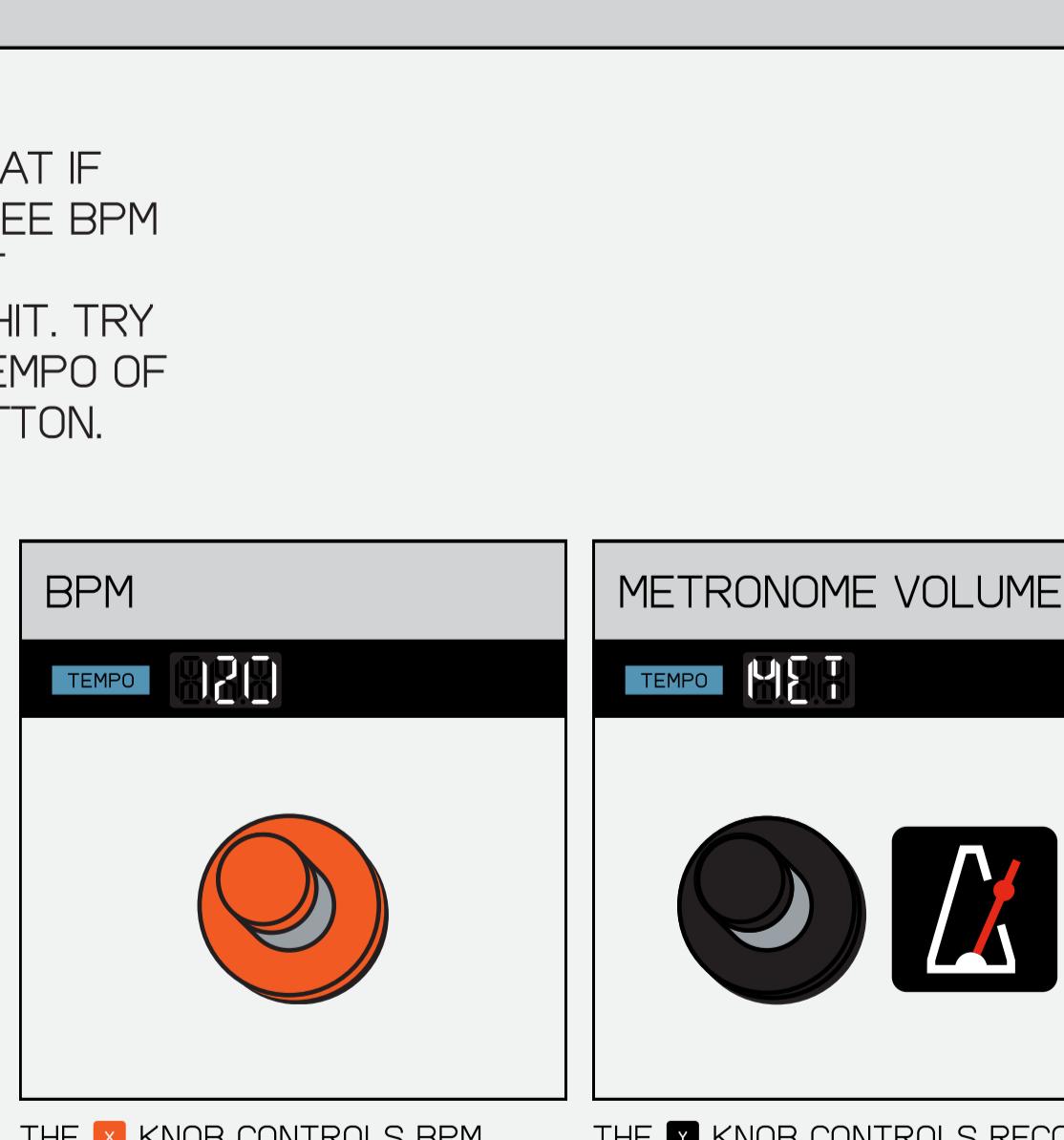
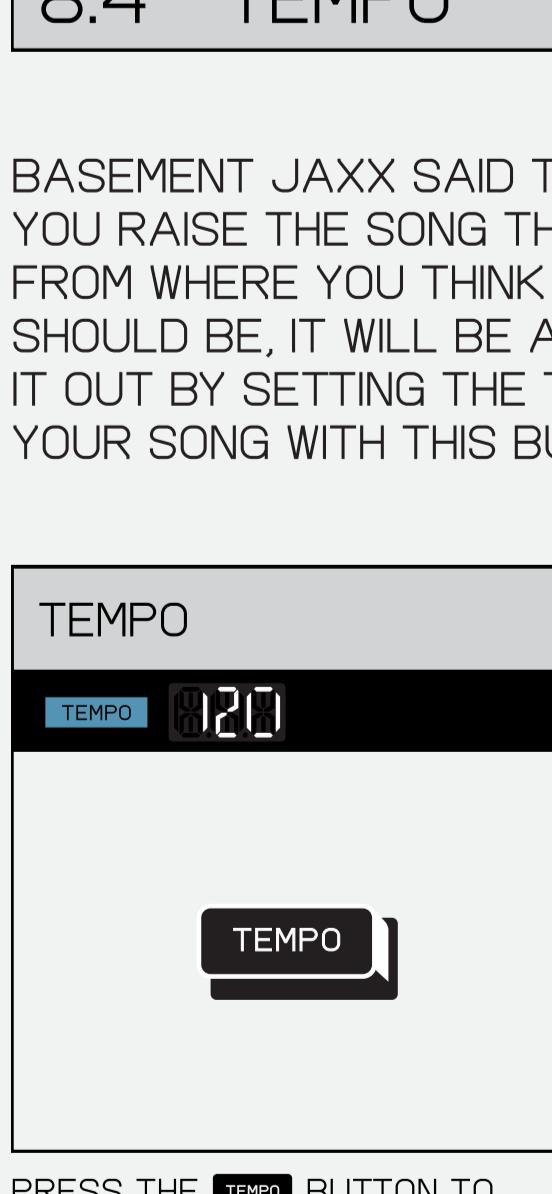
SOUND IS WHERE YOU CAN ADJUST THE WAY A SAMPLE IS PLAYED AND WHERE IT SHOULD SIT IN YOUR STEREO MIX.

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



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

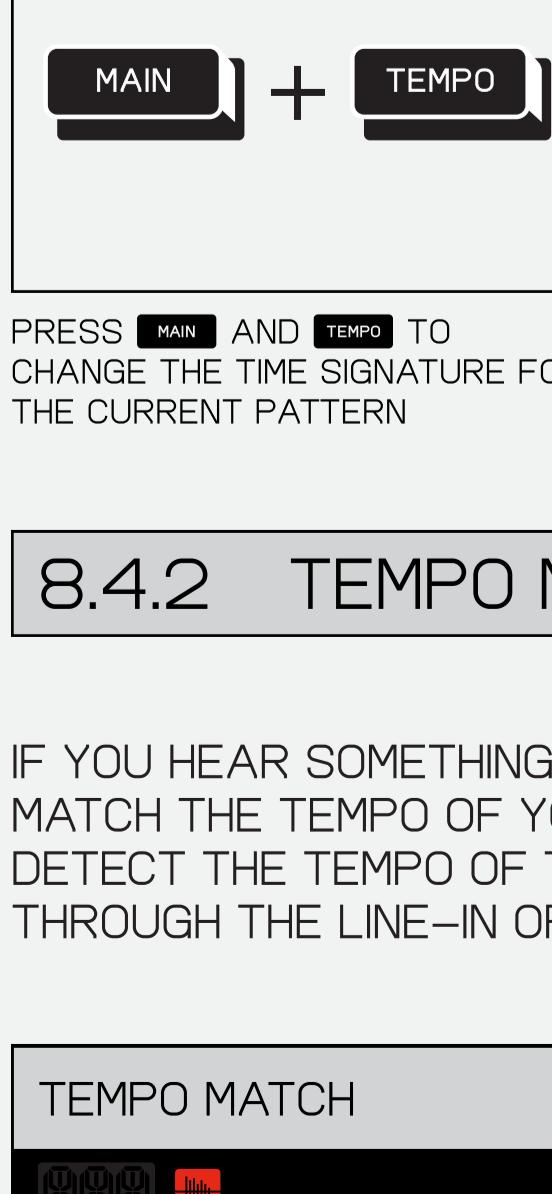
KEY IS POLYPHONIC, AND ALLOWS YOU TO PLAY MULTIPLES OF THE SAME SAMPLE ACROSS A KEYBOARD!



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.

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

THE [■] KNOB CONTROLS THE STARTING POINT OF THE SAMPLE.

THE [■] KNOB CONTROLS THE LENGTH OF YOUR SAMPLE.

8.2.3 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!

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

THE [■] 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.

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

THE [■] KNOB SETS THE SAMPLE [BPM] OR SAMPLE LENGTH [BAR].

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

8.2.5 MIDI

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 [■] KNOB CONTROLS THE MIDI CHANNEL. THE PAD SENDS TO THIS ALLOWS YOU TO SELECT A SERIES OF EXTERNAL MUSICAL DEVICES AND SEND NOTE DATA TO THEM ALL INDIVIDUALLY FROM DIFFERENT PADS!

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

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 SAME 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.

THE [■] KNOB SETS THE SAMPLE [BPM] OR SAMPLE LENGTH [BAR].

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

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 [+].

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

PRO-TIP! HOLD [SAMPLE] AND [TEMPO] TO SEQUENCING.

SELECT SCENE HELPS YOU TO CHOOSE A SCENE TO USE IN YOUR PROJECT.

THE [■] KNOB SETS THE SCENE NUMBER. HOLD [HOLD!] AND [MAIN] TO SELECT SCENE 01-99 WITH [□] AND [+].

THE [■] KNOB SETS THE SCENE NUMBER. HOLD [HOLD!] AND [MAIN] TO SELECT SCENE 01-99 WITH [□] AND [+].

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

8.4 TEMPO

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.

THE [■] KNOB CONTROLS THE TEMPO. THE LOWEST TEMPO IS 40 BPM AND THE HIGHEST IS 392 BPM.

THE [■] 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.

8.4.1 TIME SIGNATURE

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

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

THE [■] KNOB CONTROLS THE TIME SIGNATURE.

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

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!

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.

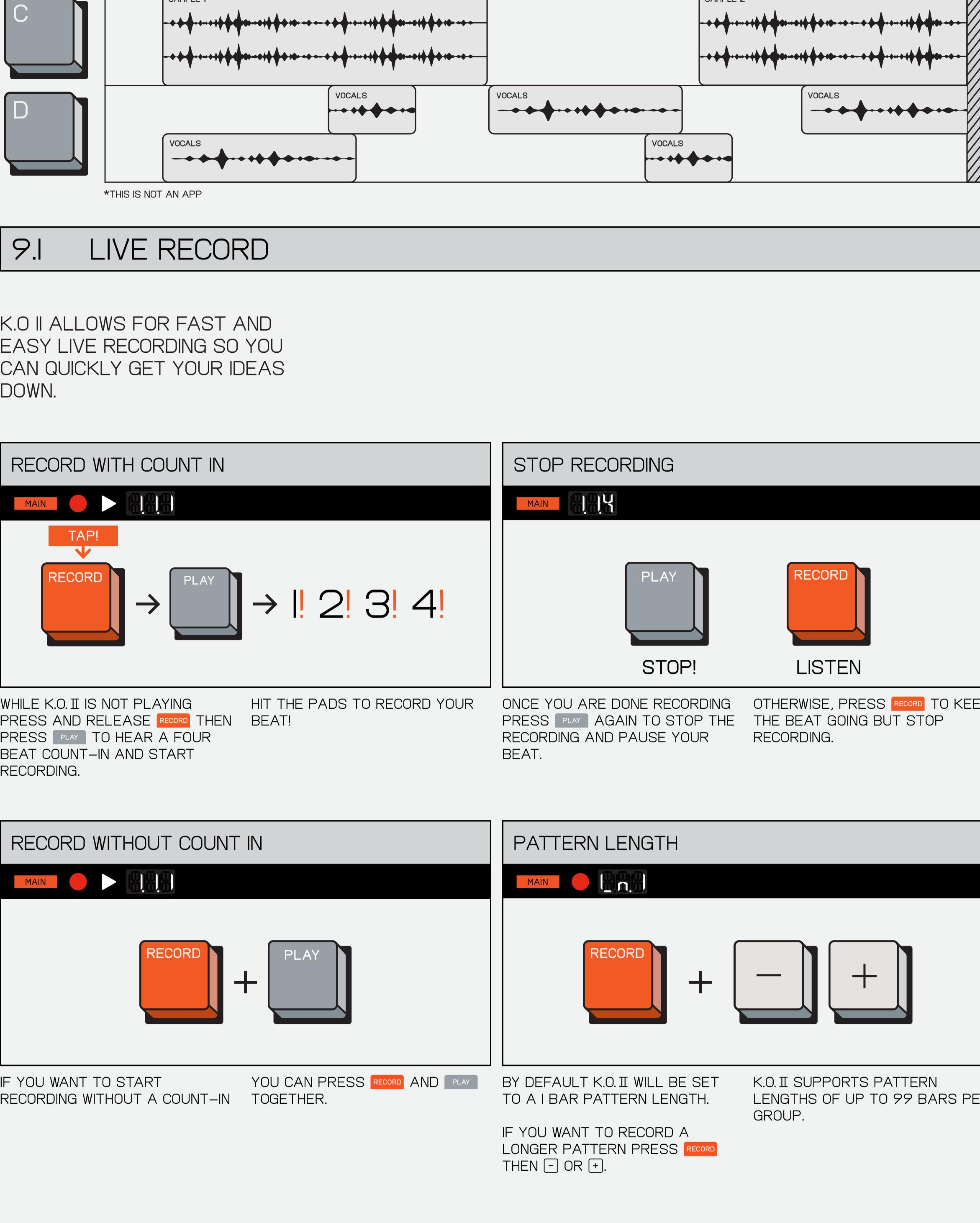
THE [■] KNOB SETS THE SAMPLE [BPM] OR SAMPLE LENGTH [BAR].

PRO-TIP! HOLD [SAMPLE] AND [TEMPO] TO ADJUST THE TEMPO.

9 PLAY AND RECORD

RETURN TO INDEX

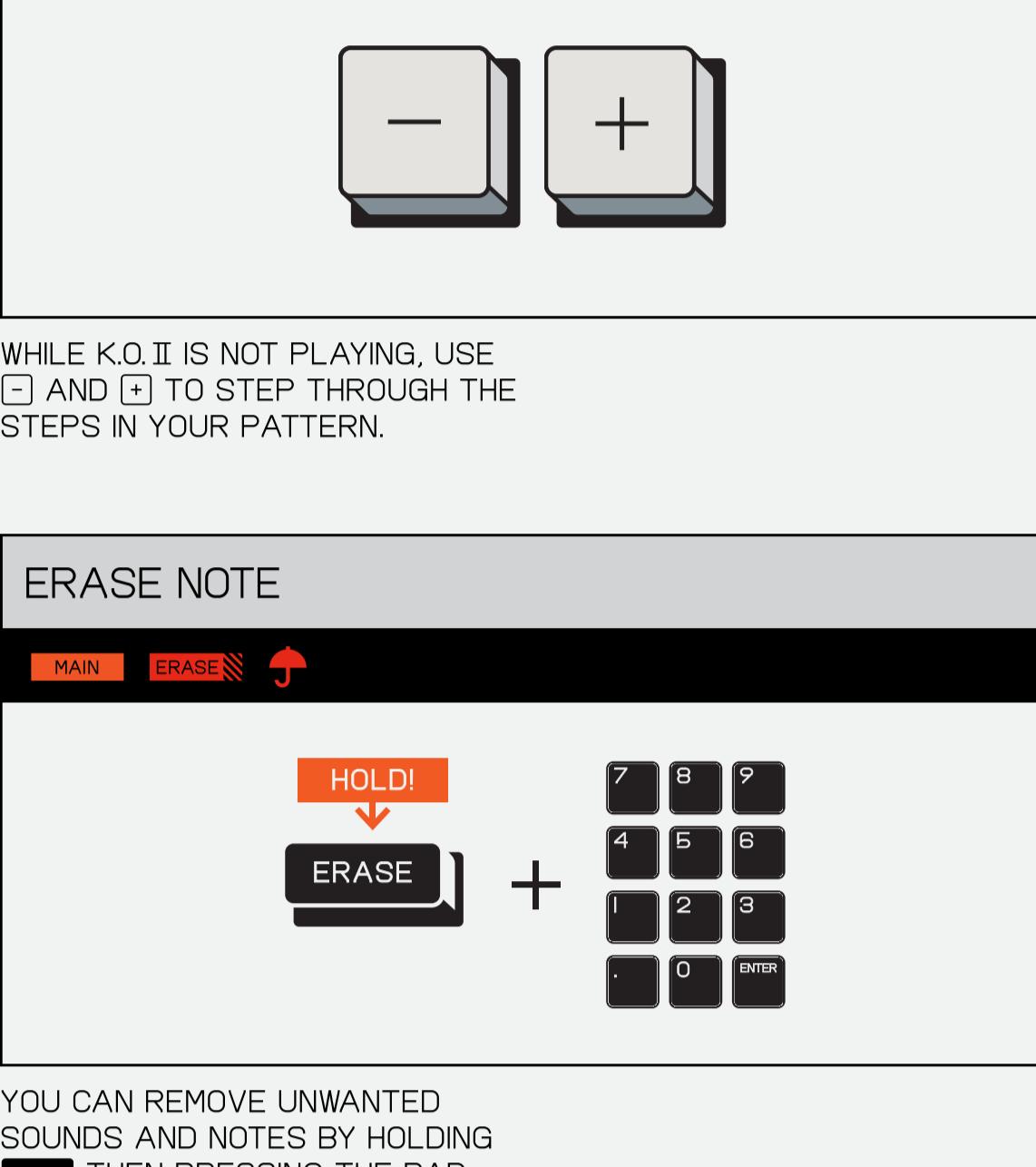
PROJECT.OI



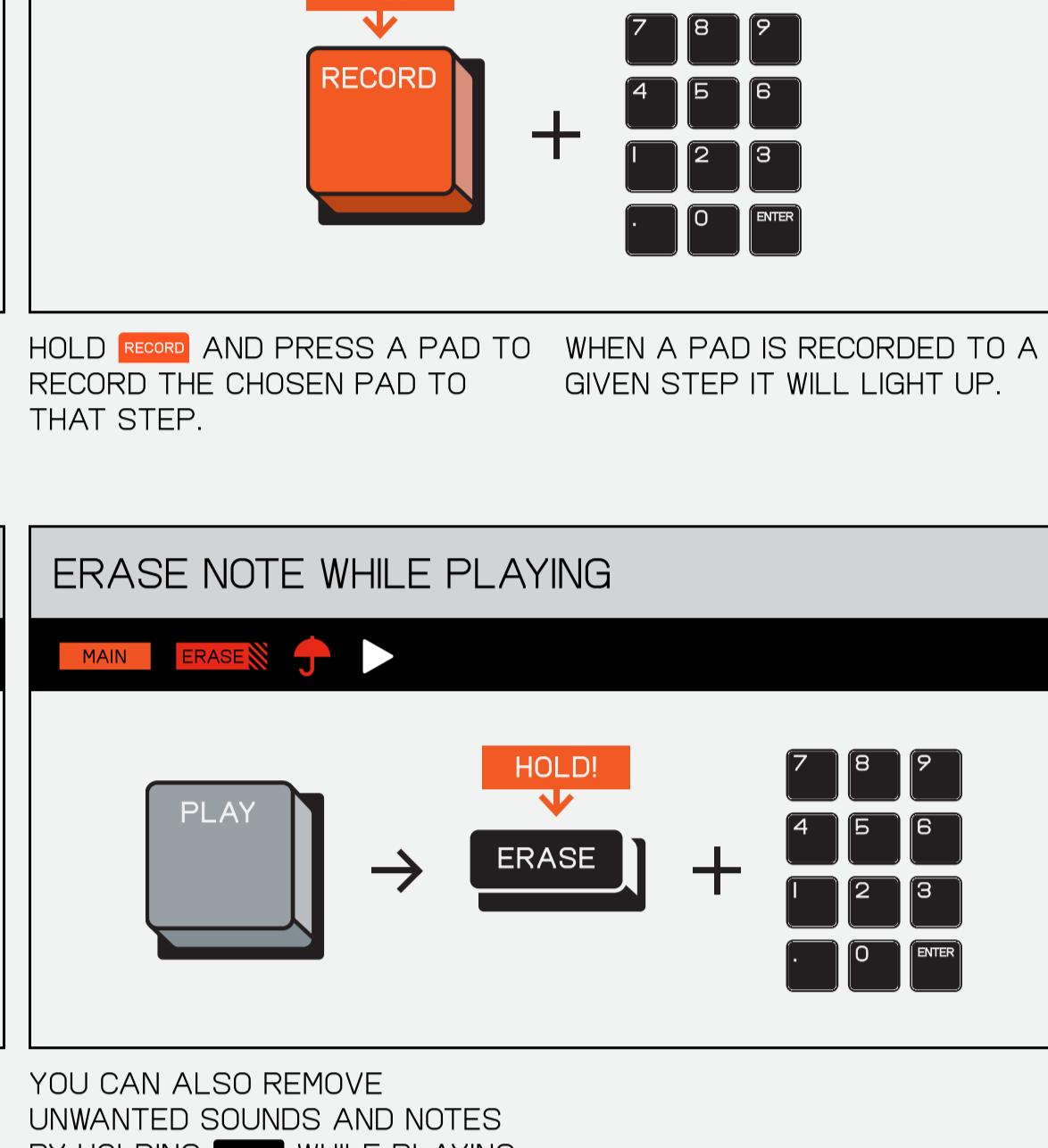
9.1 LIVE RECORD

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

RECORD WITH COUNT IN



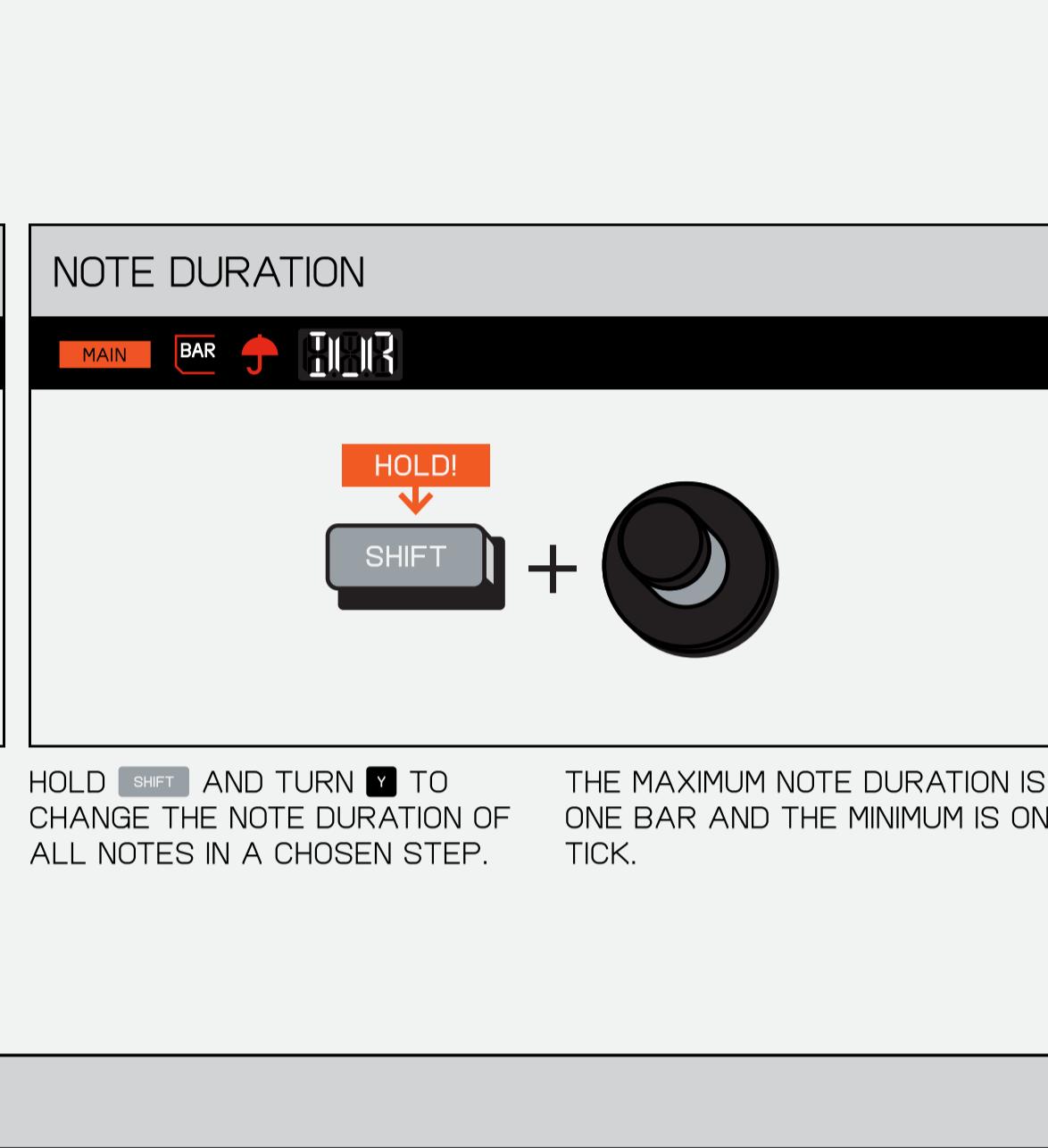
STOP RECORDING



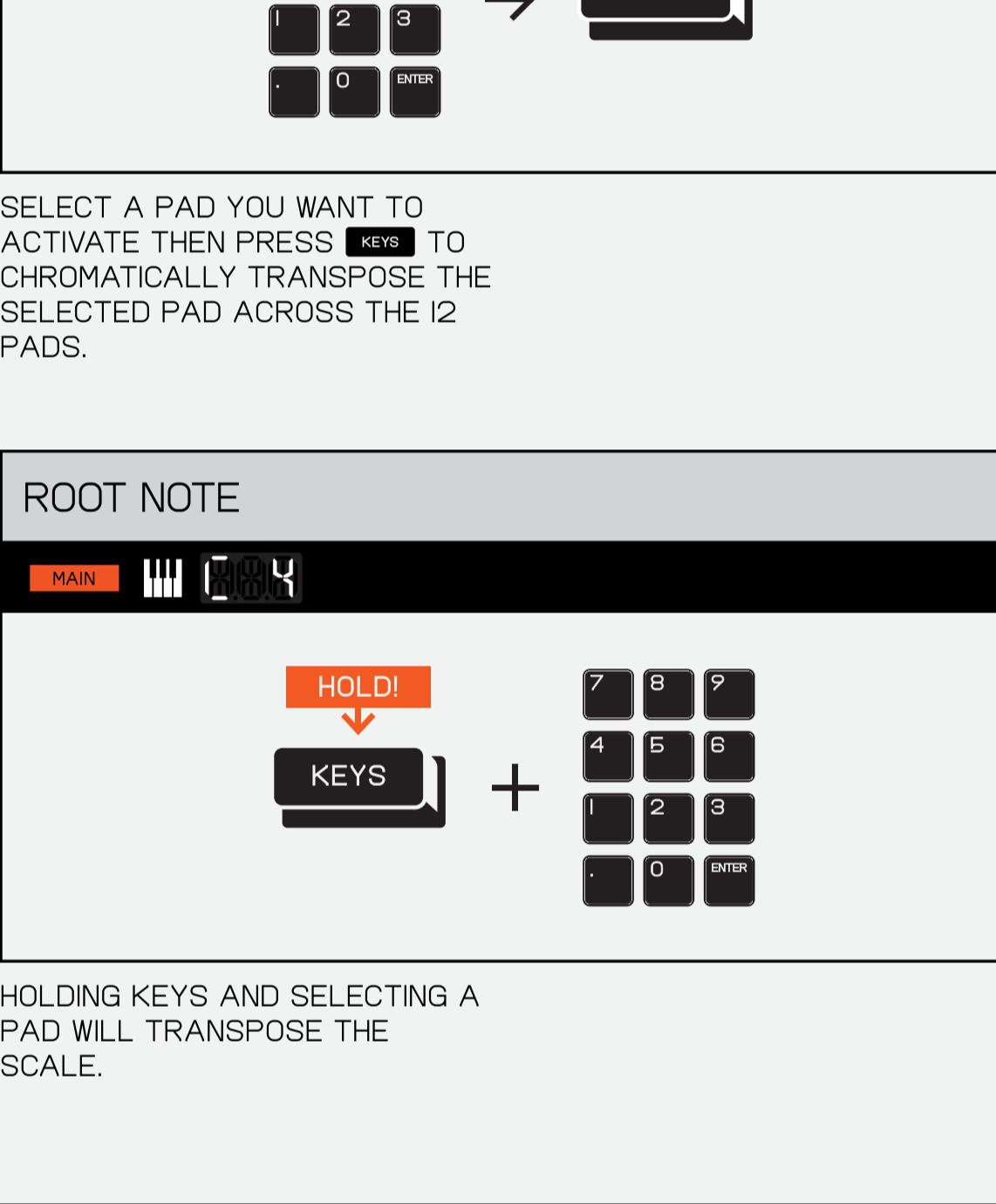
RECORD WITHOUT COUNT IN



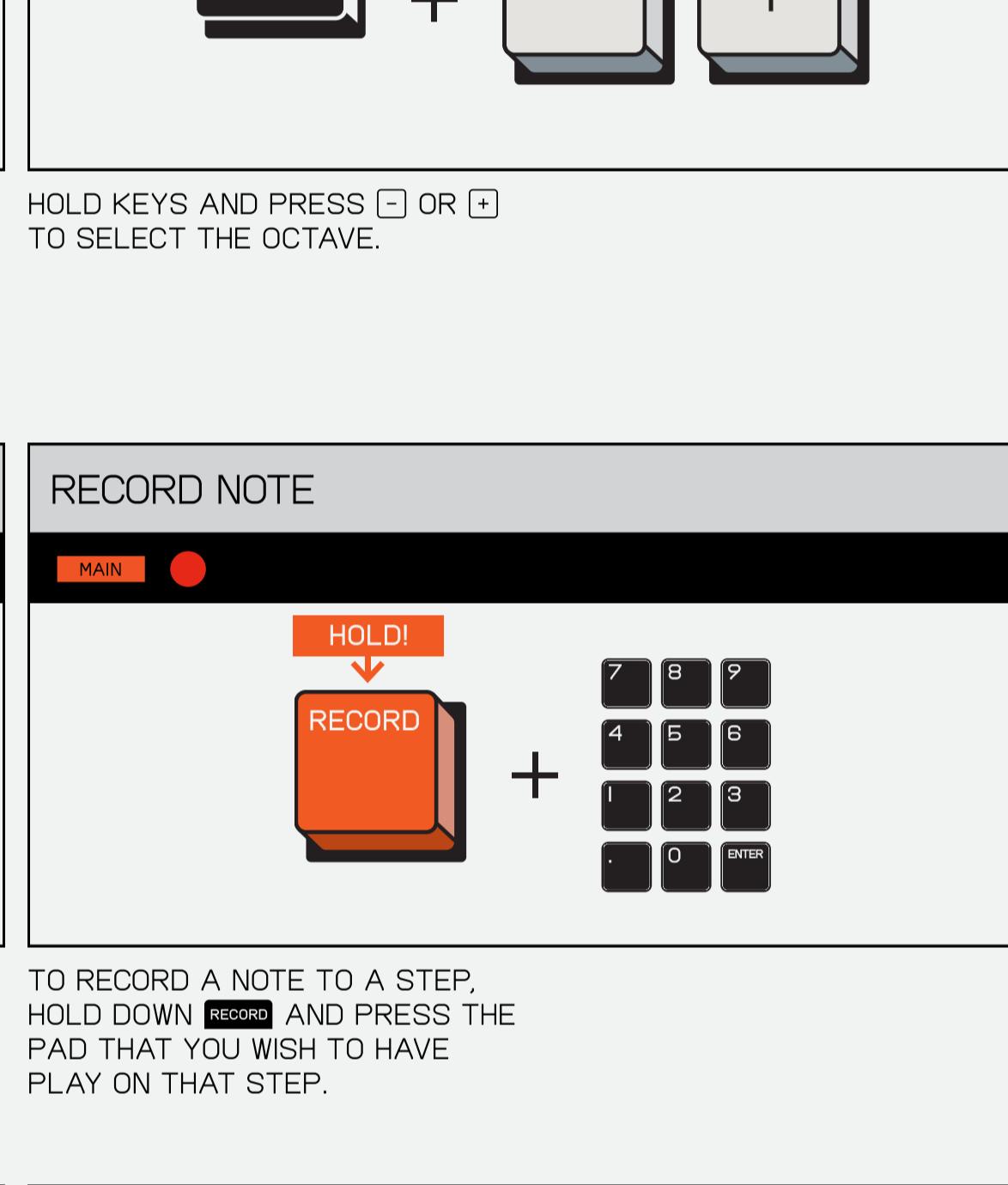
PATTERN LENGTH



CHANGE PATTERN LENGTH WHILE PLAYING

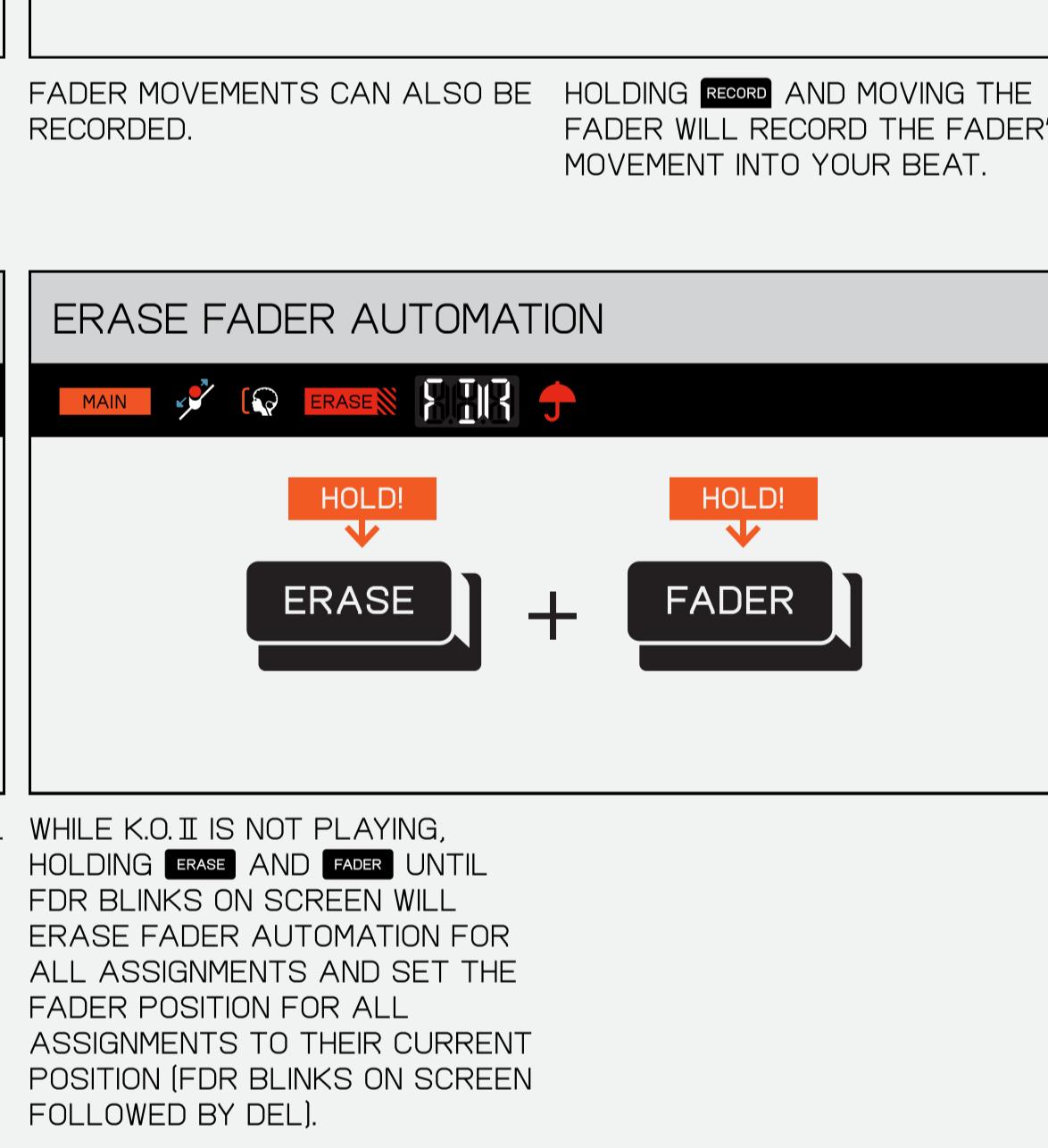
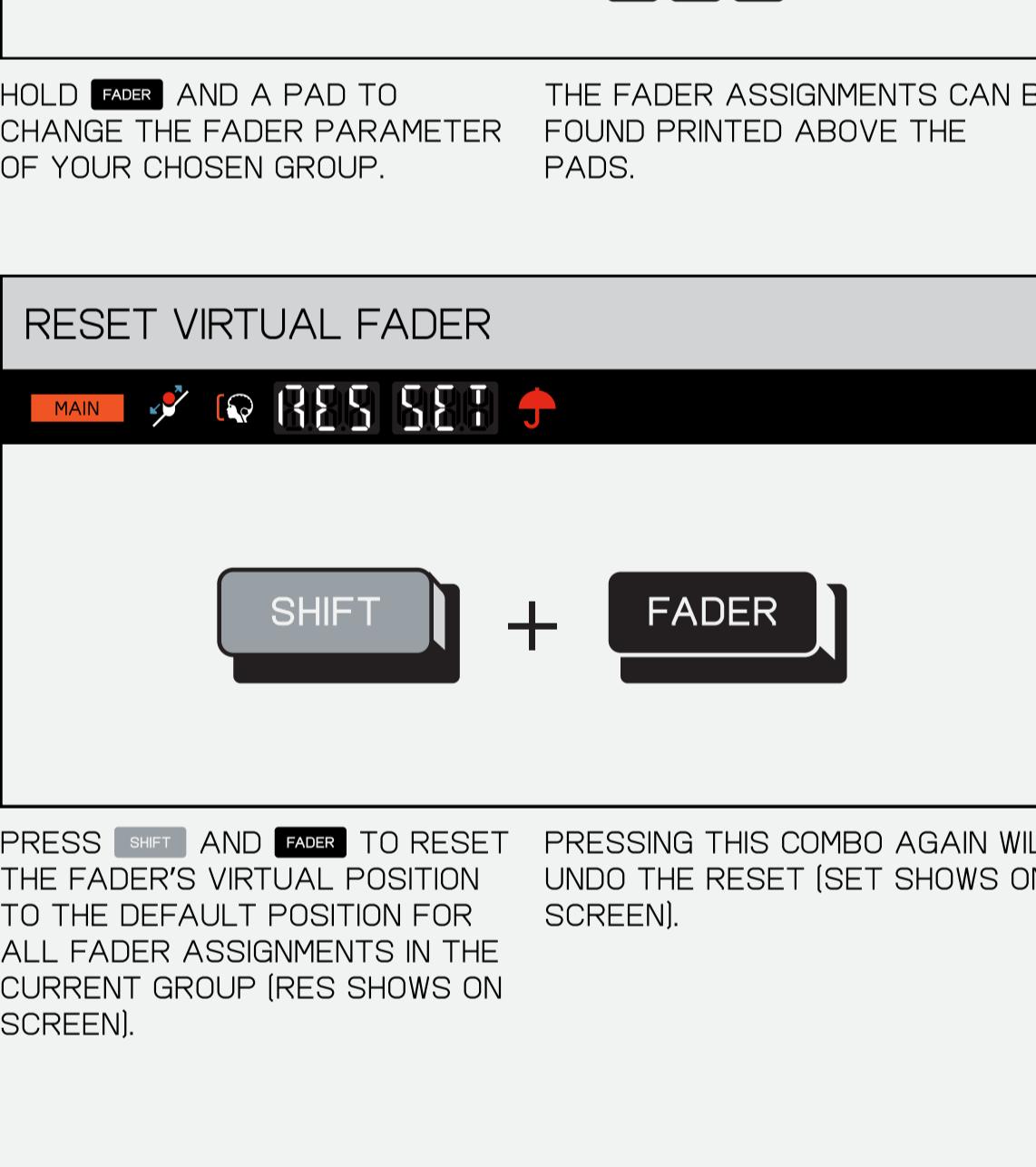


OVERDUB

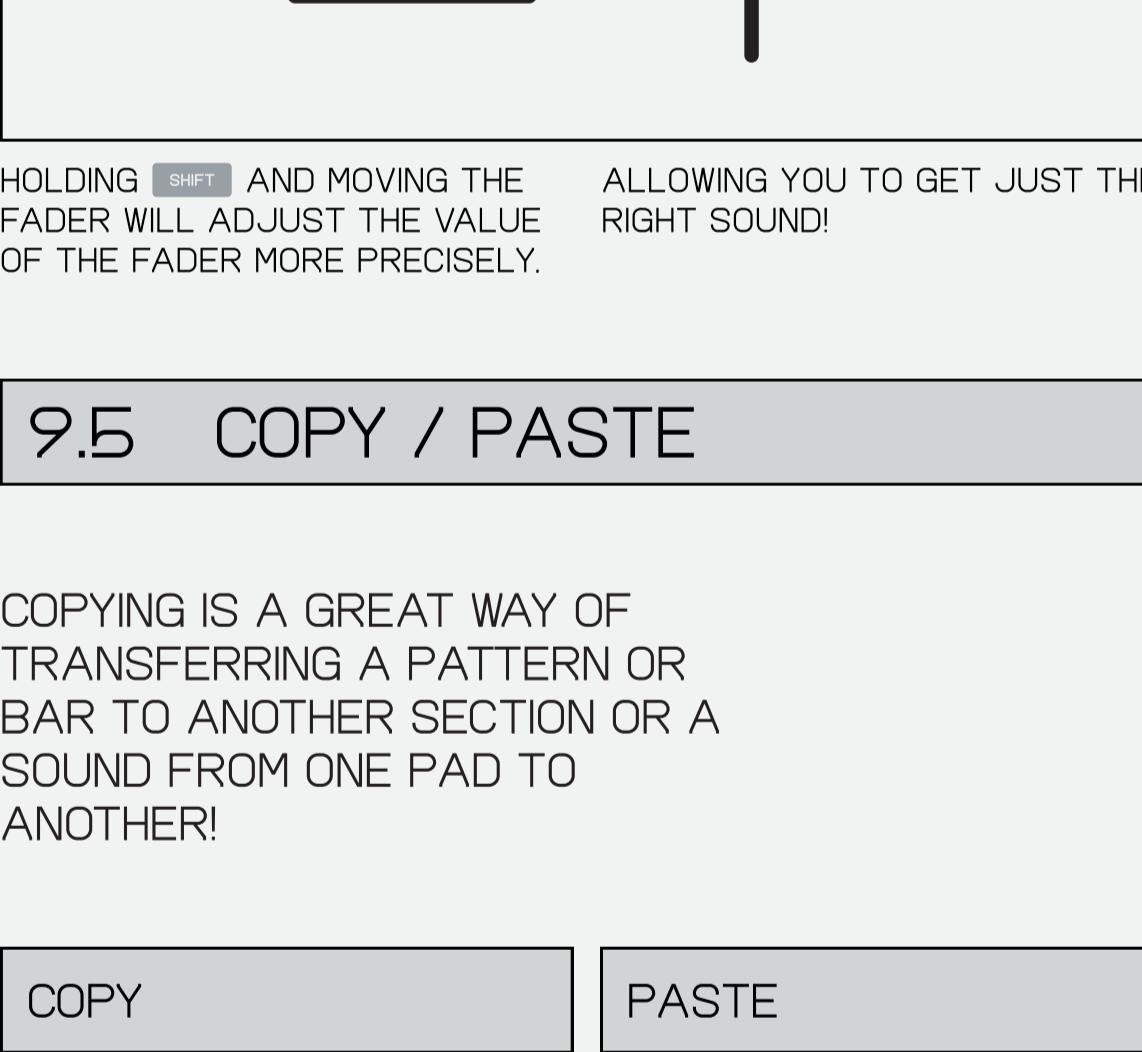


9.2 STEP SEQUENCE

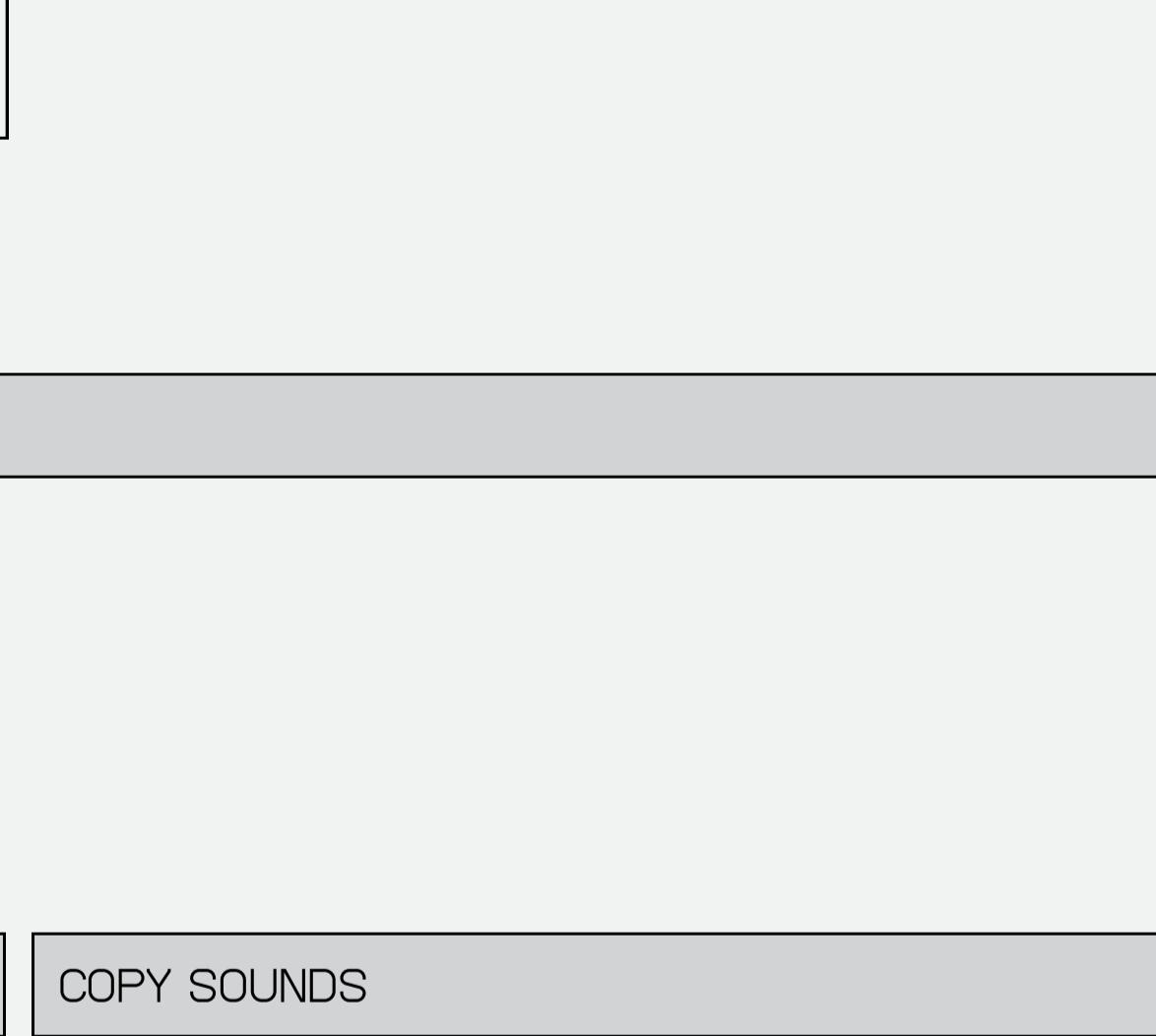
K.O.II SEQUENCES PER STEP. THIS ALLOWS YOU TO GET SUPER PRECISE SEQUENCES WHEN USING SMALLER NOTE INTERVALS, WHILE ALSO PUNCHING-IN BASIC SEQUENCES SUPER FAST, AT HIGHER NOTE INTERVALS.



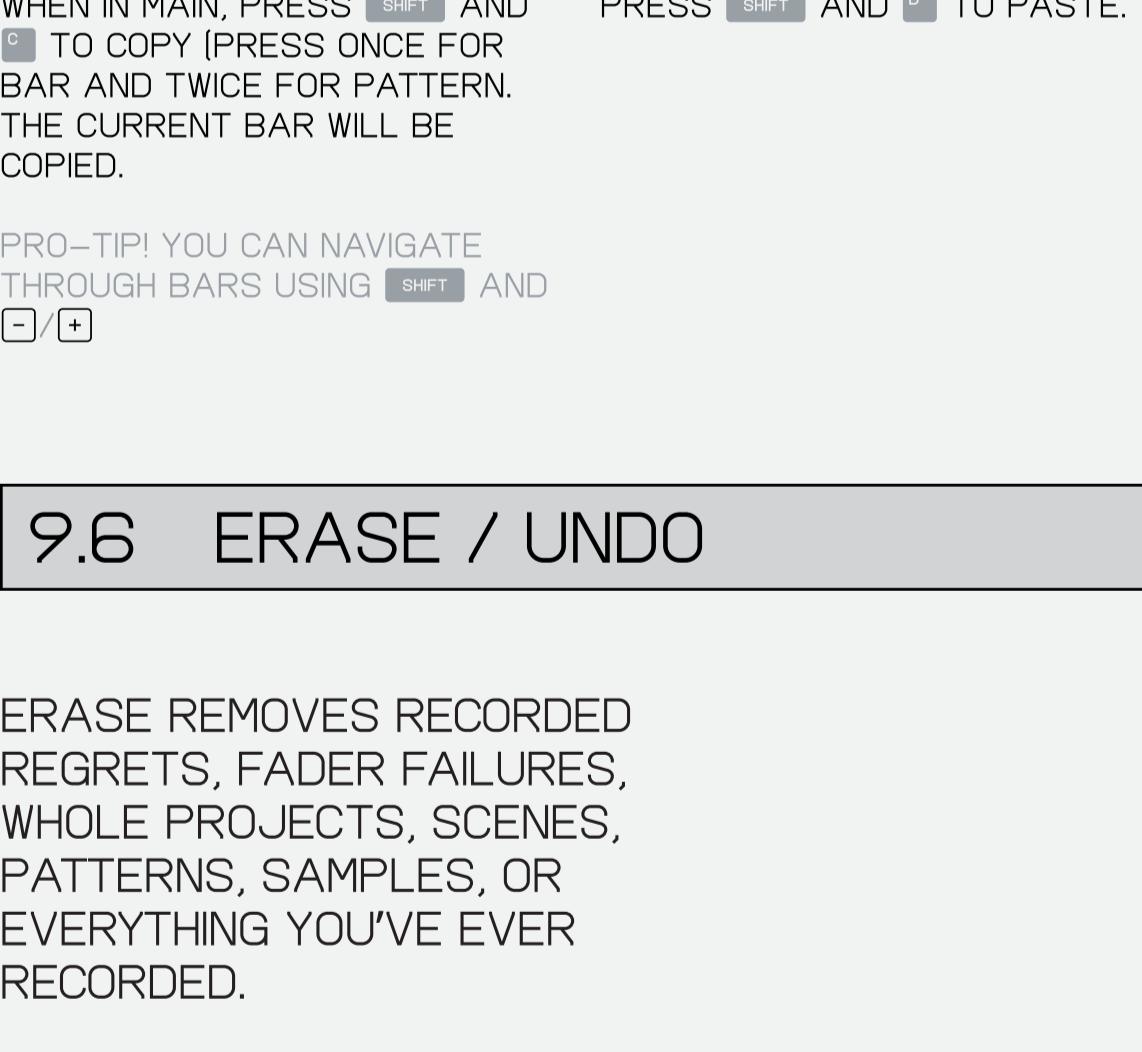
ERASE NOTE



ERASE NOTE WHILE PLAYING



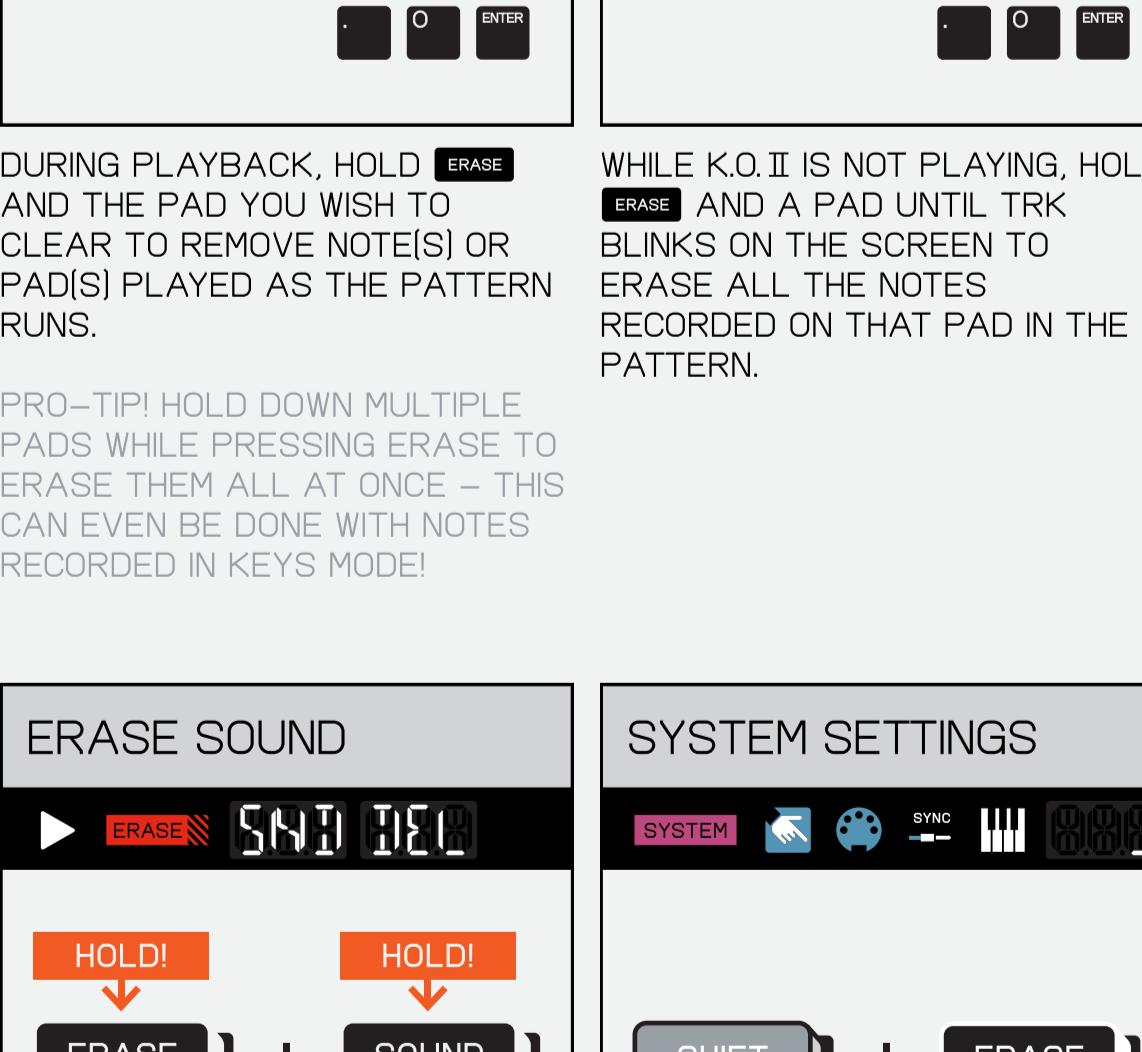
FREE NUDGE



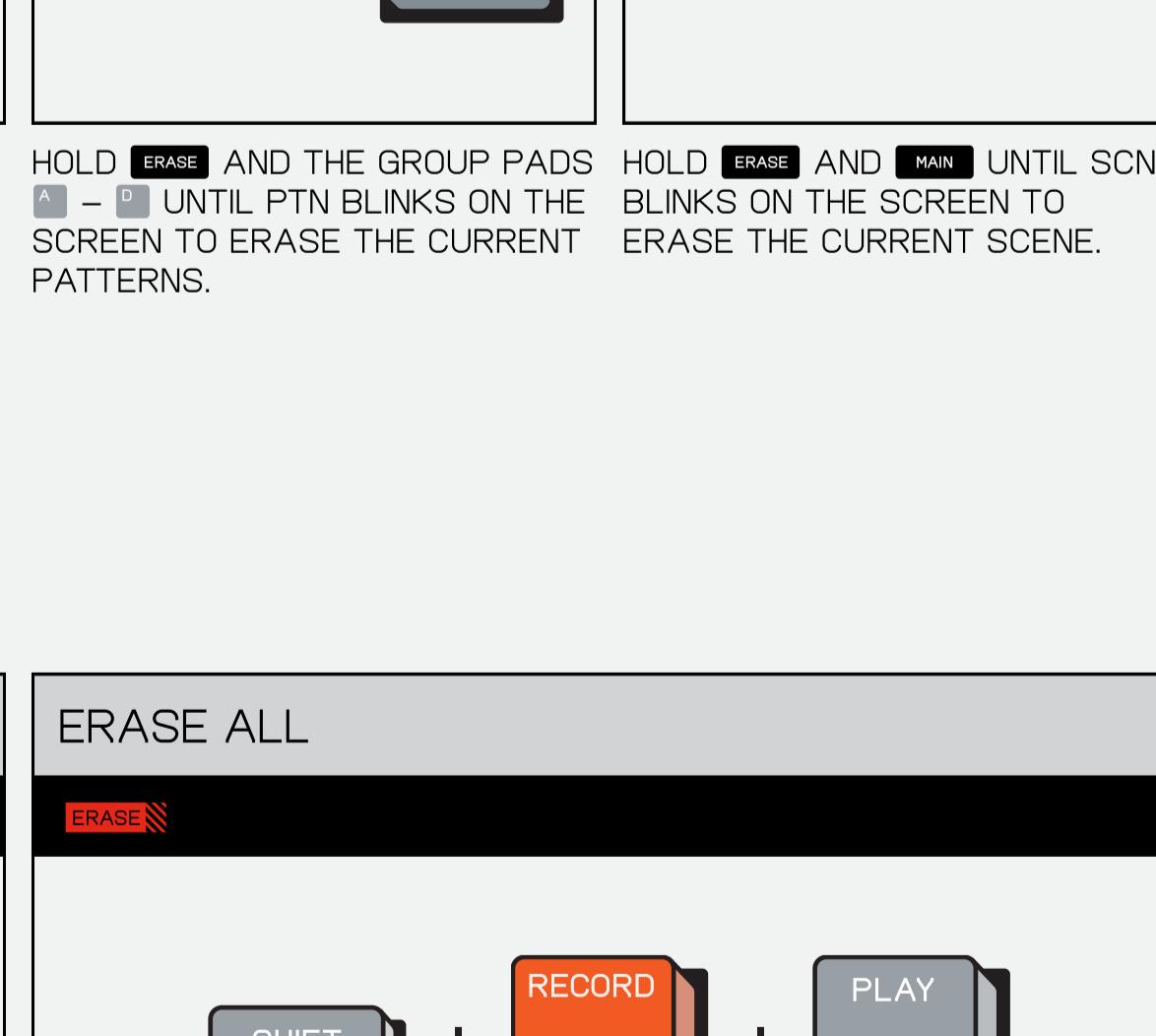
QUANTISED NUDGE



NOTE VELOCITY

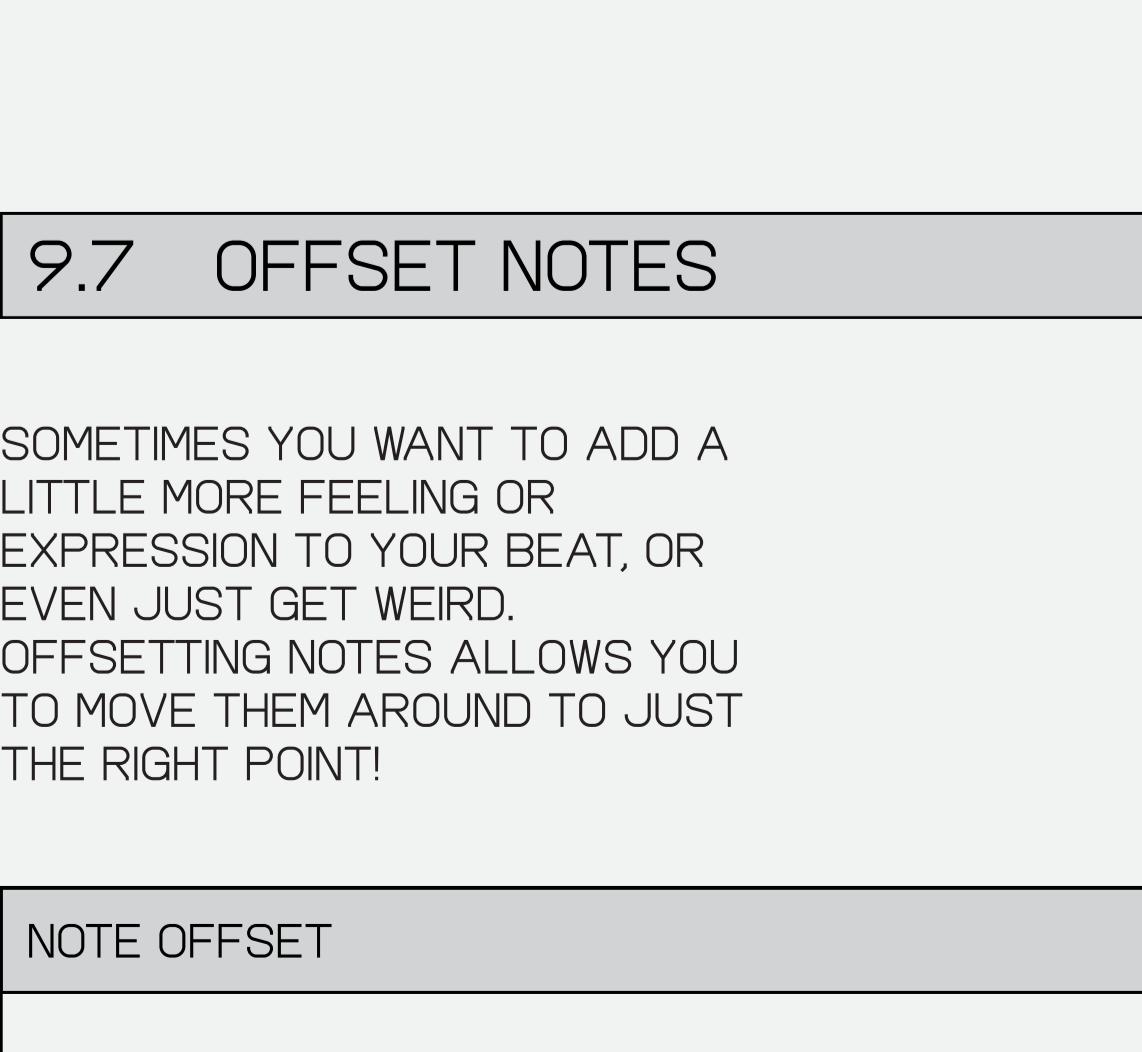


NOTE DURATION

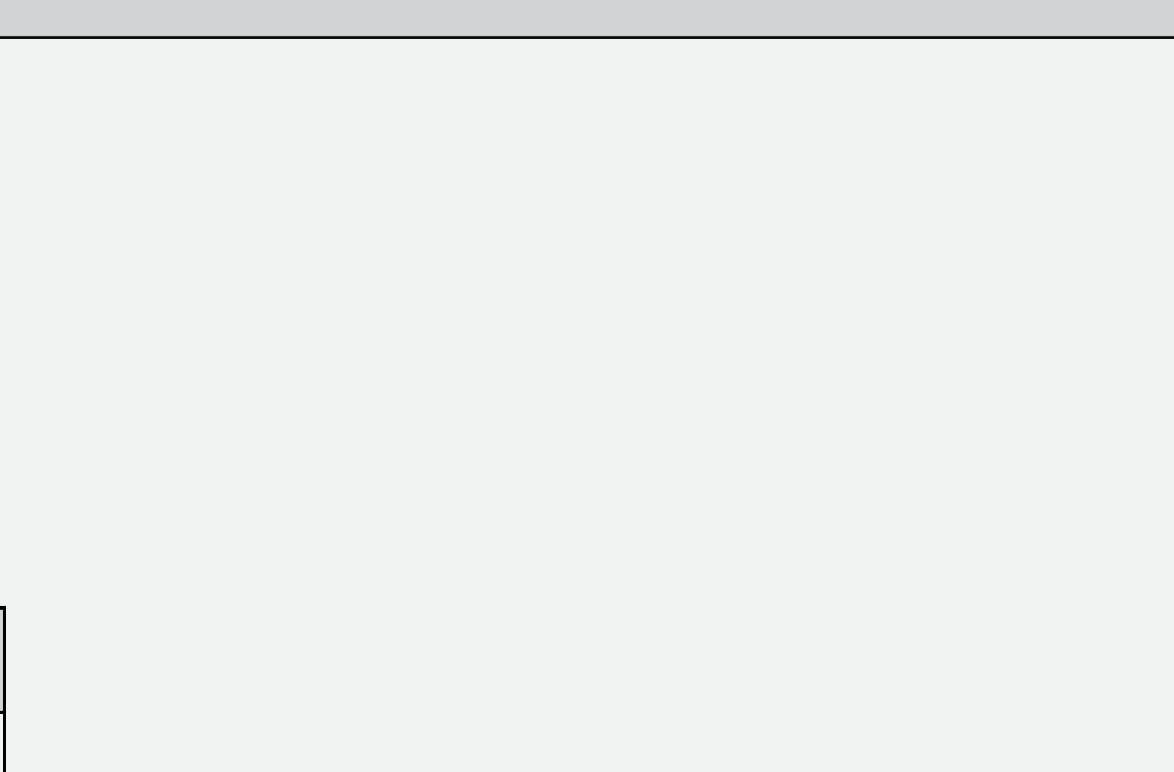


9.3 KEYS

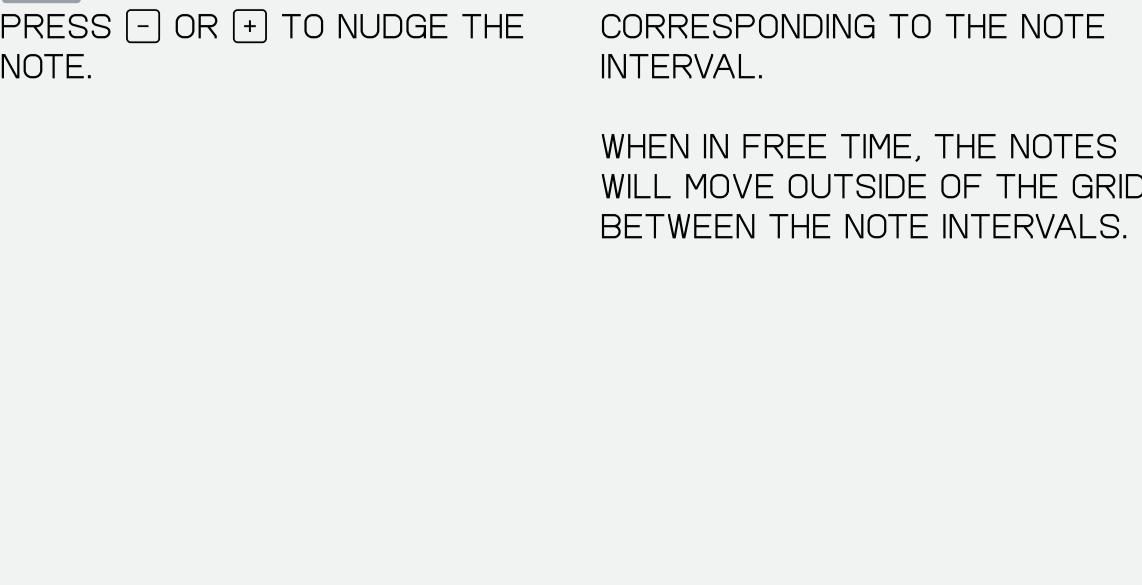
SOMETIMES YOU LOVE A SAMPLE SO MUCH YOU WANT TO PLAY IT ALL THE TIME. KEYS MODE LET'S YOU PLAY A SELECTED SAMPLE ACROSS A 12 NOTE KEYBOARD, EITHER ON YOUR K.O.II'S PADS OR A CONNECTED MIDI KEYBOARD.



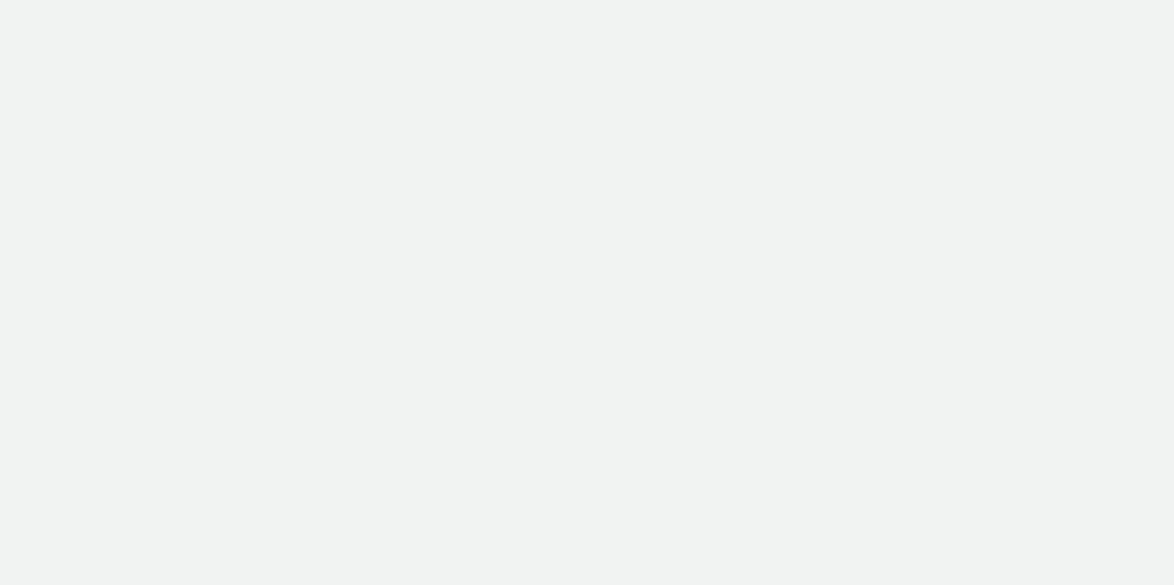
OCTAVE



ROOT NOTE



RECORD NOTE



ERASE NOTE

LIVE RECORD NOTES

9.4 FADER

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

RESET VIRTUAL FADER

NOTE OFFSET

9.5 COPY / PASTE

COPYING IS A GREAT WAY OF TRANSFERRING A PATTERN OR BAR TO ANOTHER SECTION OR A SOUND FROM ONE PAD TO ANOTHER!

9.6 ERASE / UNDO

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

ERASE NOTE

ERASE ALL

ERASE FADER AUTOMATION

9.7 OFFSET NOTES

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

⑩ FUNCTIONS

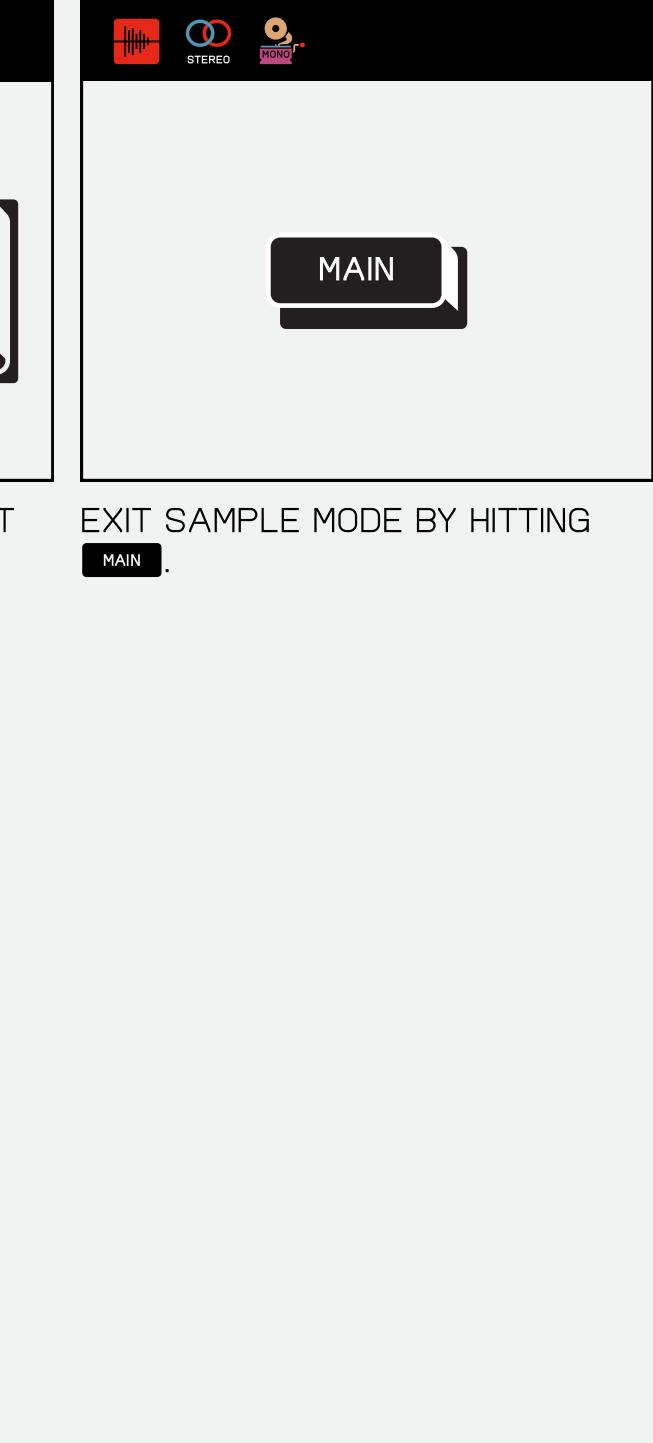
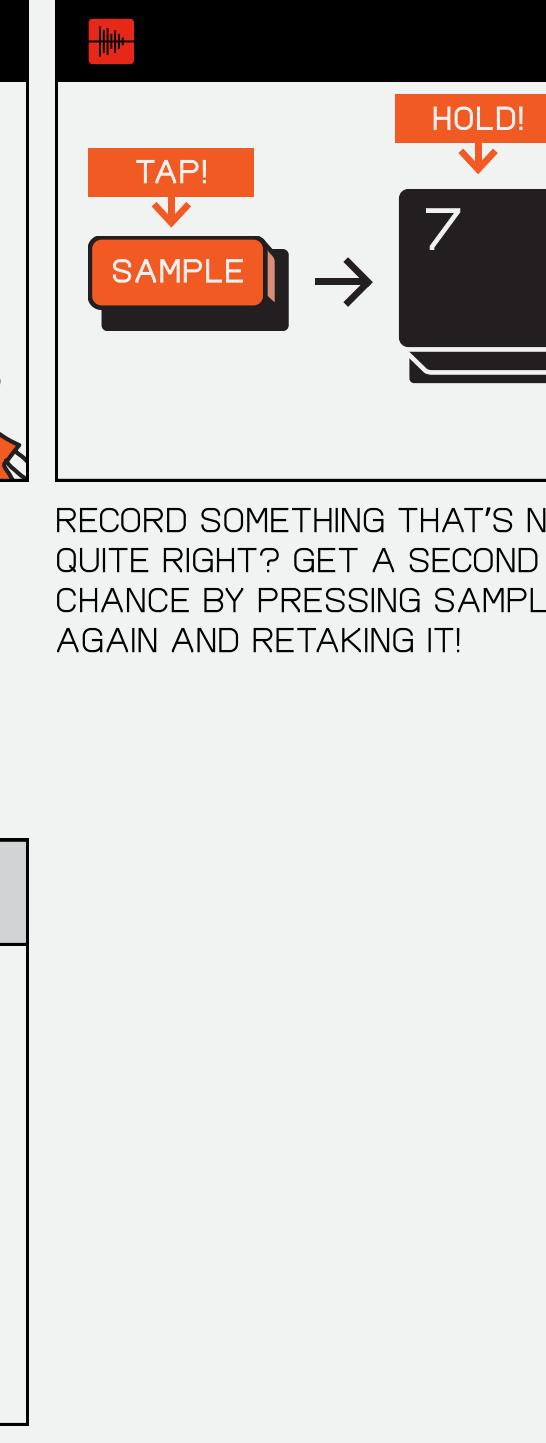
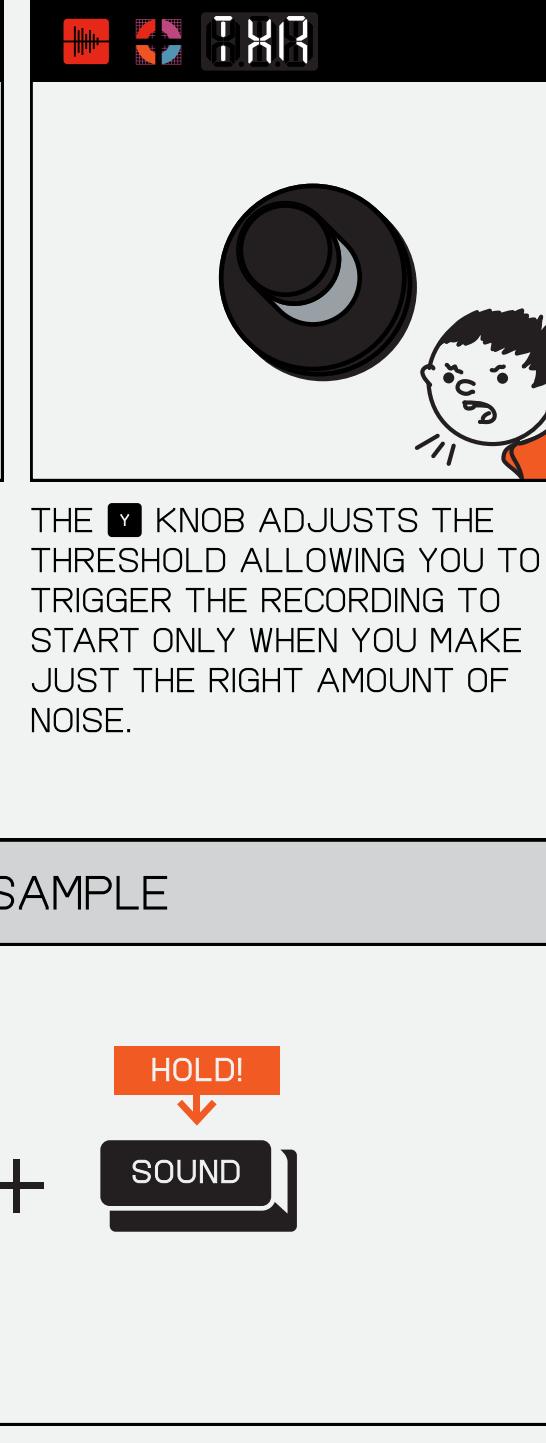
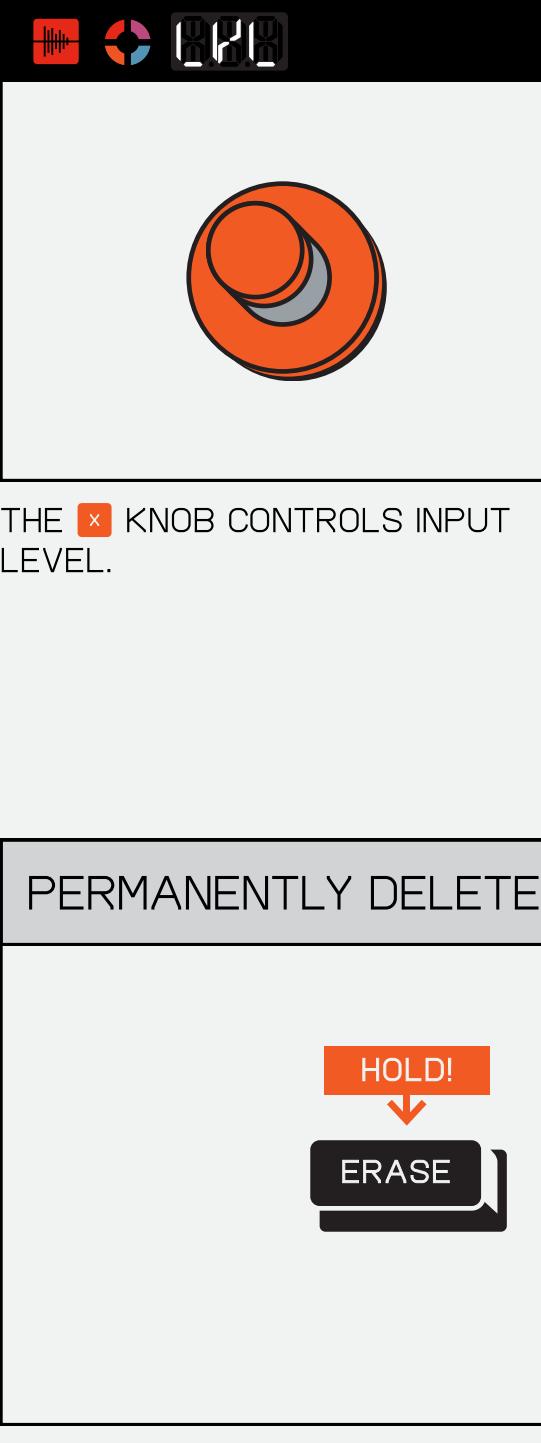
RETURN TO INDEX

IO.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-16 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!

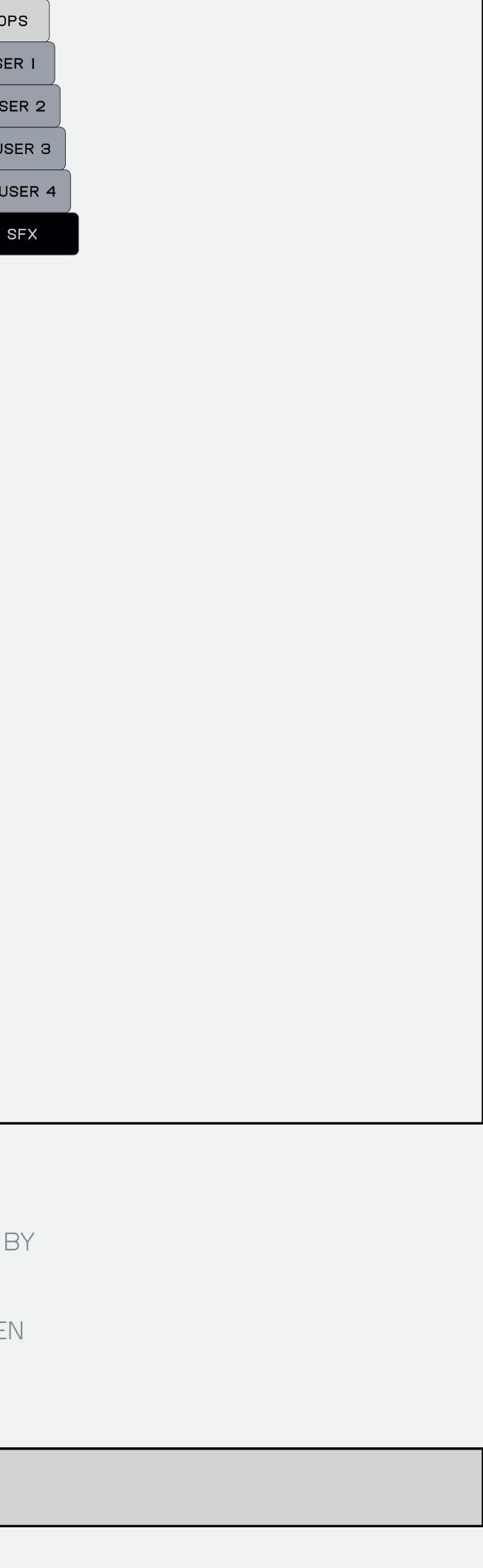
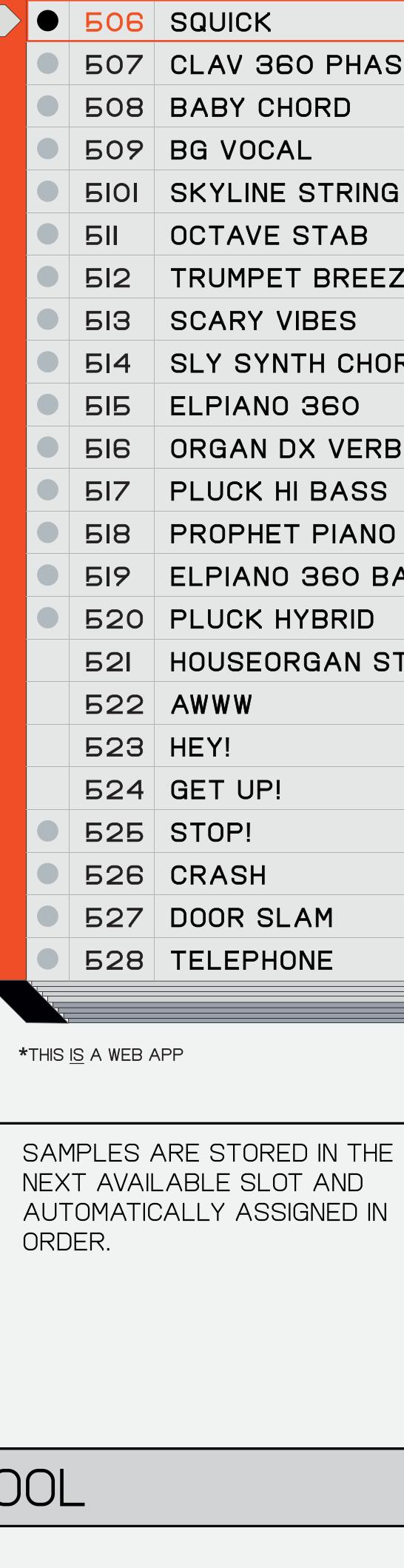
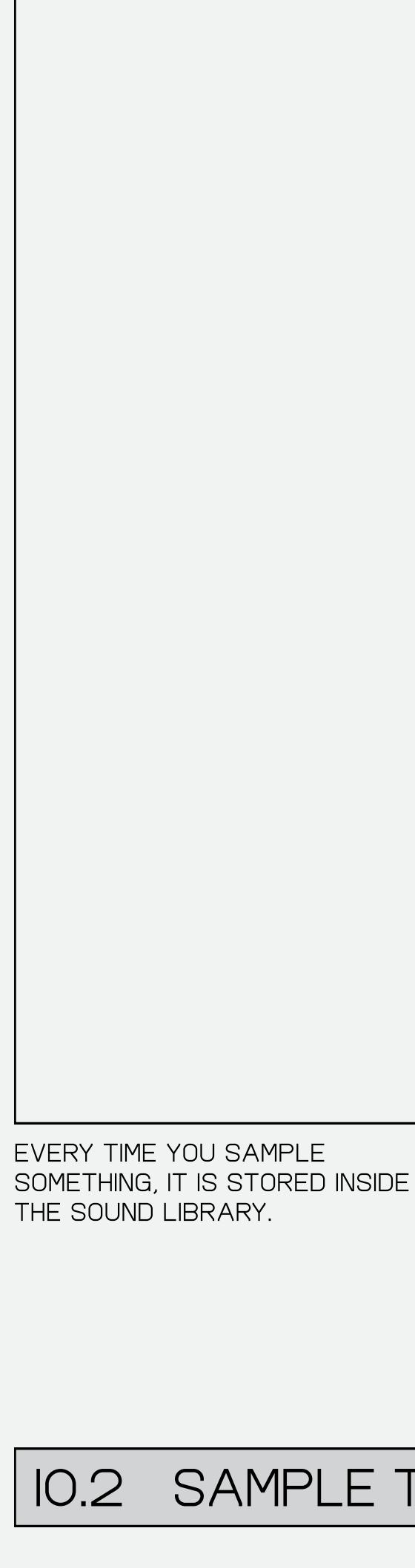


TO RECORD A SOUND, PRESS **SAMPLE** TO ENTER SAMPLE MODE. YOU WILL SEE ALL THE BUTTONS LIGHT UP, THE LEDs WILL BLINK TO LET YOU KNOW YOU ARE IN SAMPLE MODE.

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

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

PRESSING **-** OR **+** WHEN SAMPLING WITH THE INPUT JACK ALLOWS YOU TO CHOOSE BETWEEN:



THE **LHI** KNOB CONTROLS INPUT LEVEL.

THE **THR** 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**.



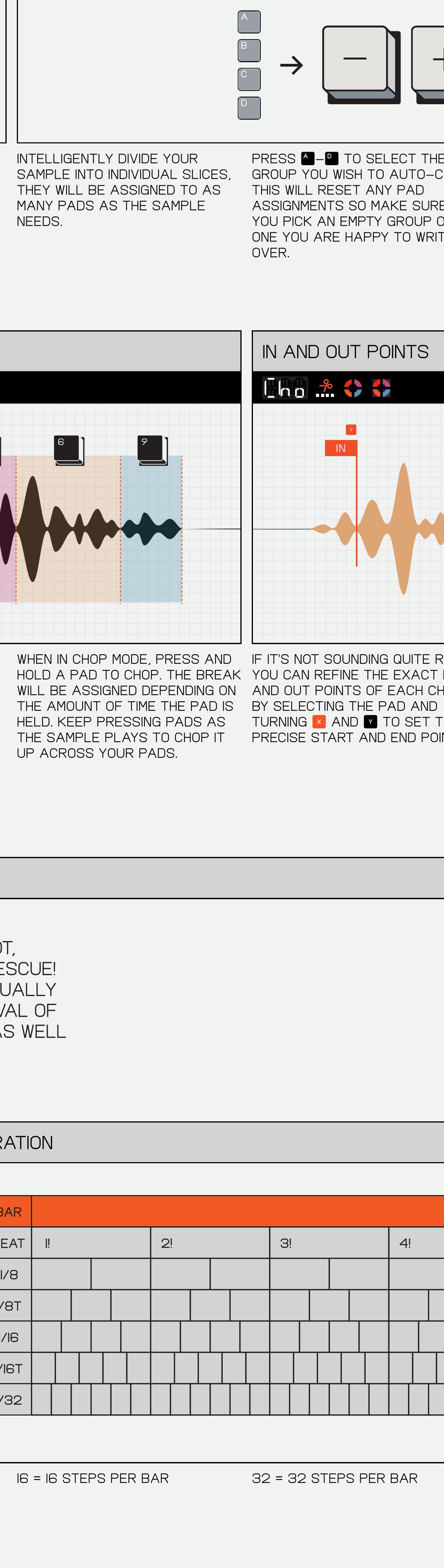
SAMPLES ARE STORED AUTOMATICALLY AND CAN ONLY BE DELETED BY REMOVING THEM IN THE SOUND MENU.

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

*THIS IS A WEB APP

IF IT'S A WEB APP

SOUND LIBRARY



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

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

PRO-TIP! IF YOU WANT TO SAMPLE YOUR FAVORITE ACID SYNT, 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!

IO.2 SAMPLE TOOL

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

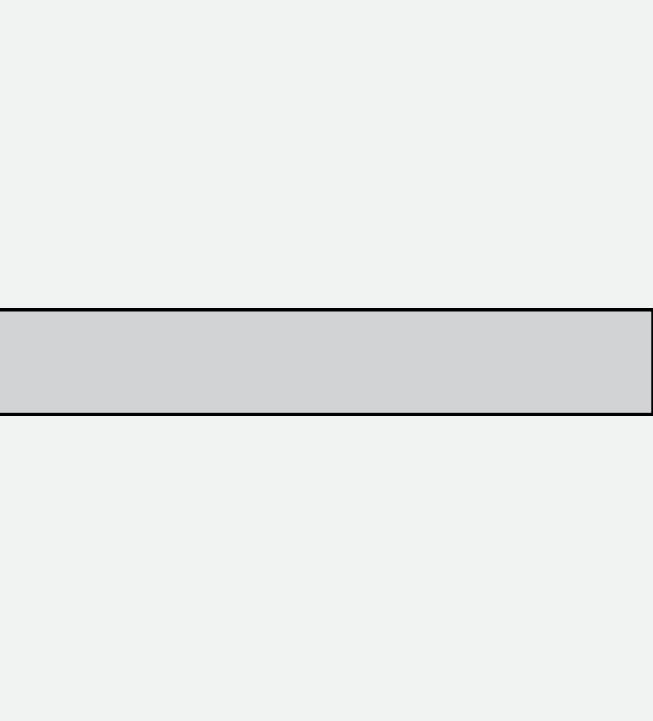
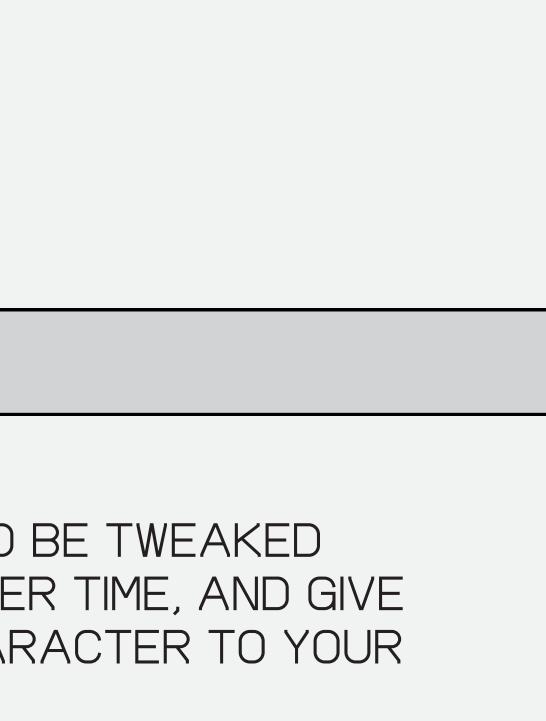
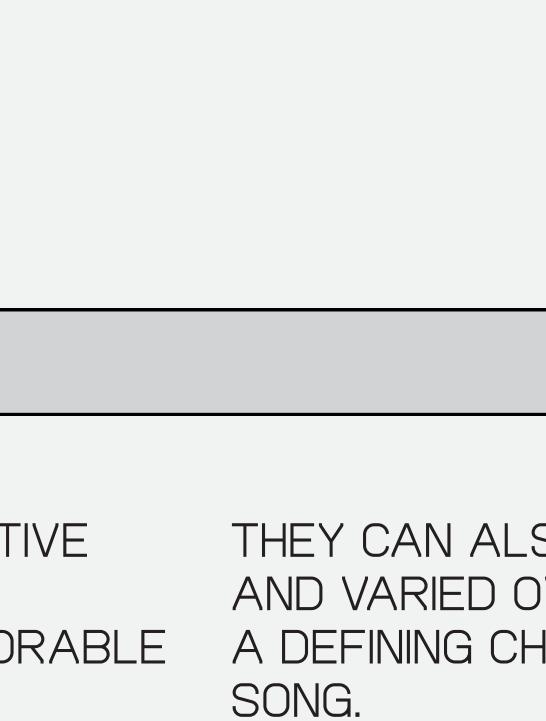
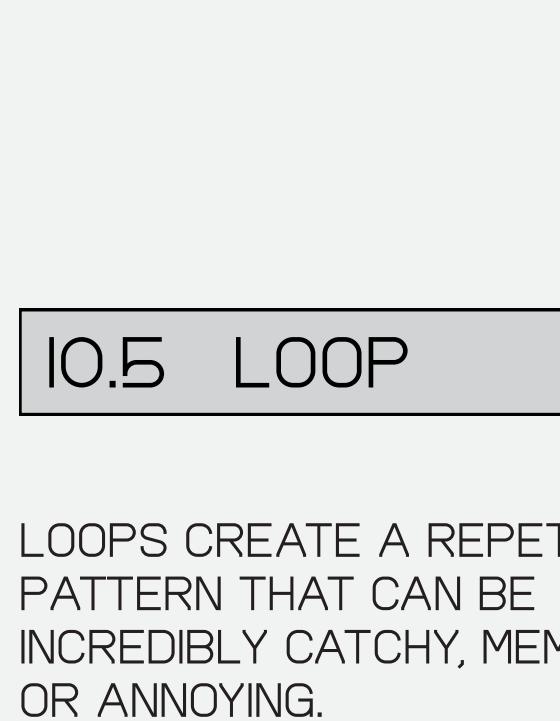


CONNECT K.O.II VIA USB-C AND GO TO: TEENAGEENGINEERING/APPS/EP-SAMPLE-TOOL

TEENAGEENGINEERING/APPS/EP-SAMPLE-TOOL

IO.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.



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.

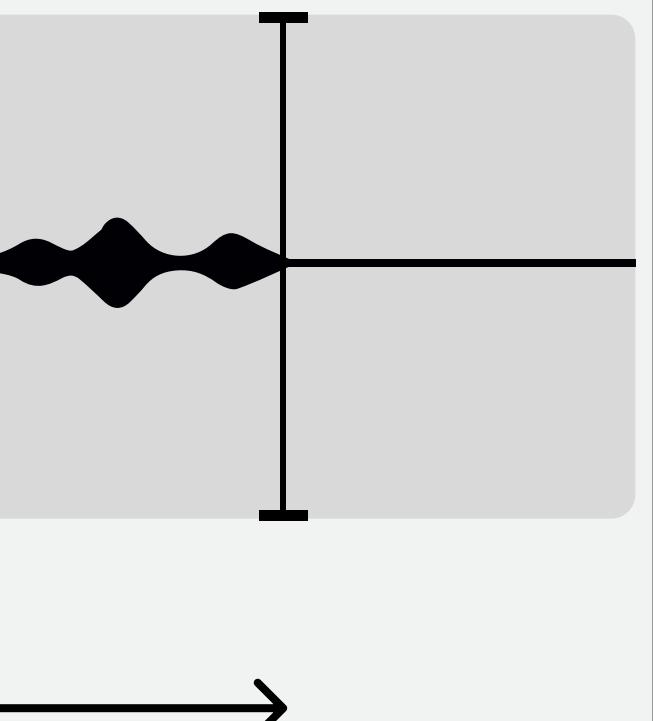
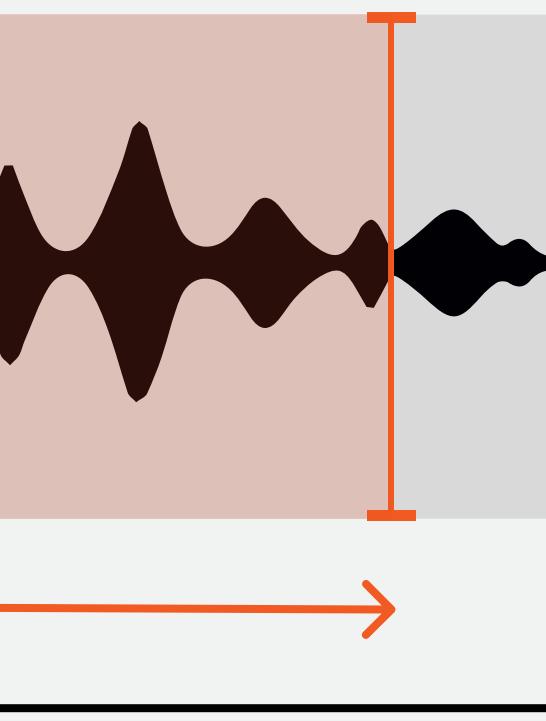
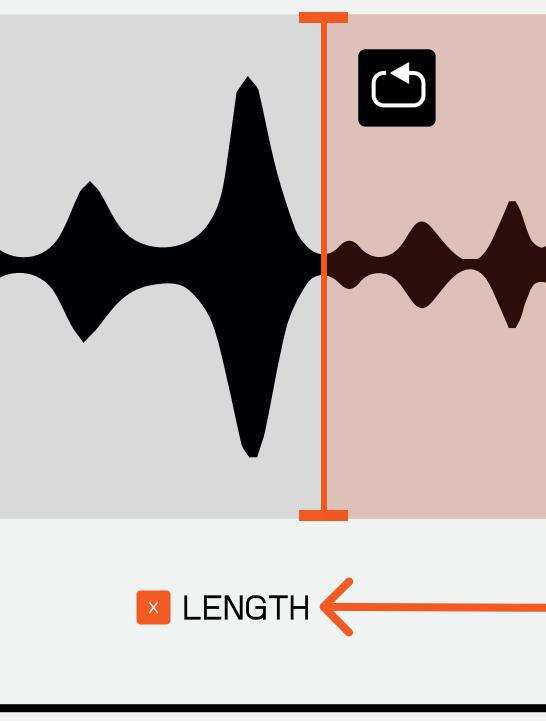
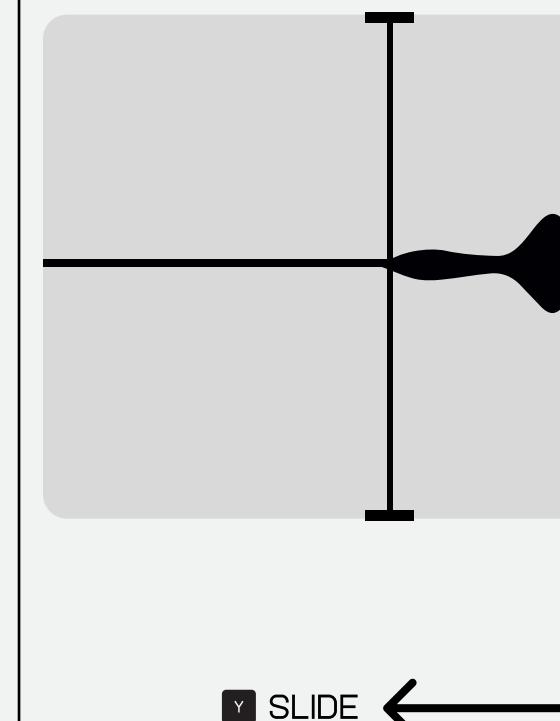
INTELLIGENTLY DIVIDE YOUR SAMPLE INTO INDIVIDUAL SLICES. THEY WILL BE ASSIGNED TO AS MANY PADS AS THE SAMPLE NEEDS.

PRESS **■** TO SELECT THE GROUP YOU WISH TO AUTO-CHOP. THIS WILL RESET ANY PAO 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 **[C]**/**[D]** TO DECIDE ON THE NUMBER OF SLICES.

IO.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.



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

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

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

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

IO.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?

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

OPEN TIMING CORRECT BY PRESSING **SHFT** + **TIMING**.

THE BT AND IST ARE TRIPLET VARIATIONS.

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

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

QUANTIZED SWING WILL ALWAYS SNAP WHATEVER YOU RECORD TO THE CHOSEN NOTE INTERVAL.

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

IO.5 LOOP

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

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

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

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

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

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

THE DISPLAY WILL SHOW THE POSITION OF THE LOOP.

IO.5.1 LOOP

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 **■** AND **■** TO SET THE PRECISE START AND END POINTS.

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

IO.5.2 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.

OPEN TIMING CORRECT BY PRESSING **SHFT** + **TIMING**.

THE BT AND IST ARE TRIPLET VARIATIONS.

BT = I2 STEPS PER BAR
IST = 24 STEPS PER BAR

IO.5.3 SWING

SWING IS A GREAT WAY TO ADD A LITTLE SPARKLE TO YOUR BEATS. IT'S EASY TO SET UP AND USE.

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

SWING IS A GREAT WAY TO ADD A LITTLE SPARKLE TO YOUR BEATS. IT'S EASY TO SET UP AND USE.

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

IO.5.4 QUANTIZE

QUANTIZE IS A GREAT WAY TO GET A SNAPPY, DANCEABLE BEAT. IT'S EASY TO SET UP AND USE.

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

QUANTIZED SWING WILL ALWAYS SNAP WHATEVER YOU RECORD TO THE CHOSEN NOTE INTERVAL.

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

IO.5.5 FREE TIME

FREE TIME IS A GREAT WAY TO GET A LOOSE, RELAXED FEEL. IT'S EASY TO SET UP AND USE.

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

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

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

IO.5.6 SWING

SWING IS A GREAT WAY TO ADD A LITTLE SPARKLE TO YOUR BEATS. IT'S EASY TO SET UP AND USE.

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

SWING IS A GREAT WAY TO ADD A LITTLE SPARKLE TO YOUR BEATS. IT'S EASY TO SET UP AND USE.

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

IO.5.7 QUANTIZE

QUANTIZE IS A GREAT WAY TO GET A SNAPPY, DANCEABLE BEAT. IT'S EASY TO SET UP AND USE.

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

QUANTIZED SWING WILL ALWAYS SNAP WHATEVER YOU RECORD TO THE CHOSEN NOTE INTERVAL.

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

IO.5.8 FREE TIME

FREE TIME IS A GREAT WAY TO GET A LOOSE, RELAXED FEEL. IT'S EASY TO SET UP AND USE.

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

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

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

IO.5.9 SWING

SWING IS A GREAT WAY TO ADD A LITTLE SPARKLE TO YOUR BEATS. IT'S EASY TO SET UP AND USE.

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

SWING IS A GREAT WAY TO ADD A LITTLE SPARKLE TO YOUR BEATS. IT'S EASY TO SET UP AND USE.

PRO-TIP!

II EFFECTS [FX]

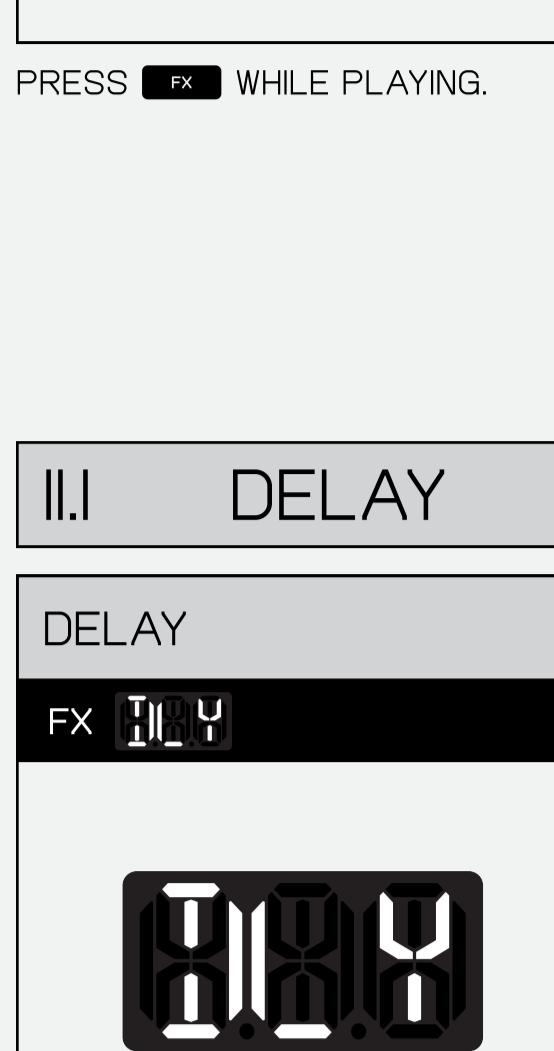
RETURN TO INDEX

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

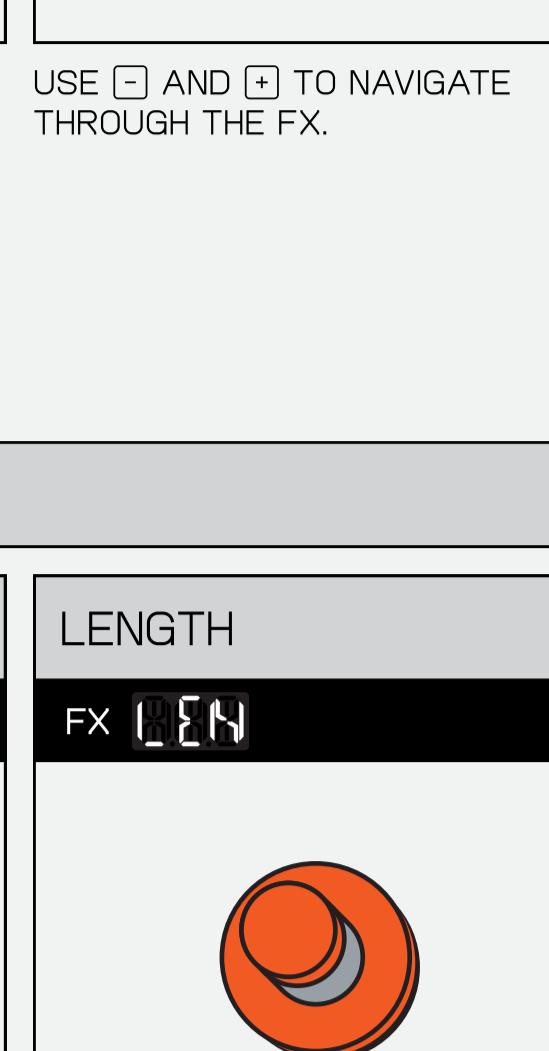
THE **FX** BUTTON IS WHERE YOU'LL FIND DELAY, REVERB, DISTORTION, CHORUS, FILTER, AND COMPRESSOR.

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

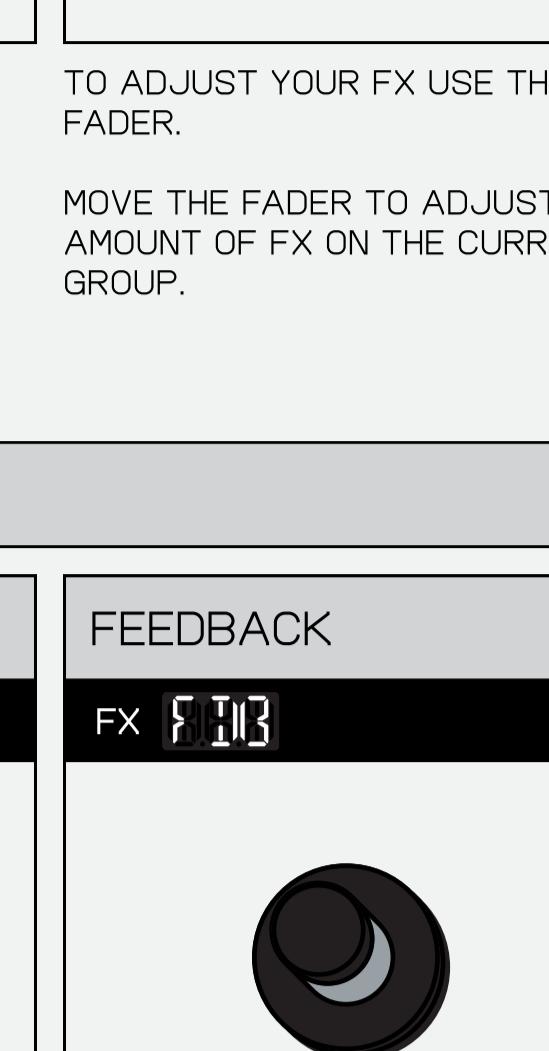
ADDITIONALLY, THE LIVE INPUT FROM THE LINE IN CAN SEND TO THE CHOSEN FX.



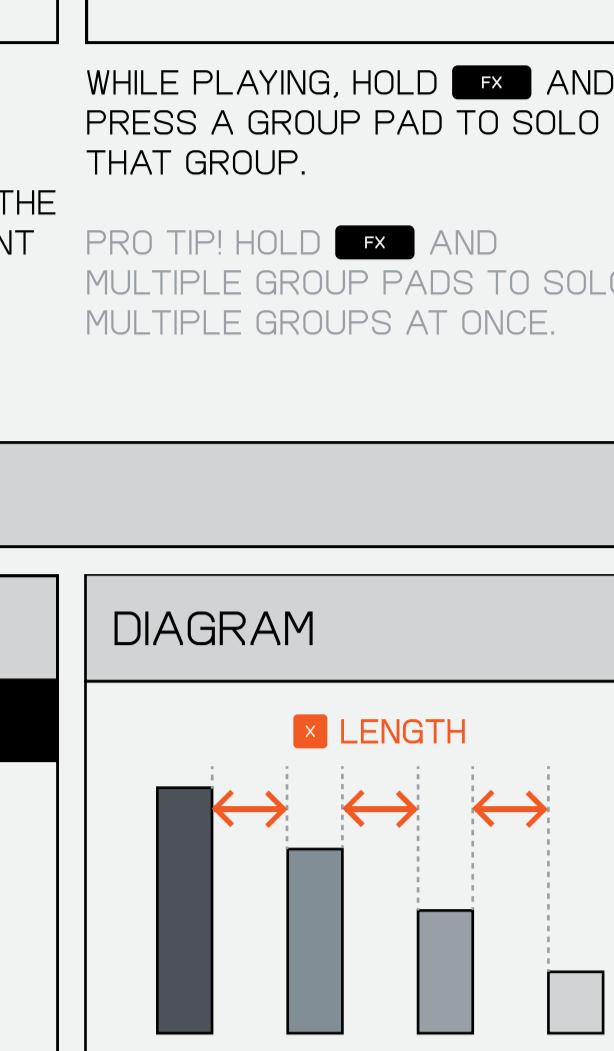
PRESS **FX** WHILE PLAYING.



USE **□** AND **□** TO NAVIGATE THROUGH THE FX.



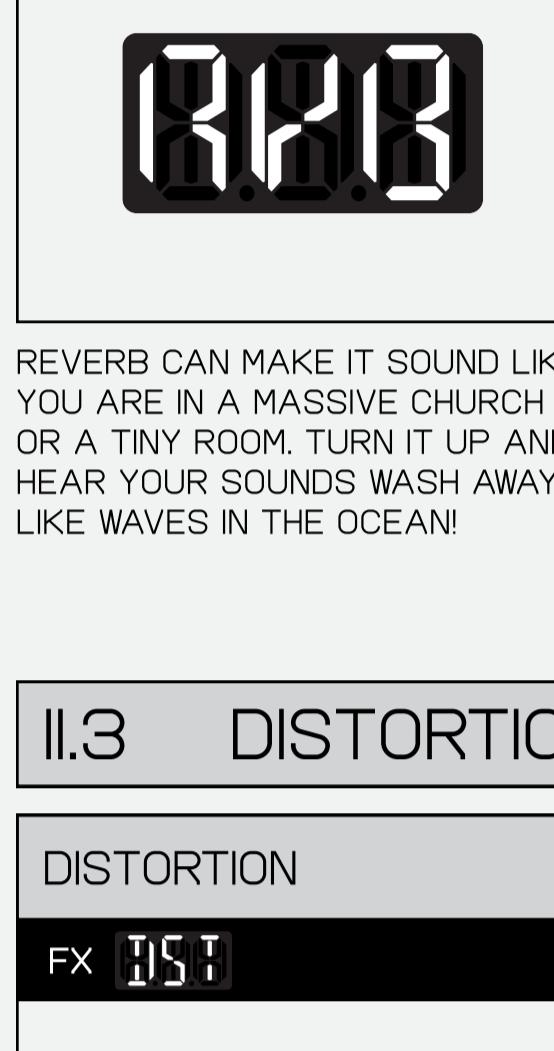
TO ADJUST YOUR FX USE THE FADER.



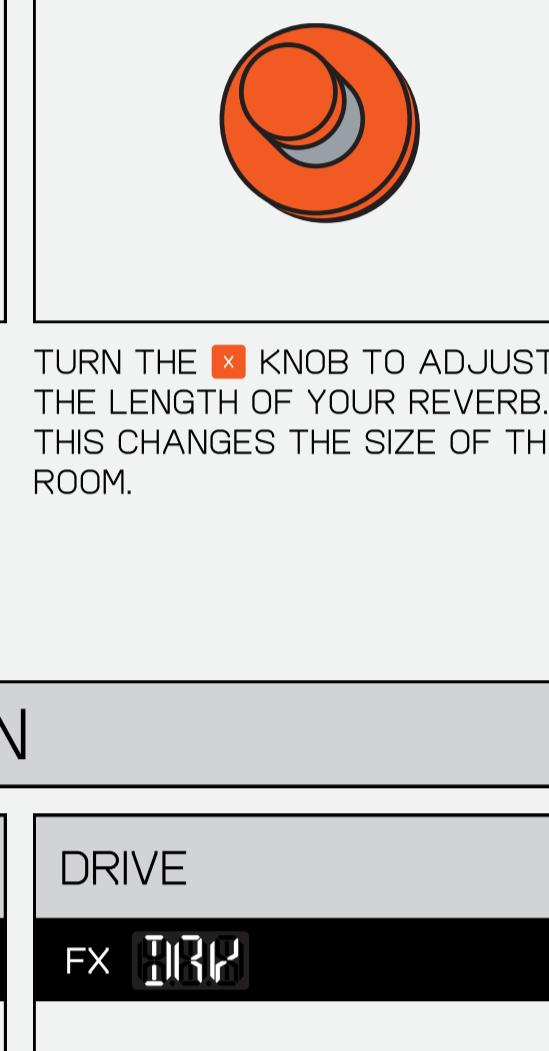
WHILE PLAYING, HOLD **FX** AND PRESS A GROUP PAD TO SOLO THAT GROUP.

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

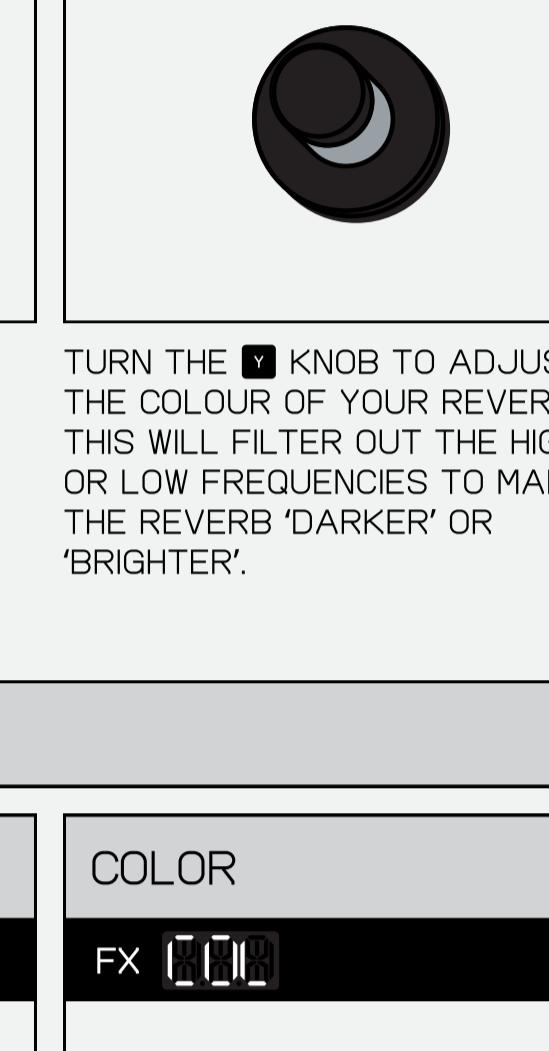
II.1 DELAY



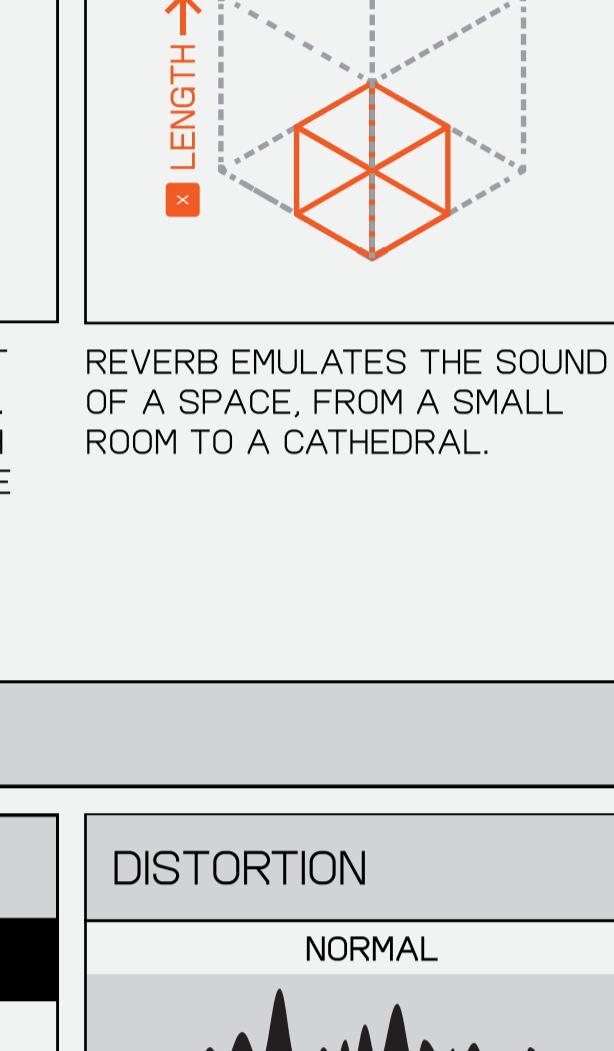
DELAY IS LIKE ECHO. IT REPEATS THE ORIGINAL SOUND MULTIPLE TIMES TO MAKE IT SOUND LIKE YOU ARE SOMEWHERE LIKE A VALLEY OR A FISH BOWL!



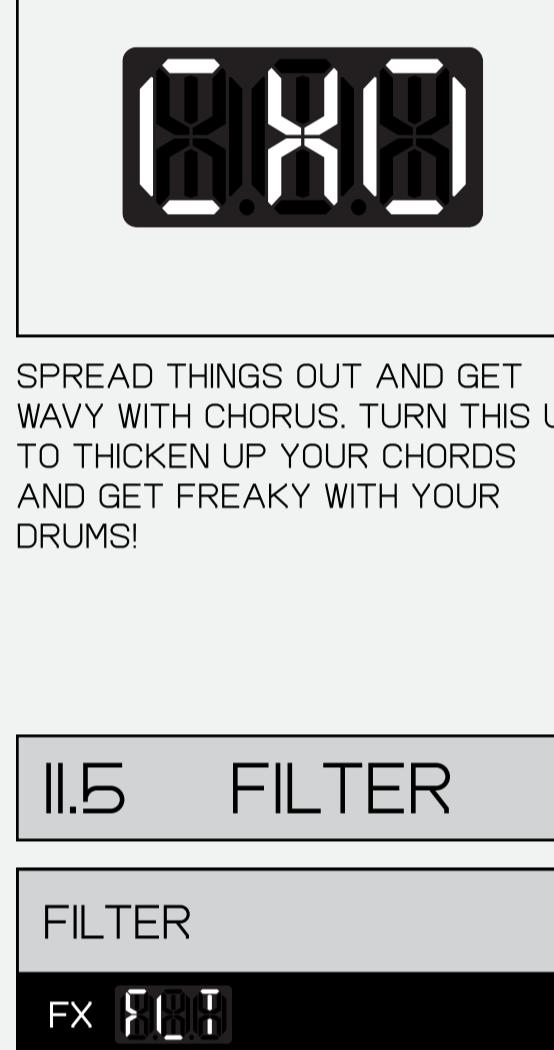
TURN THE **■** KNOB TO ADJUST THE LENGTH OF YOUR DELAY. THIS WILL CHANGE THE TIME BETWEEN REPETITIONS.



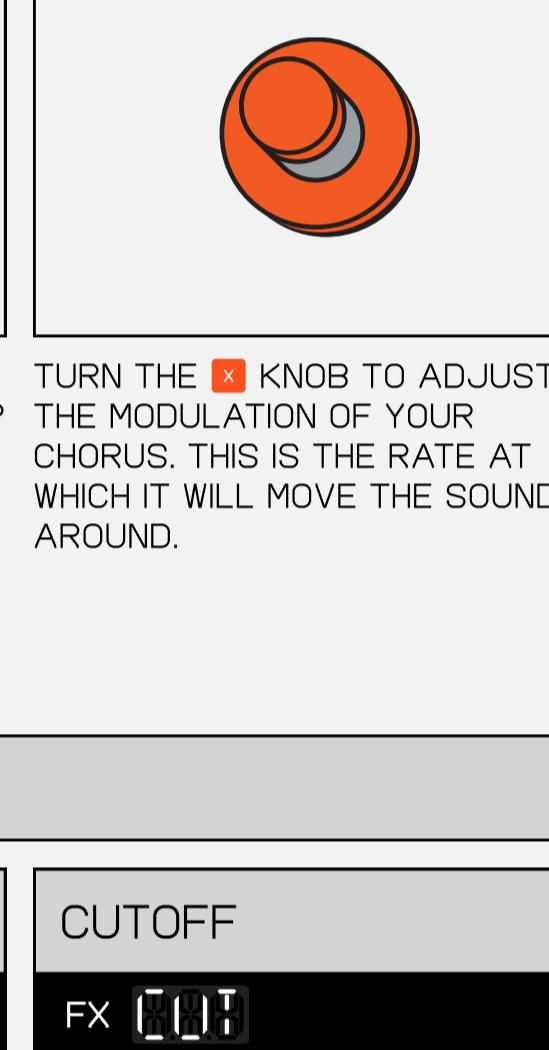
TURN THE **■** KNOB TO ADJUST THE FEEDBACK OF YOUR DELAY. THIS WILL CHANGE HOW MANY TIMES IT REPEATS.



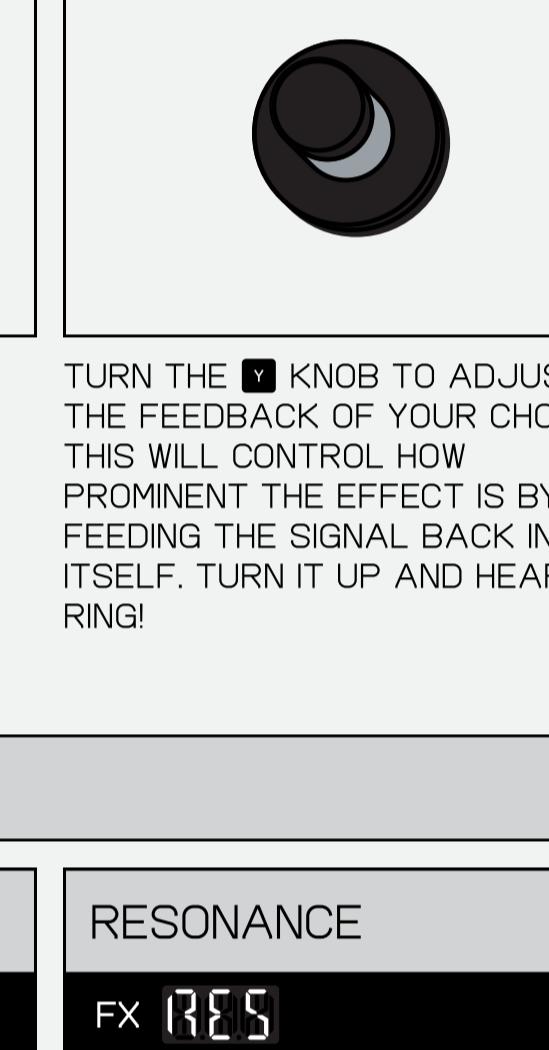
II.2 REVERB



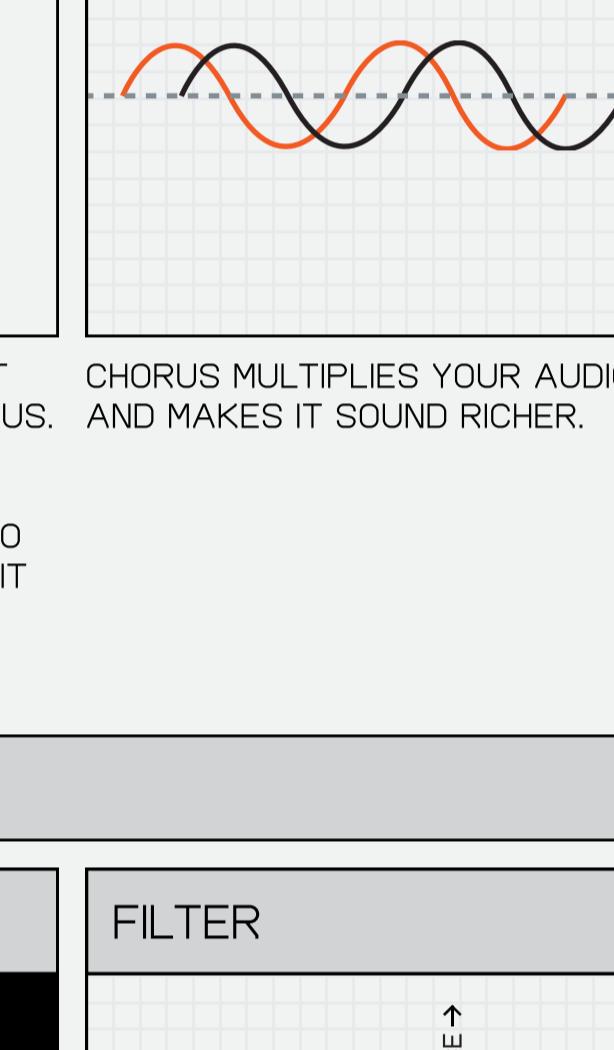
REVERB CAN MAKE IT SOUND LIKE YOU ARE IN A MASSIVE CHURCH OR A TINY ROOM. TURN IT UP AND HEAR YOUR SOUNDS WASH AWAY LIKE WAVES IN THE OCEAN!



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

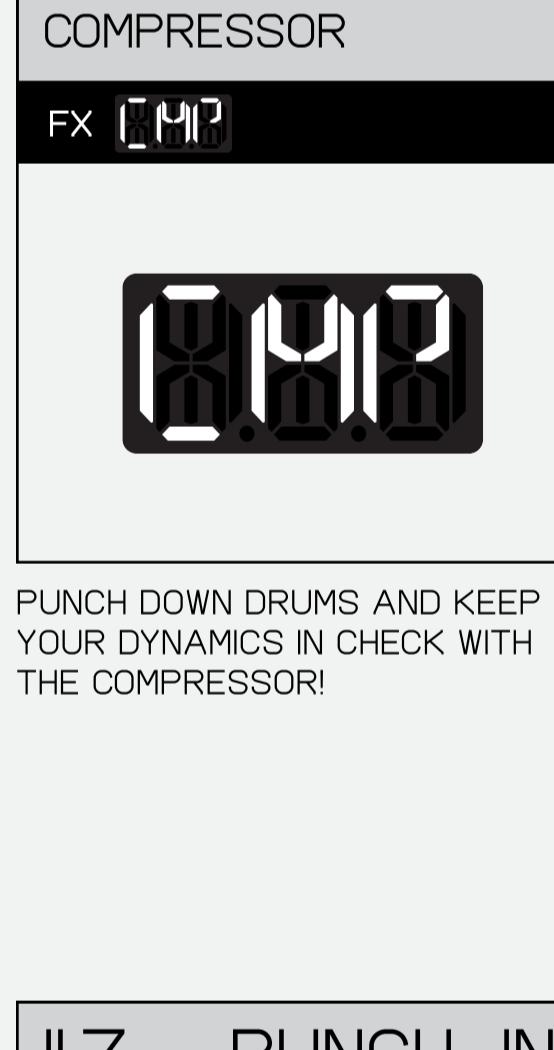


TURN THE **■** KNOB TO ADJUST THE COLOUR OF YOUR REVERB. THIS WILL FILTER OUT THE HIGH OR LOW FREQUENCIES TO MAKE THE REVERB 'DARKER' OR 'BRIGHTER'.

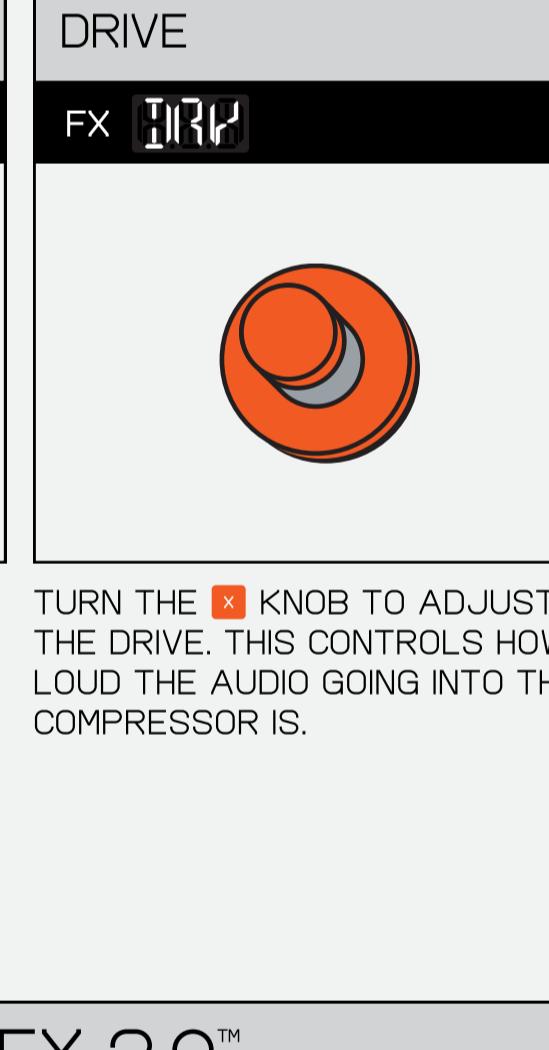


REVERB EMULATES THE SOUND OF A SPACE, FROM A SMALL ROOM TO A CATHEDRAL.

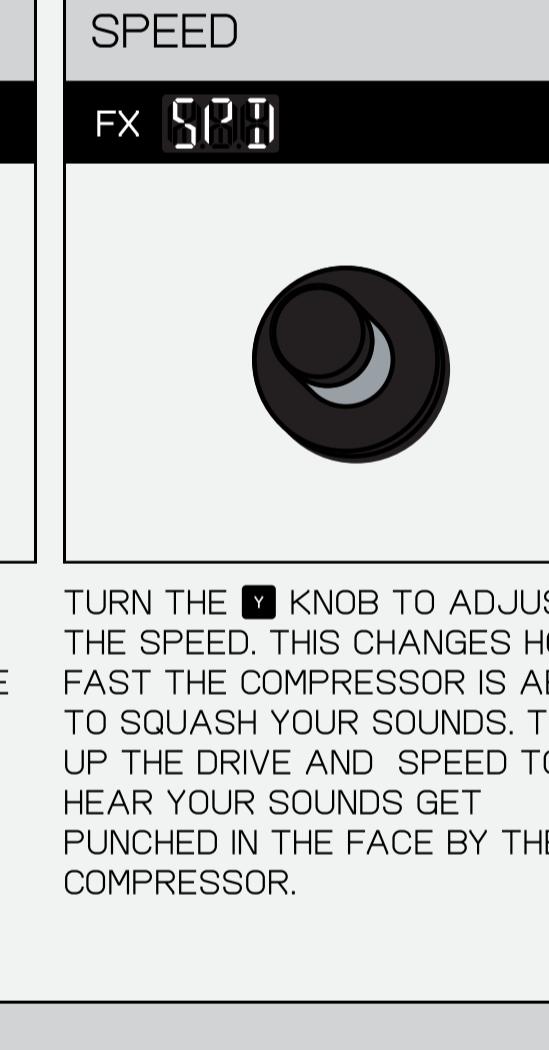
II.3 DISTORTION



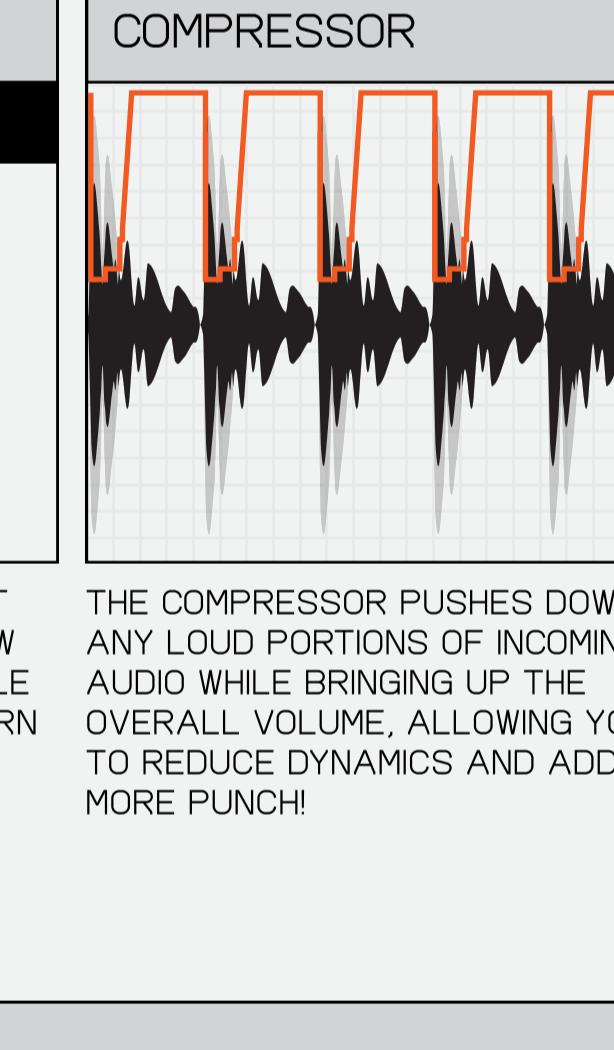
ROCK OUT WITH DISTORTION. BEAT UP YOUR BEAT AND PUNCH IT DOWN!



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

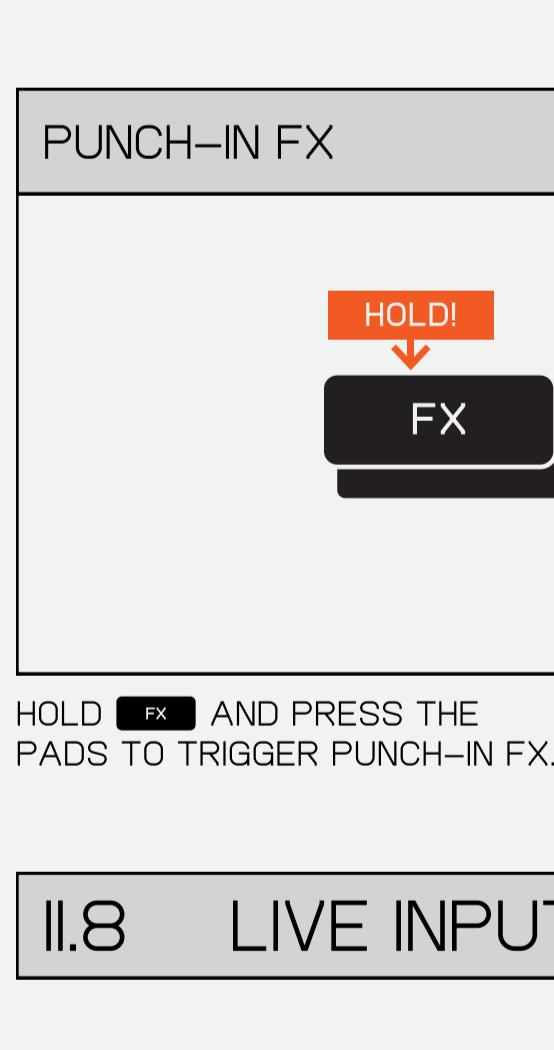


TURN THE **■** KNOB TO ADJUST THE COLOR OF YOUR DISTORTION. THIS WILL FILTER OUT AND RESONATE THE HIGH OR LOW FREQUENCIES MAKING THE DISTORTION EVEN CRAZIER.

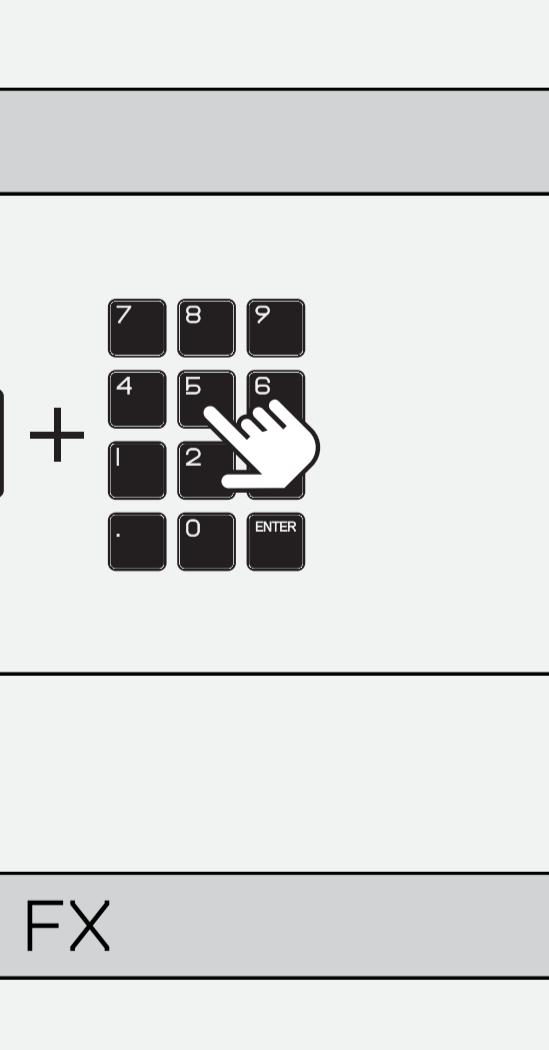


DISTORTION CLIPS THE LOUDEST PARTS OF A WAVEFORM CREATING A WARM, FUZZY SOUND.

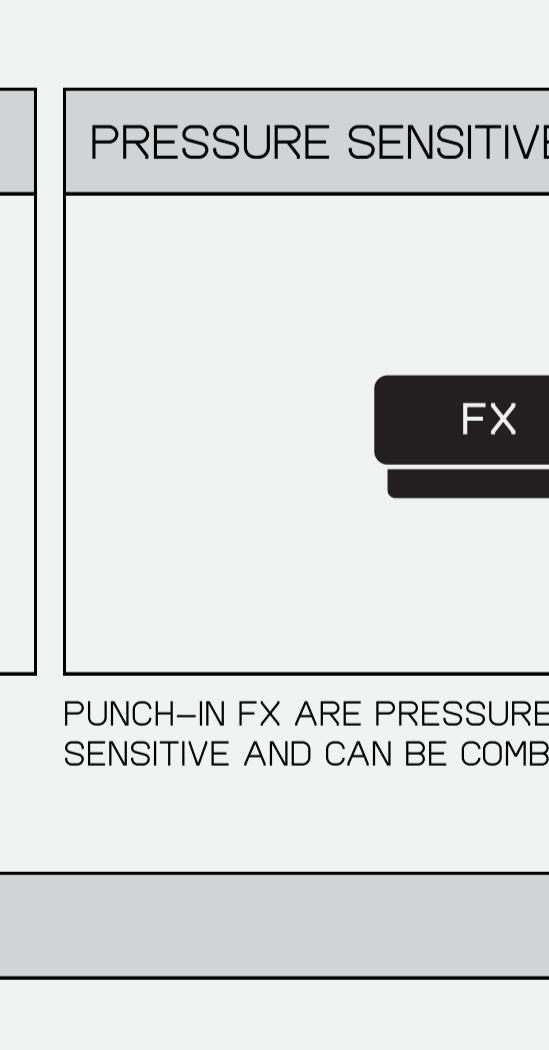
II.4 CHORUS



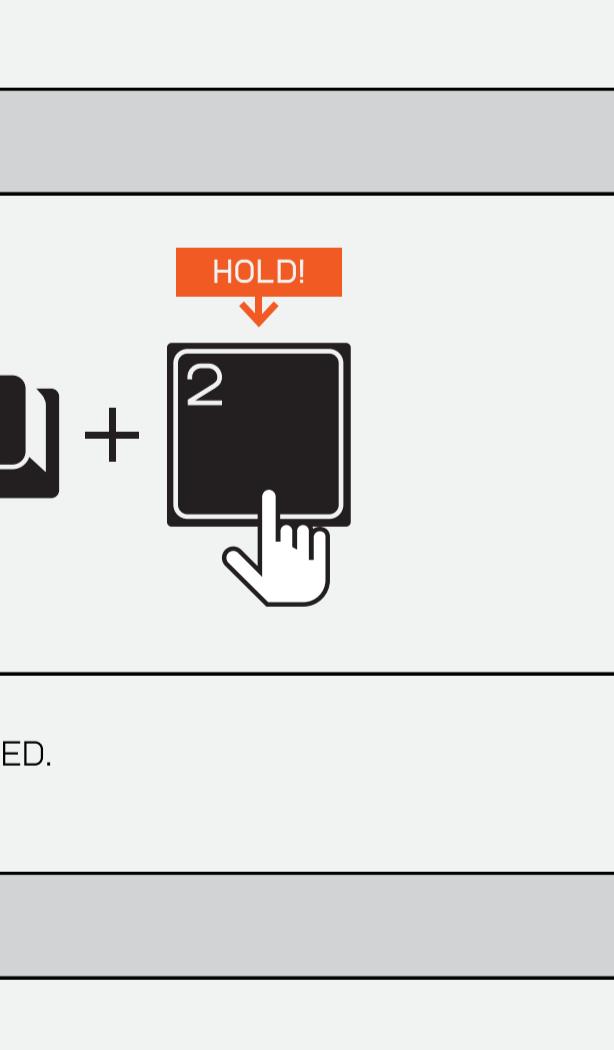
SPREAD THINGS OUT AND GET WAVY WITH CHORUS. TURN THIS UP TO THICKEN UP YOUR CHORDS AND GET FREAKY WITH YOUR DRUMS!



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

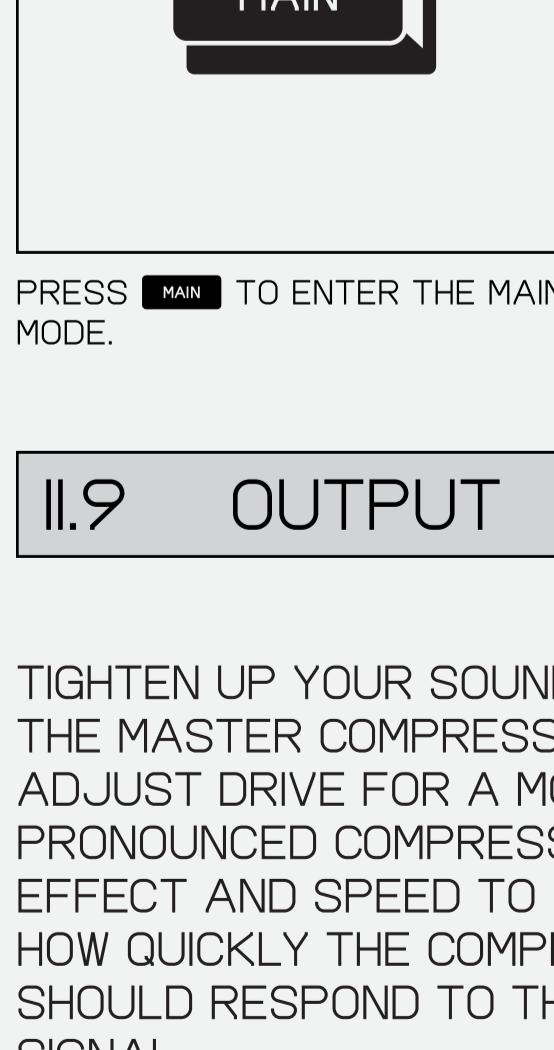


TURN THE **■** KNOB TO ADJUST THE FEEDBACK OF YOUR CHORUS. THIS WILL CONTROL HOW PROMINENT THE EFFECT IS BY FEEDING THE SIGNAL BACK INTO ITSELF. TURN IT UP AND HEAR IT RING!

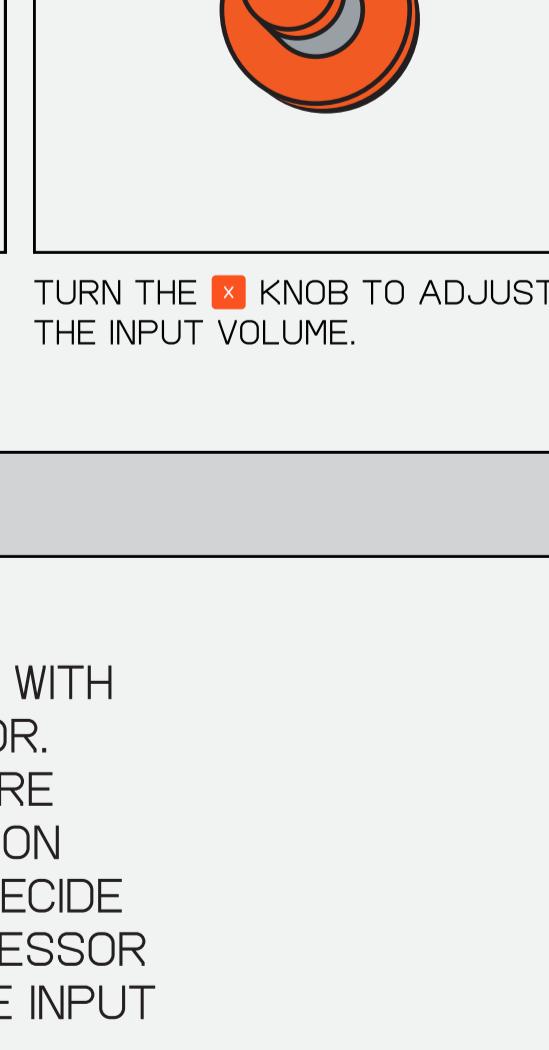


CHORUS MULTIPLIES YOUR AUDIO AND MAKES IT SOUND RICHER.

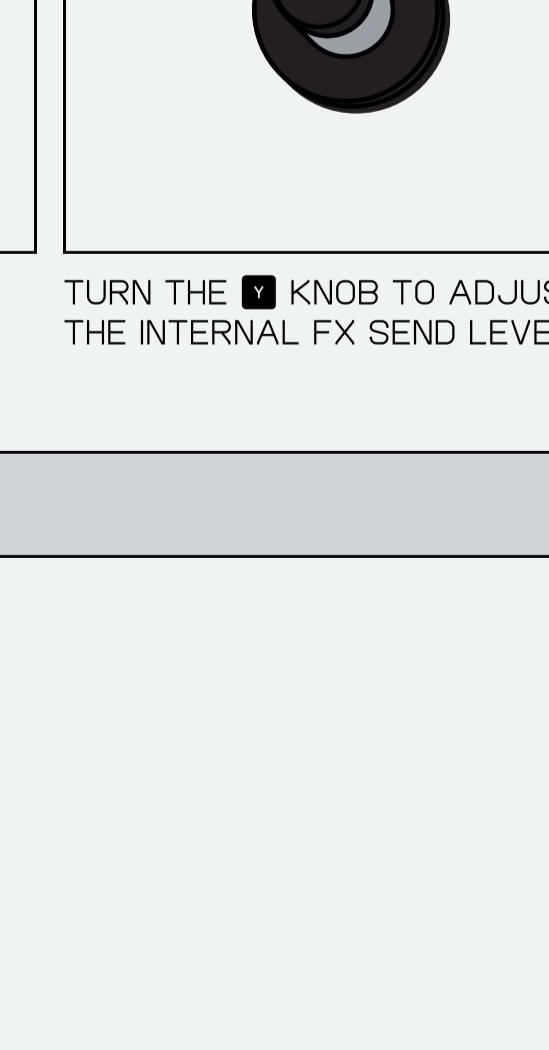
II.5 FILTER



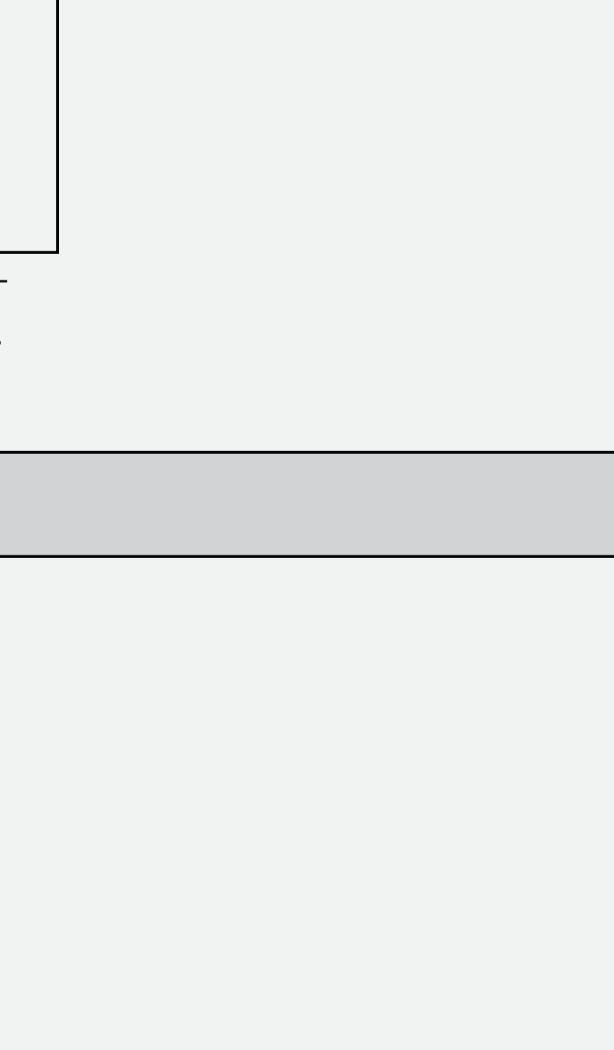
LOOKING FOR A MORE MELLOW SOUND? TRY THE FILTER! FILTERS ARE A GREAT WAY OF REMOVING HIGH OR LOW FREQUENCIES AND CHANGING THE CHARACTER OF A SOUND.



TURN THE **■** 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.

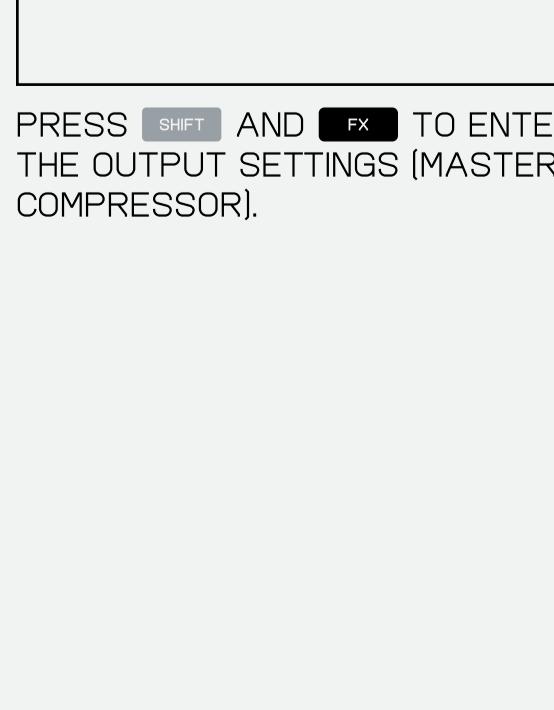


TURN THE **■** KNOB TO ADJUST THE RESONANCE. THIS EMPHASISES THE FILTER AND CAN CREATE AN AWESOME SWEEPING SOUND. TRY TURNING IT UP AND THEN MOVING THE CUTOFF USING THE **■** KNOB!



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

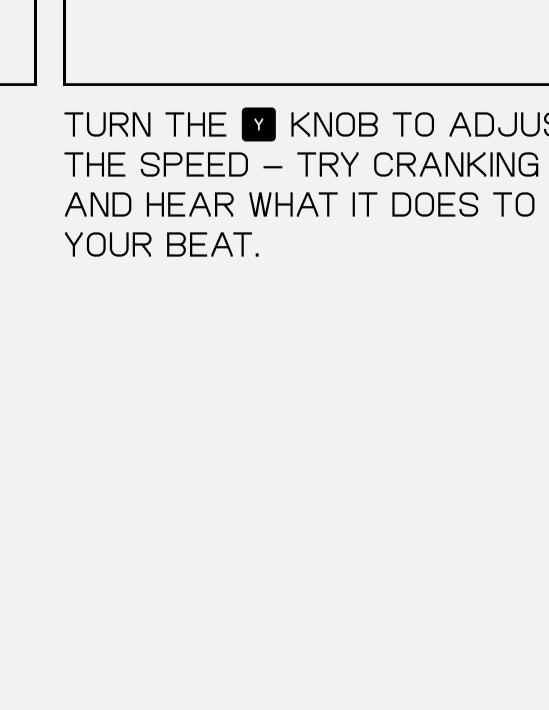
II.6 COMPRESSOR



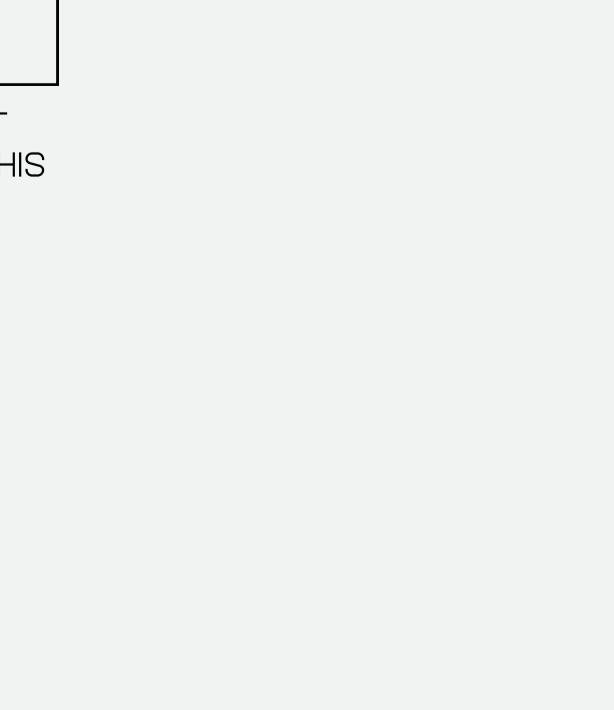
PUNCH DOWN DRUMS AND KEEP YOUR DYNAMICS IN CHECK WITH THE COMPRESSOR!



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



TURN THE **■** 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!

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.

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

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 **■** KNOB TO ADJUST THE INPUT VOLUME.

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

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.

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

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

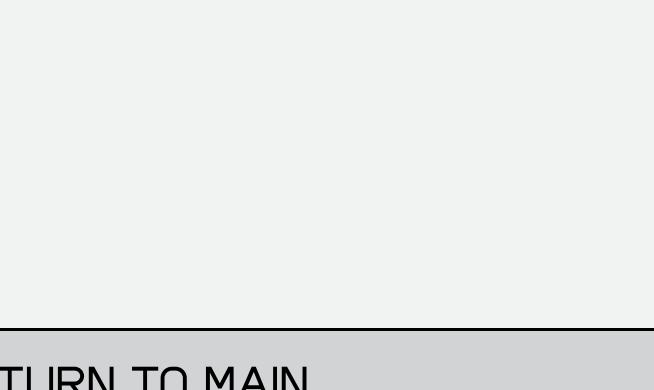
TURN THE **■** KNOB TO ADJUST THE SPEED – TRY CRANKING THIS AND HEAR WHAT IT DOES TO YOUR BEAT.

⑫ HOW TO

RETURN TO INDEX

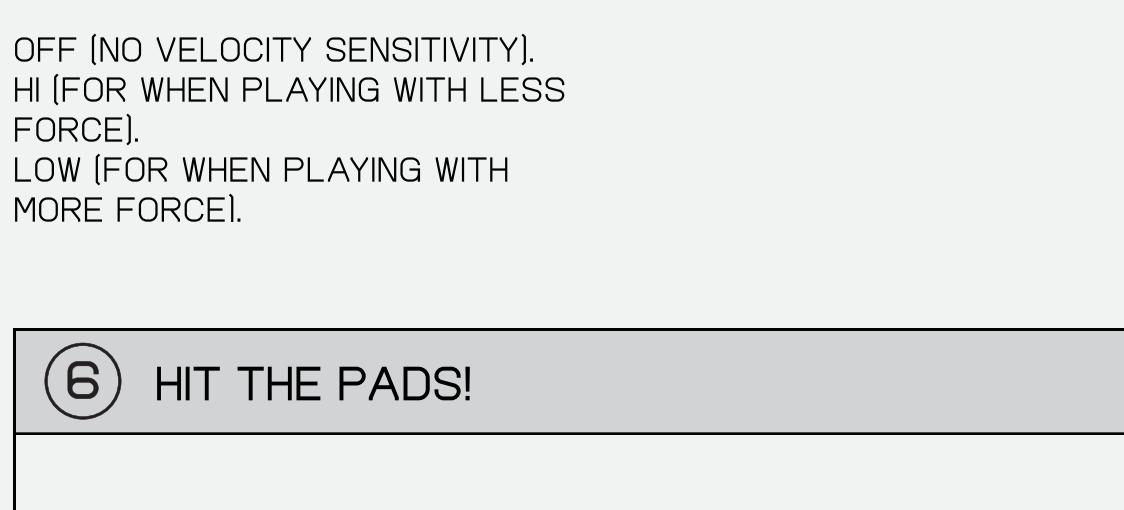
I2.1 ENABLE VELOCITY SENSITIVITY

① OPEN SYSTEM SETTINGS



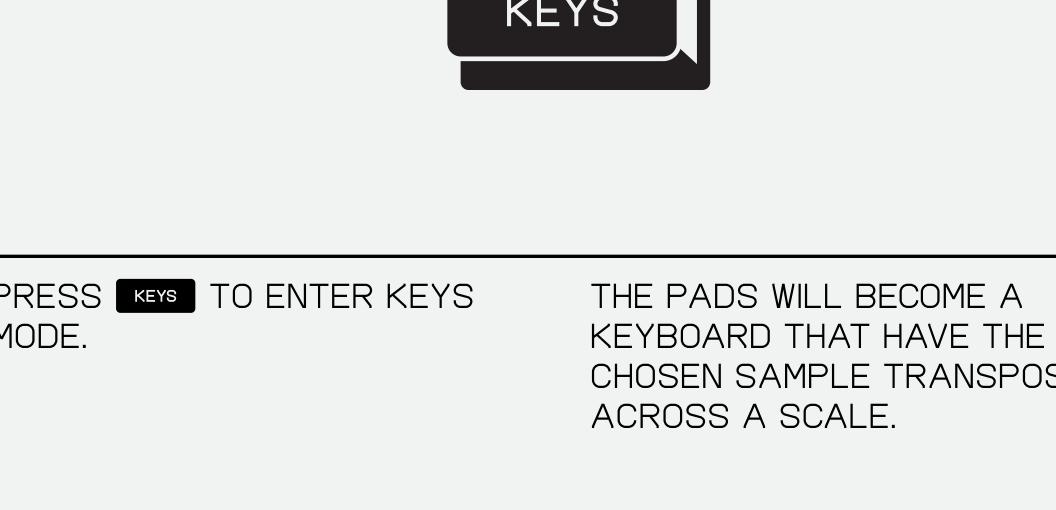
PRESS SHIFT AND ERASE TO ENTER THE SYSTEM SETTINGS.

② NAVIGATE TO PAD SETTINGS



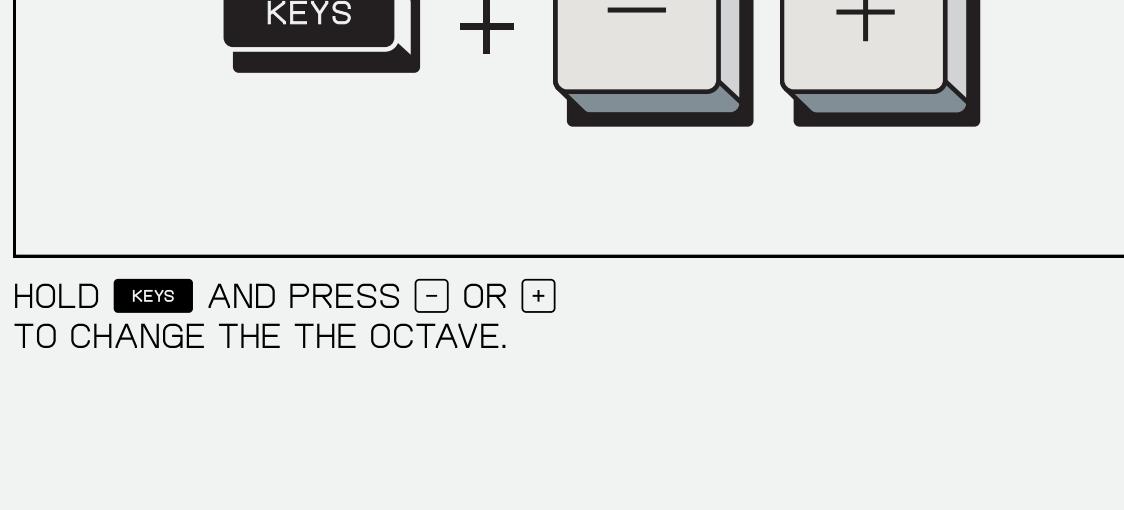
USE [] AND [] TO NAVIGATE TO THE PAD SETTINGS, THEN PRESS [ENTER] ON THE PADS.

③ NAVIGATE TO VELOCITY SETTINGS



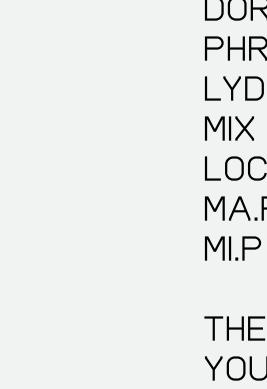
USE [] AND [] TO NAVIGATE TO 'VEL', THEN HIT [ENTER].

④ SELECT VELOCITY MODE



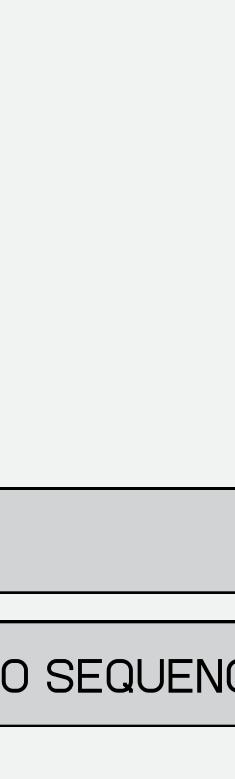
USE [] AND [] TO CHOOSE BETWEEN: OFF (NO VELOCITY SENSITIVITY), HI (FOR WHEN PLAYING WITH LESS FORCE), LOW (FOR WHEN PLAYING WITH MORE FORCE). THEN HIT [ENTER] TO CHOOSE YOUR VELOCITY SETTING!

⑤ RETURN TO MAIN



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

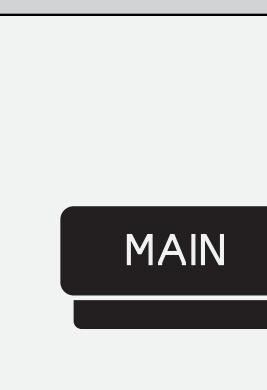
⑥ HIT THE PADS!



HIT THE PADS TO HEAR THE VELOCITY SENSITIVITY!

I2.2 CHANGE THE SCALE IN KEYS MODE

① MAIN



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

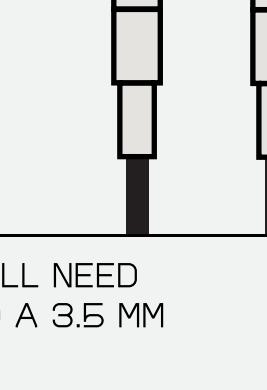
PRESS MAIN TO ENTER THE MAIN MODE FROM ANY PAGE IN THE DEVICE.

② CHOOSE A SAMPLE



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

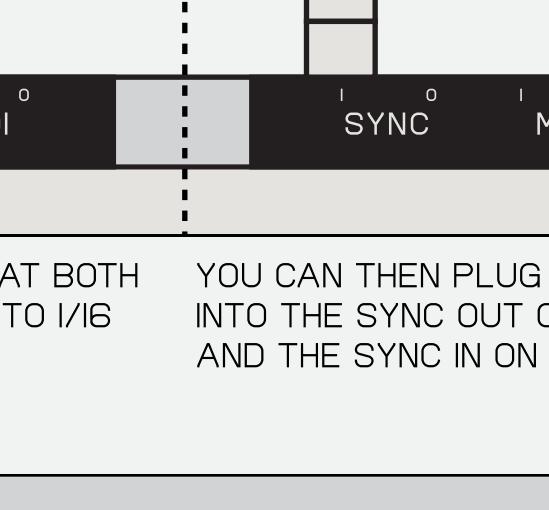
③ ENTER KEYS MODE



PRESS KEYS TO ENTER KEYS MODE.

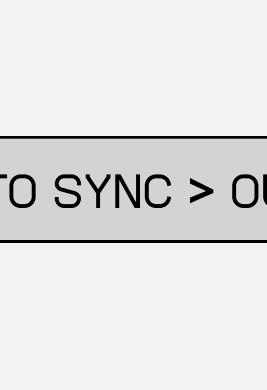
THE PADS WILL BECOME A KEYBOARD THAT HAVE THE CHOSEN SAMPLE TRANSPOSED ACROSS A SCALE.

④ CHANGE OCTAVE



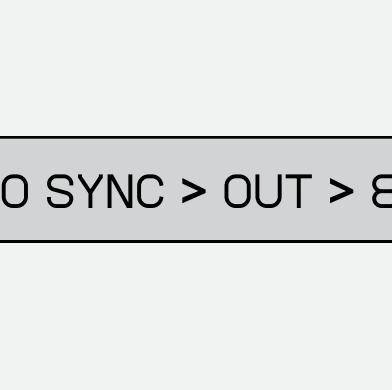
HOLD HOLD AND PRESS [] OR [] TO CHANGE THE OCTAVE.

⑤ TRANPOSE



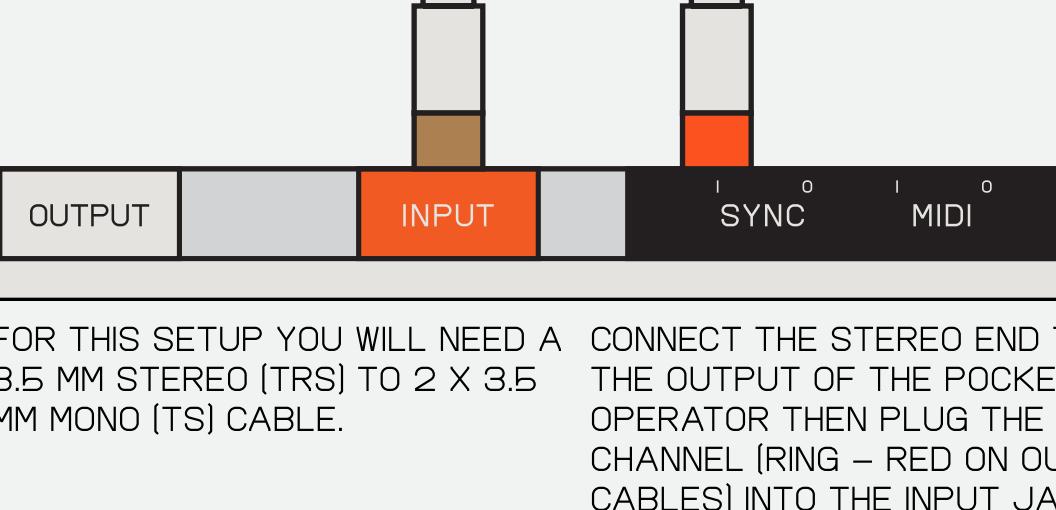
HOLD HOLD AND PRESS A PAD TO TRANPOSE THE SCALE.

⑥ SYSTEM SETTINGS



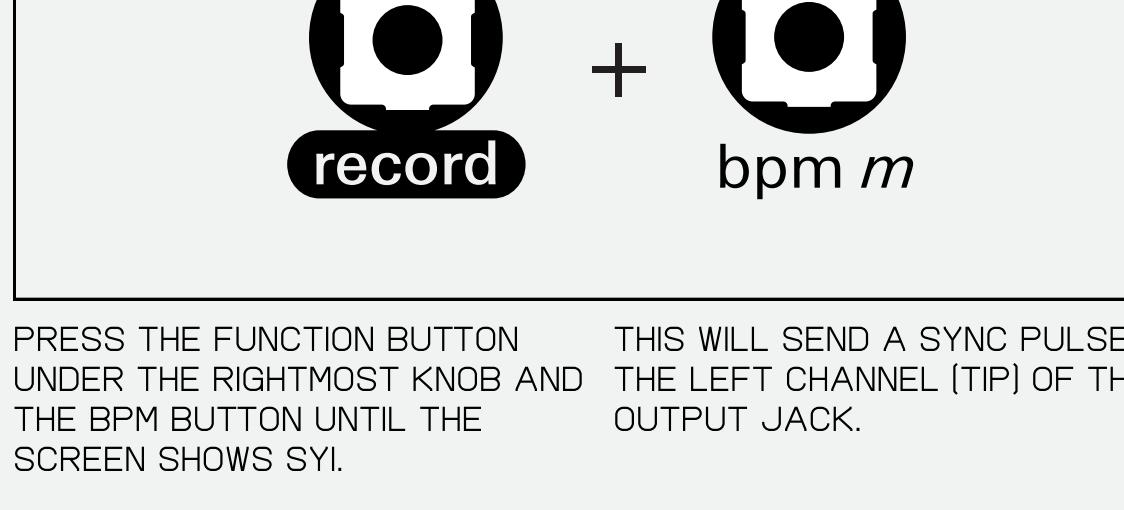
TO CHANGE THE SCALE, FIRST ENTER INTO SYSTEM SETTINGS BY PRESSING SHIFT AND ERASE.

⑦ PAD SETTINGS



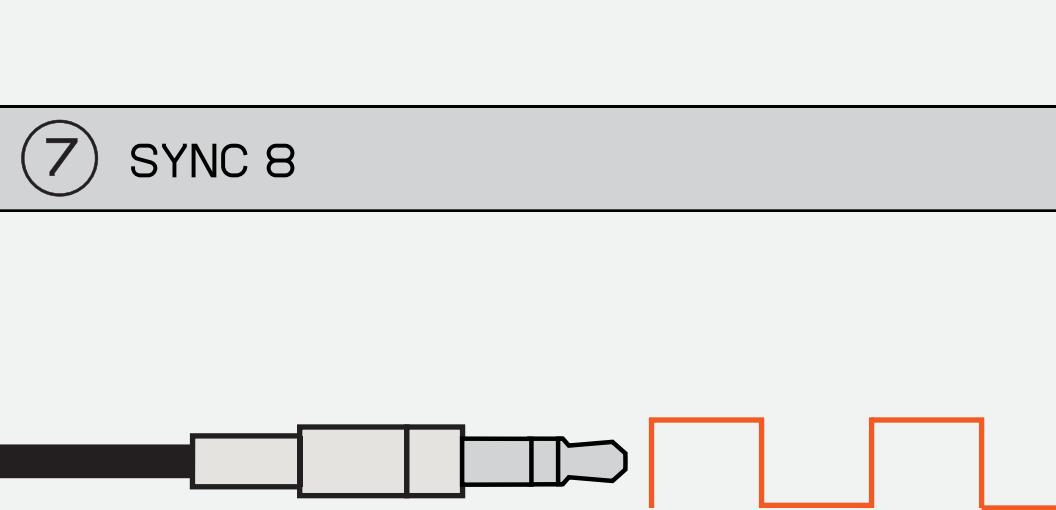
USE [] AND [] TO NAVIGATE TO THE PAD SETTINGS, THEN PRESS [ENTER] ON THE PADS.

⑧ SCALE SETTINGS



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

⑨ CHANGE SCALE

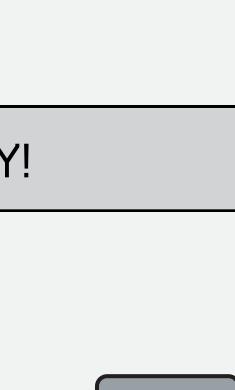


USE [] AND [] TO CHOOSE BETWEEN:

I2T – I2 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
MAP – 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!

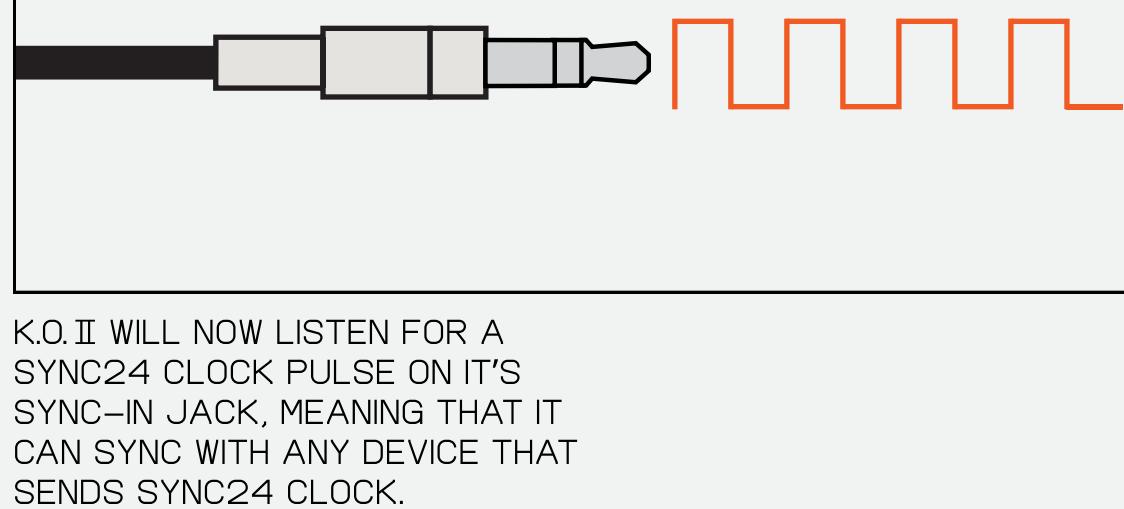
I2.3 TURN ON THE METRONOME WHILE PLAYING

① OPEN SYSTEM SETTINGS



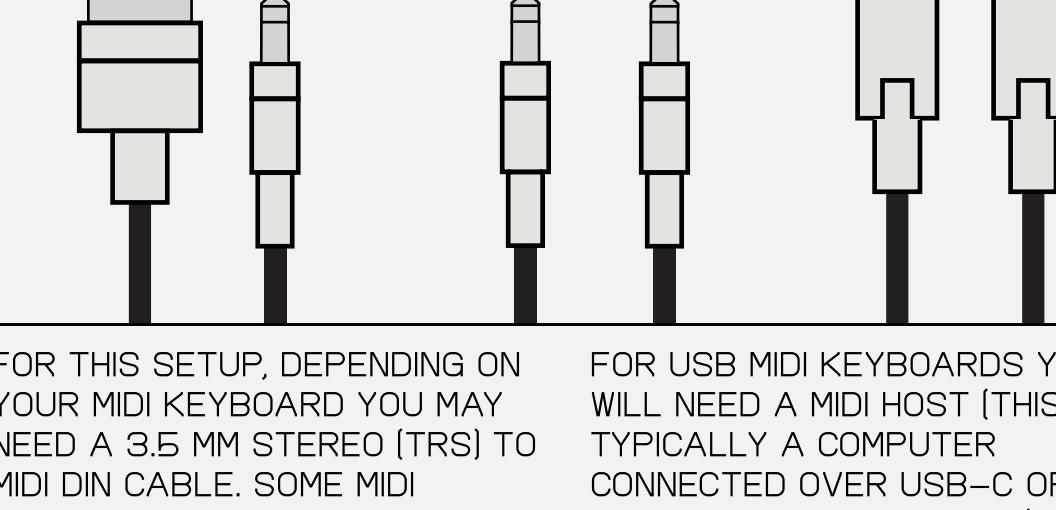
PRESS SHIFT AND ERASE TO ENTER THE SYSTEM SETTINGS.

② NAVIGATE TO SEQUENCER SETTINGS



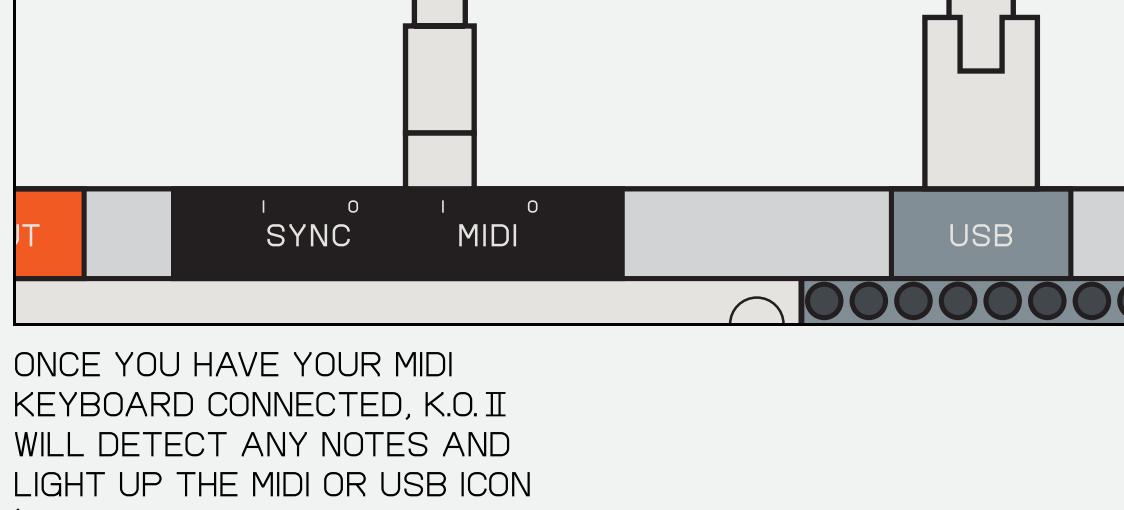
USE [] AND [] TO NAVIGATE TO THE SEQUENCER SETTINGS, THEN PRESS [ENTER] ON THE PADS.

③ NAVIGATE TO METRONOME SETTINGS



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

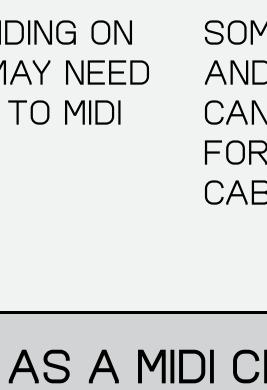
④ SELECT METRONOME MODE



USE [] AND [] TO CHOOSE BETWEEN:

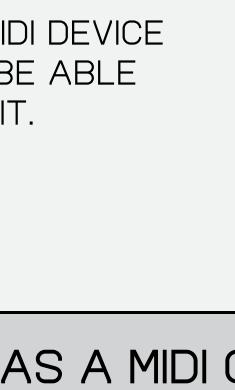
ON – ENABLE METRONOME AT RECORD+PLAY
REC – ENABLE METRONOME AT RECORD ONLY (DEFAULT)
CNT – ENABLE METRONOME AT COUNT-IN ONLY

⑤ RETURN TO MAIN



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

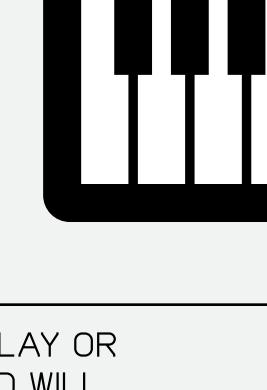
⑥ TEMPO



PRESS TEMP TO OPEN THE TEMPO MODE.

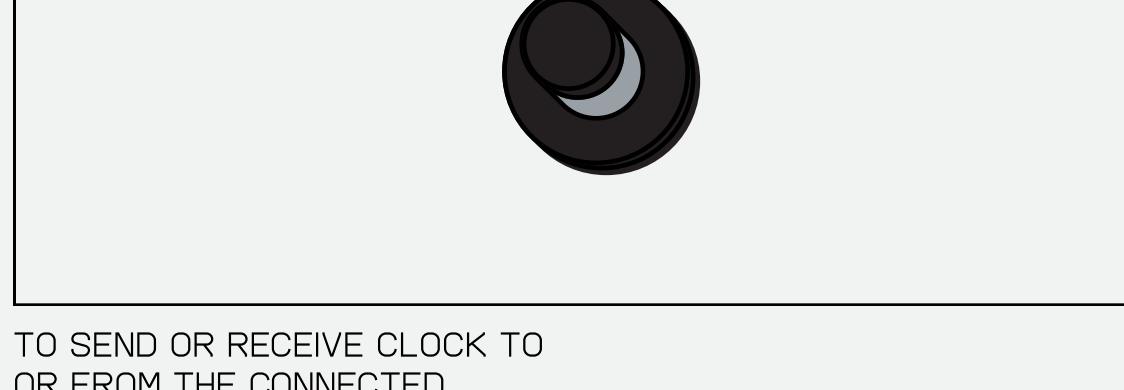
I2.4 SYNC TWO K.O. II UNITS

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 YOUR K.O. II TO THE POCKET OPERATOR



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

SOME VINTAGE DRUM MACHINES USE A STANDARD DRUM SYNC THAT REQUIRES AN ADAPTER OR SPECIAL CABLE.

③ NAVIGATE TO SYNC > OUT

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

④ NAVIGATE TO SYNC > OUT > 8

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

⑤ SYNC 8

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

⑥ PRESS PLAY!

PRESS PLAY ON YOUR POCKET OPERATOR THEN [] 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!

I2.5 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 OUT JACK ON YOUR K.O. II, THEN THE OTHER END INTO THE INPUT JACK ON THE LEFT SIDE OF YOUR POCKET OPERATOR.

SOME KBO'S HAVE TRS INPUTS, SO YOU MAY NEED A 3.5MM STEREO TRS TO 2 X 3.5MM MONO CABLE.

② SET YOUR POCKET OPERATOR TO SYNC I

PRESS THE FUNCTION BUTTON UNDER THE RIGHT MOST KNOB AND THE BPM BUTTON UNTIL THE SCREEN SHOWS SY.

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

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 LISTEN FOR A 1/8 CLOCK PULSE ON ITS SYNC-IN JACK, MEANING THAT IT CAN SYNC WITH ANY DEVICE THAT SENDS 1/8 CLOCK.

⑧ PRESS PLAY!

PRESS PLAY ON YOUR POCKET OPERATOR THEN [] 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!

I2.6 SYNC K.O. II TO A POCKET OPERATOR

① CONNECT YOUR POCKET OPERATOR TO K.O. II

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

CONNECT THE STEREO END TO YOUR K.O. II AND THE LEFT CHANNEL (TRS) INTO THE INPUT JACK ON YOUR POCKET OPERATOR.

② SET YOUR POCKET OPERATOR TO SYNC I

PRESS THE FUNCTION BUTTON UNDER THE RIGHT MOST KNOB AND THE BPM BUTTON UNTIL THE SCREEN SHOWS SY.

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 > IN

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

⑥ SYNC 24

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

⑦ SYNC 8

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

⑧ PRESS PLAY!

PRESS PLAY ON YOUR POCKET OPERATOR THEN [] 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!

I2.7 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 JACK ON YOUR K.O. II, THEN THE OTHER END INTO THE INPUT JACK ON THE DRUM MACHINE.

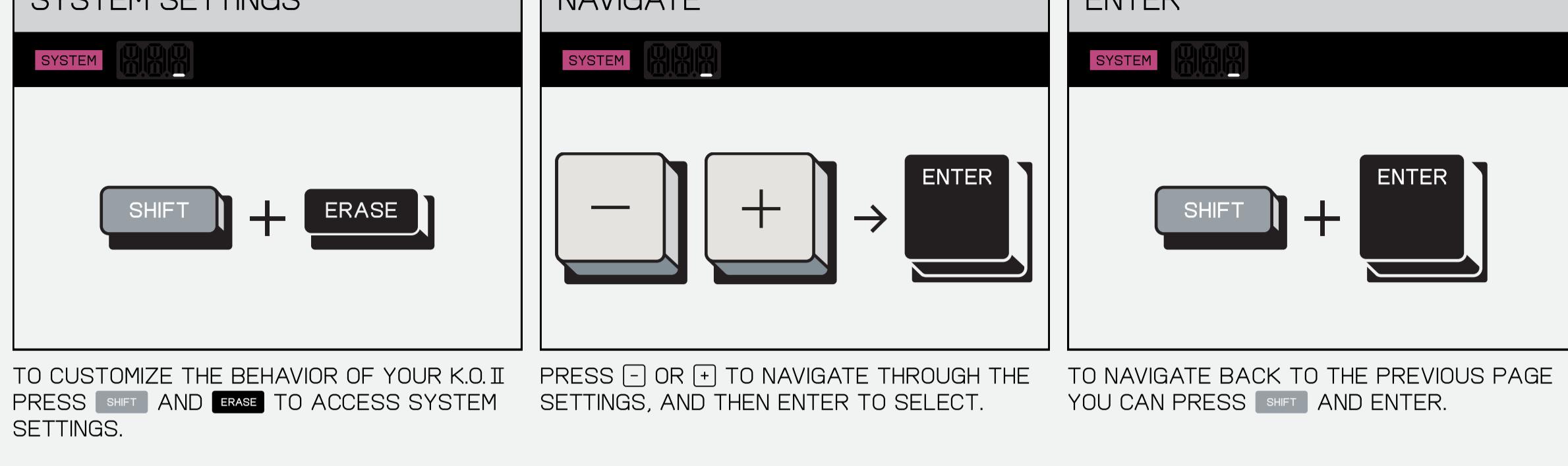
SOME VINTAGE DRUM MACHINES USE A STANDARD DRUM SYNC THAT REQUIRES AN ADAPTER OR SPECIAL CABLE.

② ENTER SYSTEM SETTINGS

ENTER SYSTEM SETTINGS BY PRESSING SHIFT AND ERASE.

③ NAVIGATE TO SYNC

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

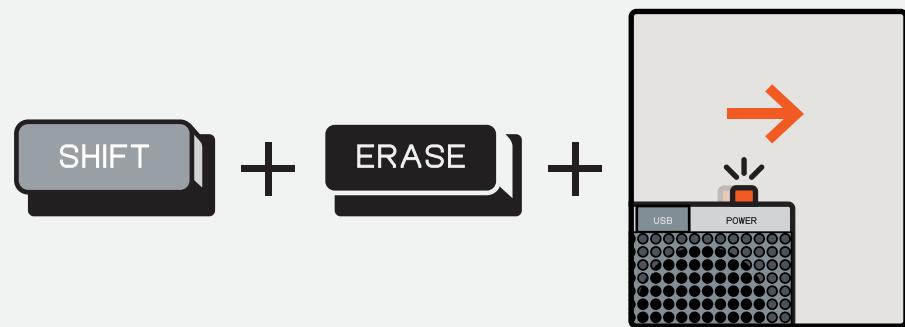
I3.I MIDI REFERENCE

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



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

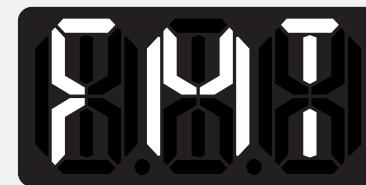
FACTORY RESET



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.

FACTORY RESET



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)



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