



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.

<p>BATTERY INFORMATION:</p> <p>1. INSTALL ONLY NEW BATTERIES OF THE SAME TYPE.</p> <p>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.</p> <p>3. DO NOT MIX OLD AND NEW BATTERIES.</p> <p>4. DO NOT MIX ALKALINE STANDARD (CARBON-ZINC) OR RECHARGEABLE (NICKEL CADMIUM) OR NICKEL METAL HYDRIDE BATTERIES.</p> <p>5. DO NOT DISPOSE OF BATTERIES IN FIRE.</p> <p>6. BATTERIES SHOULD BE RECYCLED OR DISPOSED OF AS PER STATE AND LOCAL GUIDELINES.</p> <p>FCC STATEMENT:</p> <p>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.</p>	<p>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:</p> <ul style="list-style-type: none">● 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. <p>THIS DEVICE COMPLIES WITH PART 15 OF THE FCC RULES. OPERATION IS SUBJECT TO THE FOLLOWING CONDITIONS:</p> <ol style="list-style-type: none">1. THIS DEVICE MAY NOT CAUSE HARMFUL INTERFERENCE, AND2. THIS DEVICE MUST ACCEPT ANY INTERFERENCE RECEIVED, INCLUDING INTERFERENCE THAT MAY CAUSE UNDESIRABLE OPERATION. <p>CAUTION: CHANGES OR MODIFICATIONS NOT EXPRESSLY APPROVED BY THE PARTY RESPONSIBLE FOR COMPLIANCE COULD VOID USER'S AUTHORITY TO OPERATE THE EQUIPMENT.</p> <p>ICES STATEMENT CAN ICES-003 (B) / NMB-3 (B)</p>	<p>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.</p> <p>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.</p>	<p>WHAT DOES THIS LIMITED WARRANTY NOT COVER?</p> <p>TEENAGE ENGINEERING HAS NO OBLIGATION TO REPAIR, REPLACE, OR PROVIDE REFUNDS IN THE FOLLOWING INSTANCES:</p> <ul style="list-style-type: none">● 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.
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GET STARTED!

JUMP DIRECTLY TO “GET STARTED”

WHAT'S IN THE BOX

K.O. II EP-133 UNIT	KNOBS X4	QUICK START GUIDE	IO" SLEEVE AND PAPER FOAM TRAY

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LINE OUT / HEADPHONES

4 x AAA

LINE IN

SYNC/ MIDI

USB

POWER ON

K.O. II
サンプラー

64 MB SAMPLER COMPOSER

TEMPO

MAIN

SOUND

VOLUME

KEYS

FADER

GROUPS

SHIFT

PADS

RECORD

SPEAKER

MIC

POT X/Y

SAMPLE

TIME ADJ.

FX

ERASE

STEP

PLAY/STOP

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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FRONT

BACK

LEFT

RIGHT

I.I INPUTS AND OUTPUTS

RETURN TO INDEX

TOP SIDE

POWER ON

USB

SYNC / MIDI

LINE IN

LINE OUT / PHONES

OUTPUT

INPUT

SYNC

MIDI

USB

POWER

K.O. II

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

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

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

RETURN TO INDEX

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

DUAL 8TH NOTE

I6TH NOTE

SYNC24

MIDI

USB-C

FIRMWARE

FILE TRANSFER

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 I6TH NOTE 'EURORACK STYLE' SYNC WITH START/RESET ON THE RING (RIGHT CHANNEL). YOU CAN ALSO USE IT TO ADD ANOTHER K.O.II IN PERFECT SYNC.

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 CONTROLLERS, LIKE A PIANO OR DRUM PAD.

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

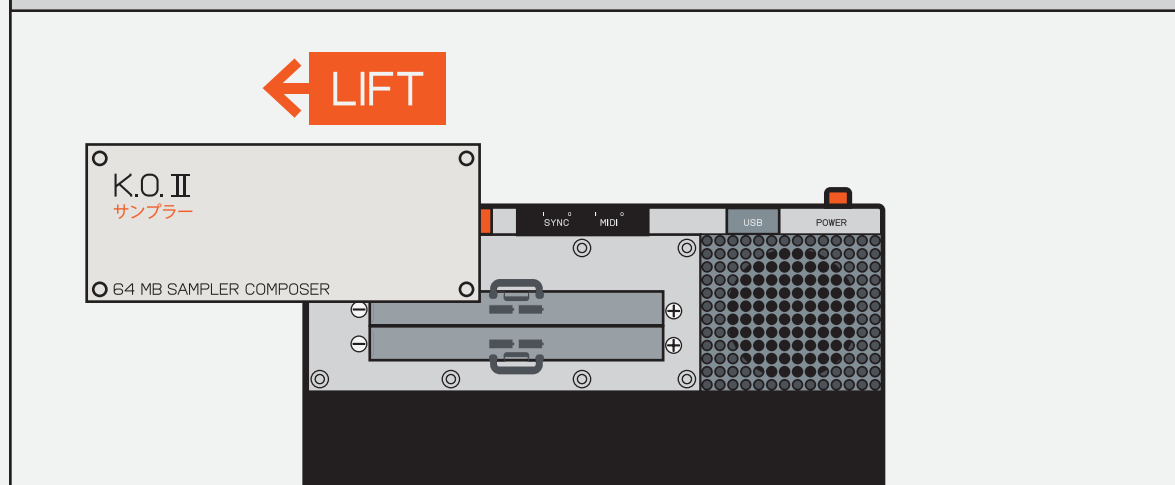
USB IS ALSO USED TO UPDATE FIRMWARE:
TEENAGE.ENGINEERING/APPS/UPDATE

USE THE EP SAMPLE TOOL TO DOWNLOAD SAMPLES STRAIGHT ONTO THE DEVICE:
TEENAGE.ENGINEERING/APPS/EP-SAMPLE-TOOL

② POWER ON

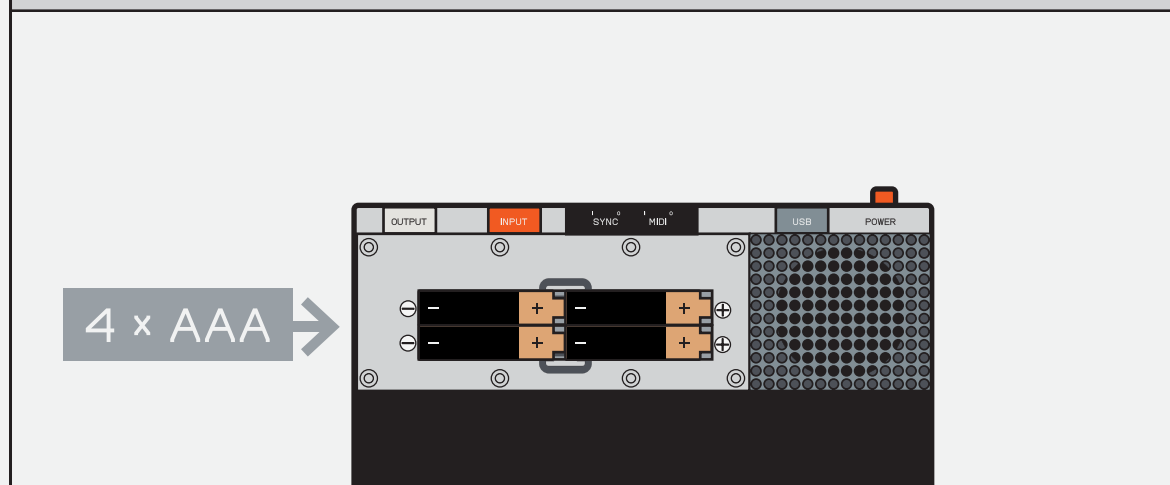
[RETURN TO INDEX](#)

① INSERT BATTERIES



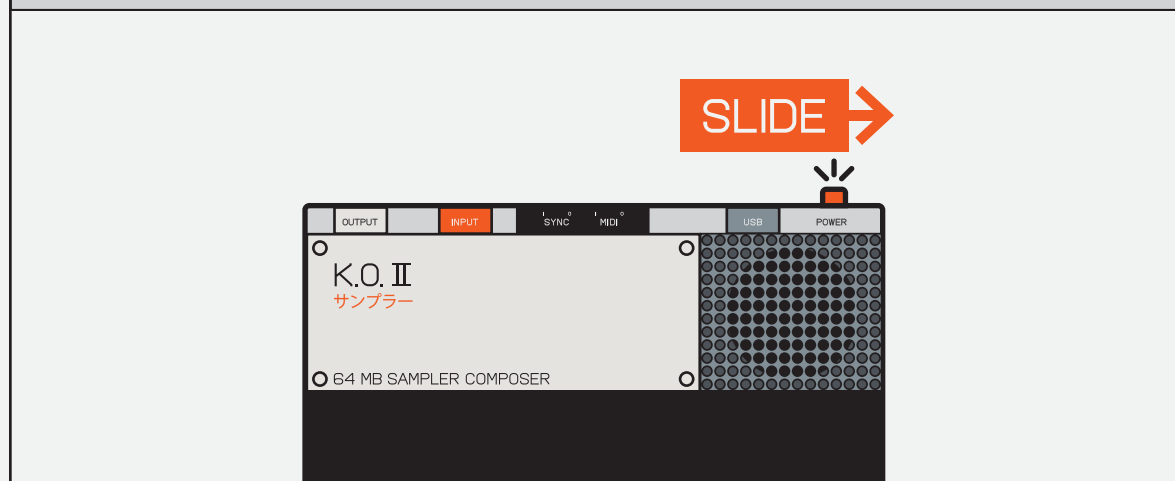
LIFT OFF THE TOP LID TO REVEAL THE BATTERY COMPARTMENT.

② INSERT BATTERIES



INSERT 4X FRESH AAA BATTERIES.

③ SWITCH ON



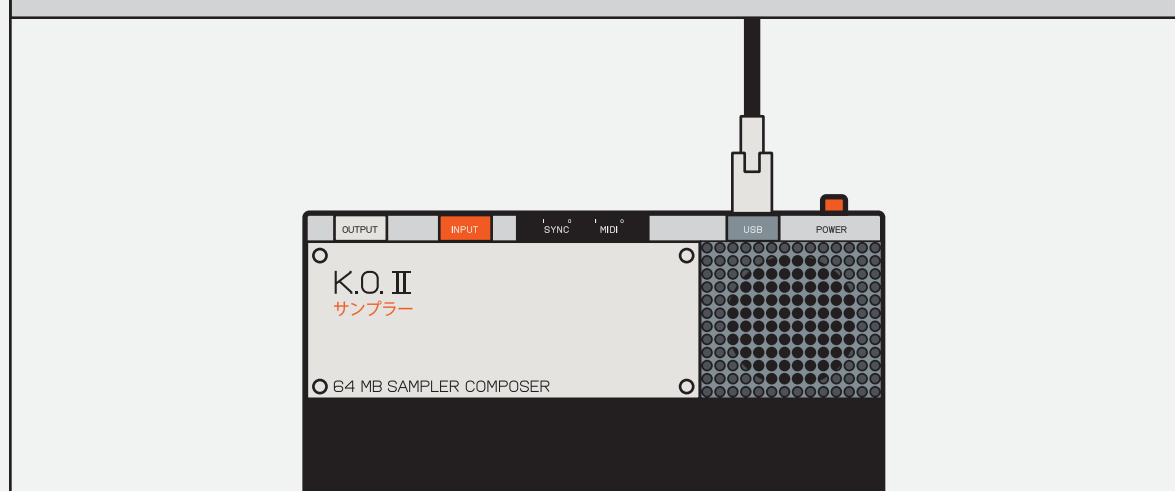
SLIDE THE ORANGE POWER-SWITCH ON THE TOP RIGHT TO POWER ON THE UNIT.

④ ON



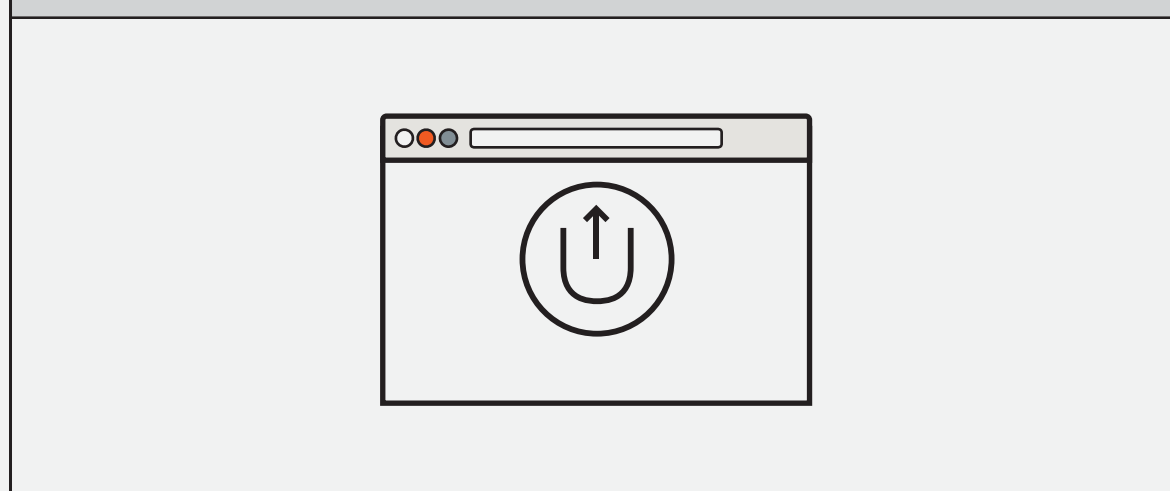
WHEN SWITCHED ON, THE LED SCREEN WILL LIGHT UP IMMEDIATELY.

USB



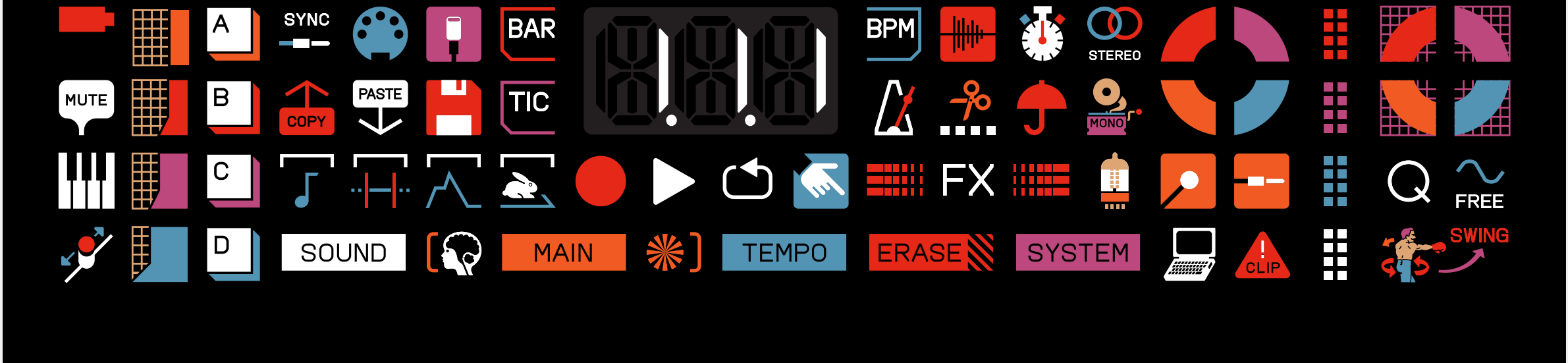
YOU CAN ALSO POWER THE UNIT WITH A STANDARD USB-C CABLE (5V / MIN 1A). WE RECOMMEND USING A QUALITY 'USB-IF' COMPLIANT CABLE.

UPDATE DEVICE



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

TEENAGE.ENGINEERING/APPS/UPDATE



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 ACITIVY 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 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
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

4.2 PADS



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



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

4.3 - AND +

4.4 SHIFT



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



SHIFT IS THE GATEWAY TO OTHER FUNCTIONS OR MENUS. FOR EXAMPLE, IF YOU PRESS THE SOUND BUTTON, YOU ENTER SOUND MODE, BUT IF YOU PRESS **SHIFT** + **SOUND** YOU ENTER SOUND EDIT MODE! **SHIFT** WORKS WITH ALMOST EVERY BUTTON ON K.O. II.

4.5 FADER

4.6 X AND Y KNOBS



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.



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

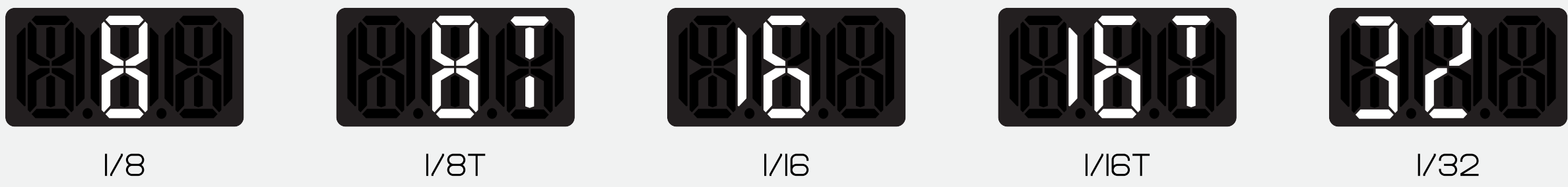
PRO-TIP! HOLDING **SHIFT** WHILE TURNING **X** OR **Y** MAKES THEM REACT SLOWER ALLOWING YOU TO MAKE PRECISE ADJUSTMENTS!

4.7 TIMING

RETURN TO INDEX

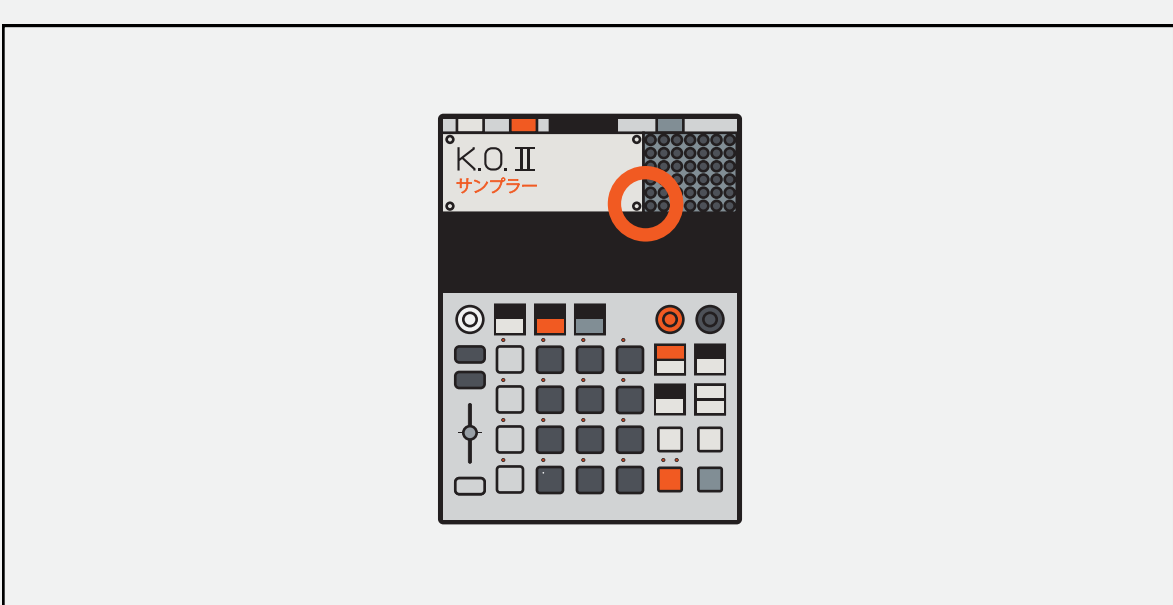
K.O. II SUPPORTS 1/8, 1/8T, 1/16, 1/16T AND 1/32 TIMING MODES, EACH TIMING MODE CHANGES THE NOTE INTERVAL OF THE STEP SEQUENCER.

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

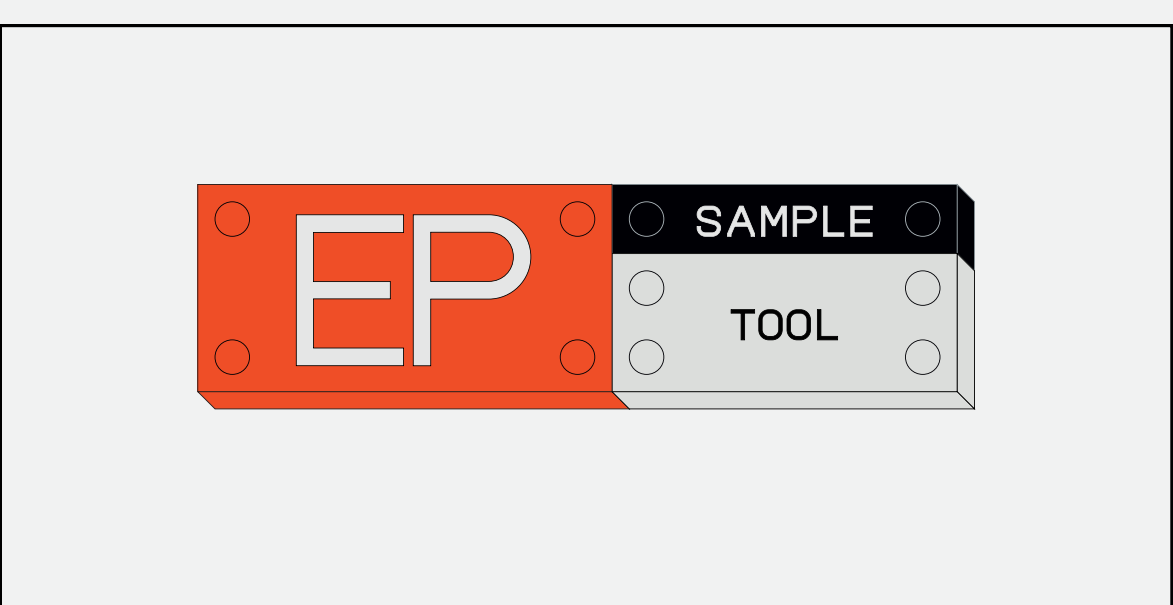


4.8 SAMPLE

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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.



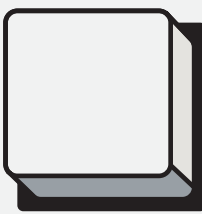
SAMPLES CAN ALSO BE TRANSFERRED TO AND FROM A COMPUTER VIA USB WITH OUR WEB FILE TRANSFER TOOL:

TEENAGE.ENGINEERING/APPS/EP-SAMPLE-TOOL

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.

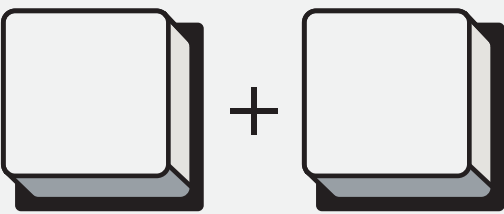
TO PRESS A BUTTON, TAP IT AND THEN RELEASE. TO HOLD A BUTTON, PRESS IT AND KEEP IT PRESSED DOWN. MANY OF THE KNOBS AND BUTTONS HAVE DIFFERENT FUNCTIONALITY DEPENDING ON THE CONTEXT.

SINGLE PRESS



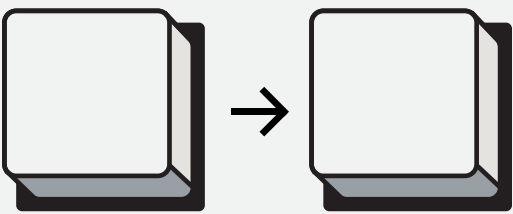
A SINGLE BUTTON IN A CELL IS FOR A SINGLE PRESS.

COMBINATION PRESS



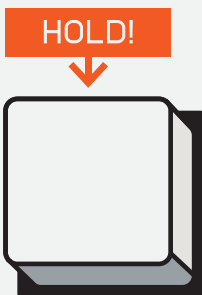
MULTIPLE BUTTONS IN A CELL DIVIDED BY A PLUS IS FOR A COMBINATION PRESS.

SEQUENCE PRESS



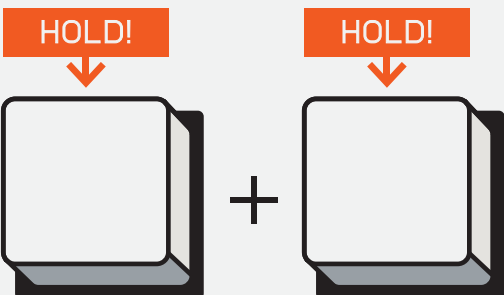
MULTIPLE BUTTONS IN A CELL DIVIDED BY AN ARROW IS FOR A SEQUENCE PRESS.

SINGLE HOLD



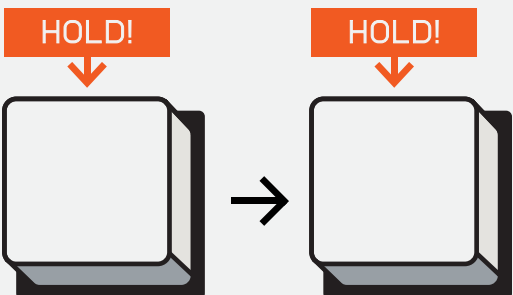
THE HOLD ICON ABOVE A SINGLE BUTTON MEANS YOU'RE SUPPOSED TO LONG HOLD.

COMBINATION HOLD



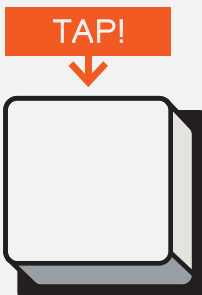
MULTIPLE BUTTONS DIVIDED BY A PLUS IS FOR A COMBINATION HOLD.

SEQUENCE HOLD



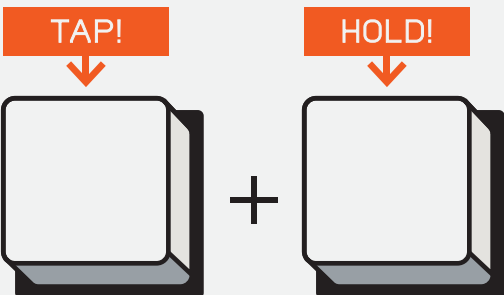
HOLD THE FIRST BUTTON, THEN RELEASE AND HOLD THE SECOND BUTTON.

SINGLE TAP



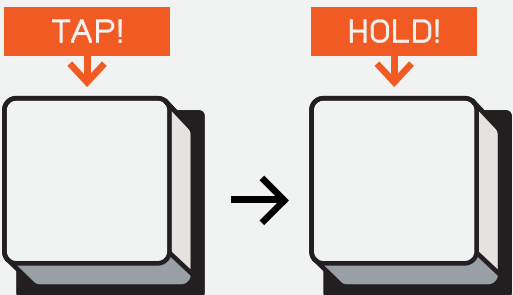
THE HOLD ICON ABOVE A SINGLE BUTTON MEANS YOU'RE SUPPOSED TO LONG HOLD.

TAP AND HOLD



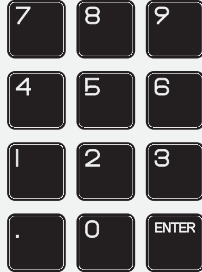
MULTIPLE BUTTONS DIVIDED BY A PLUS IS FOR A COMBINATION TAP AND HOLD.

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



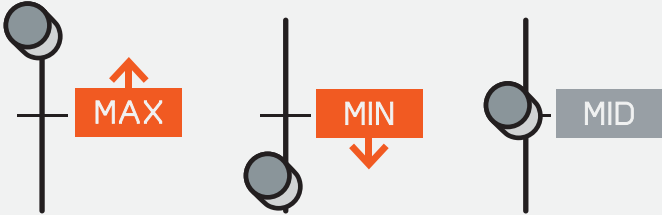
WHEN PADS SHOULD BE PRESSED TO START AN ACTION ON THE DEVICE A HAND WILL SHOW TO DESCRIBE THIS.

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



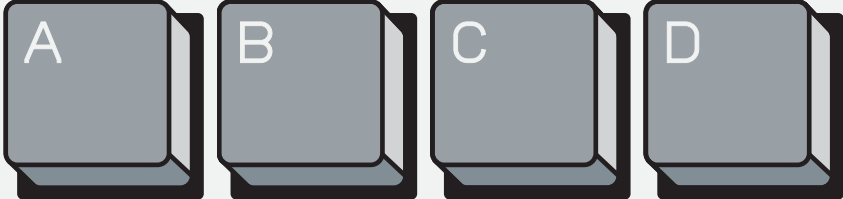
WHEN THE TIME CODE VIEW IS SHOWN IN A CELL THE FUNCTION OF THAT VIEW IS DESCRIBED BELOW.

ICON VIEW



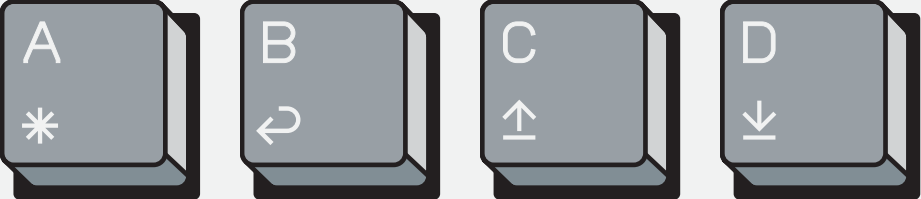
ICONS THAT ARE LIT UP ON THE DISPLAY IN SOME SCENARIOS WILL SHOW IN THE BAR RUNNING ACROSS THE TOP.

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 P1-P9

P1

SCENE S.01-S.99

S.01

GROUPS

A

B

C

D

PADS

A

B

C

D

AO1

AO2 ...

PADS

SOUND 1-999

7122

8123

9999

4101

599

6100

13

25

36

11

02

ENTER4

1KICK

2SNARE

3TOM

4HIHAT

5CLAP

6TAMB

99CYM

100HEY!

101OHH!

999LOOP

PROJECT →

A PROJECT IS THE COMPOSITION YOU ARE WORKING ON, THINK OF IT AS A SONG.

K.O.II HAS SPACE FOR 9 DIFFERENT PROJECTS.

GROUP →

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.

PATTERN →

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.

SCENE

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

A

B

C

D

SCENE 1

DRUMS

→
COMMIT

SCENE 2

DRUMS

BASS

→
COMMIT

SCENE 3

DRUMS

BASS

MELODY

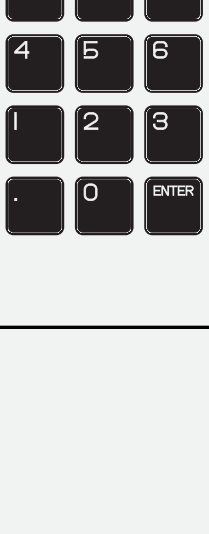
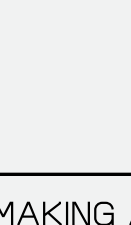
USE COMMIT TO CREATE AN ARRANGEMENT OF PATTERNS THEN 'COMMIT' THIS ARRANGEMENT AS A SCENE. START A NEW ONE WITH THE PREVIOUS SCENE AS A BASIS FOR THE NEW ONE.

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.

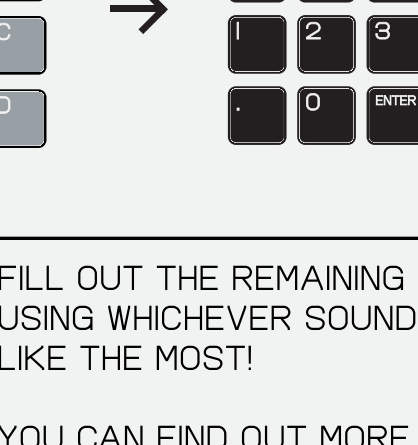

AS K.O.II HAS 4 GROUPS, WE RECOMMEND KEEPING EACH GROUP AS A SELECTION OF INSTRUMENTS OR PARTS.

GROUP **[1]** FOR DRUMS.
GROUP **[2]** FOR BASS.
GROUP **[3]** FOR MELODIES.
GROUP **[4]** 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!

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!

USE **[PAGE]** AND **[PAGE]** 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!

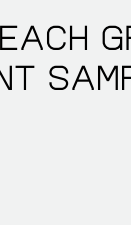
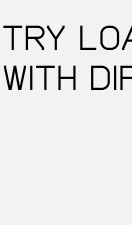
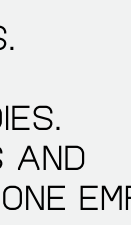
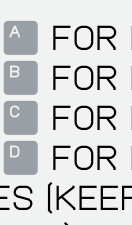
YOU CAN FIND OUT MORE ABOUT HOW SAMPLES ARE STORED ON K.O.II IN THE SOUNDS SECTION OF THE GUIDE.

PRESS **MAIN** TO GO TO SOUND MODE. THEN SELECT GROUP **[1]** AND ONE OF THE PADS.

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.

3 GROUPS



DRUMS BASS MELODIC SAMPLE LOOPS

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

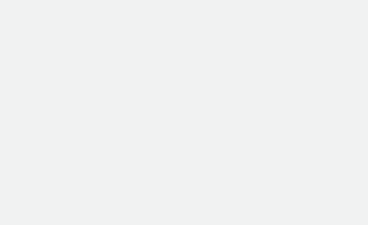
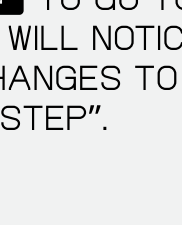
TRY LOADING EACH GROUP UP WITH DIFFERENT SAMPLES!

GROUP **[1]** FOR DRUMS.
GROUP **[2]** FOR BASS.
GROUP **[3]** FOR MELODIES.
GROUP **[4]** 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

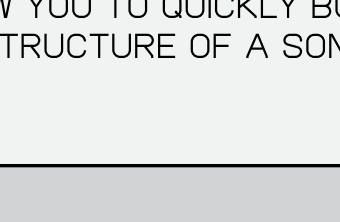
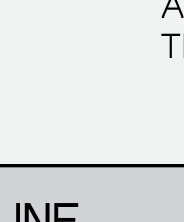
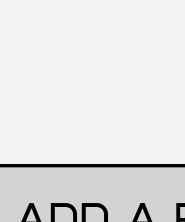


BAR BEAT STEP

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.

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!

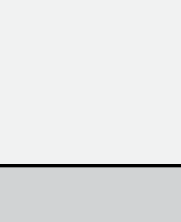
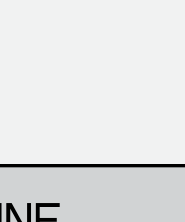
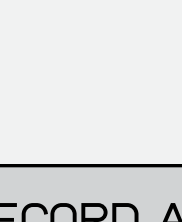
ONCE YOU ARE DONE PRESS **STOP** TO STOP THE BEAT. ALTERNATIVELY YOU CAN PRESS **RECORD** TO KEEP THE BEAT GOING BUT STOP RECORDING.

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!

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

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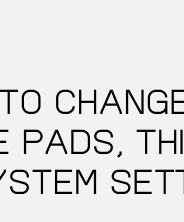
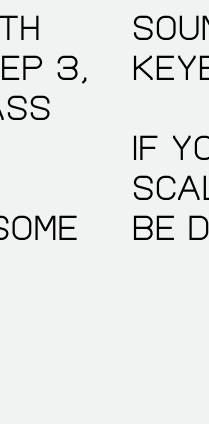
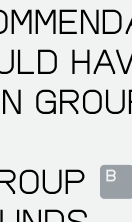
6 PATTERN LENGTH



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 **[PAGE]**.

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 **[2]**.

PRESS GROUP **[2]** 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.

NEXT, LETS ADD A BASSLINE!

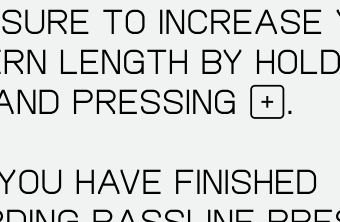
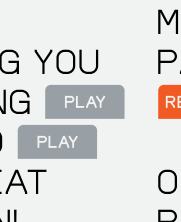
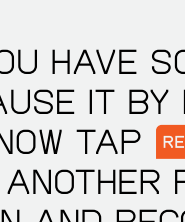
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PRESS GROUP **[2]** TO PLAY SOME BASS SOUNDS.

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

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

8 RECORD A BASSLINE



PRESS **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 **PLAY** TO GET ANOTHER FOUR BEAT COUNT IN AND RECORD IT IN!

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

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!

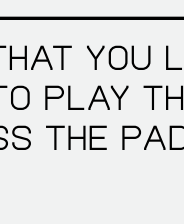
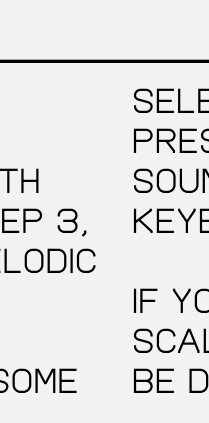
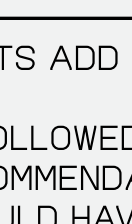
PRESS **RECORD** TO HEAR YOUR BEAT AND PRACTICE OVER IT WITH YOUR BASSLINE.

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

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

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!

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 **[3]**.

PRESS GROUP **[3]** 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.

NEXT, LETS ADD A MELODY!

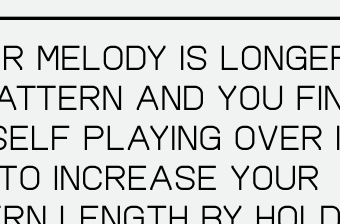
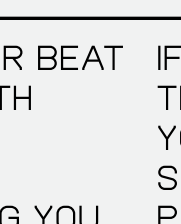
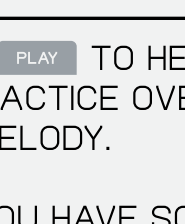
IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME MELODIC SOUNDS IN GROUP **[3]**.

PRESS GROUP **[3]** TO PLAY SOME MELODIC SOUNDS.

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

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

10 RECORD YOUR MELODY



PRESS **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 YOU CAN TAP **RECORD** AND **PLAY** TO GET ANOTHER FOUR BEAT COUNT IN AND RECORD IT IN!

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

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!

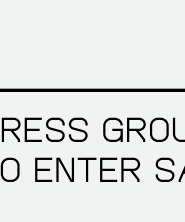
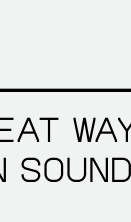
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ONCE YOU HAVE SOMETHING YOU LIKE, PAUSE IT BY PRESSING **STOP** AGAIN THEN YOU CAN TAP **RECORD** AND **PLAY** TO GET ANOTHER FOUR BEAT COUNT IN AND RECORD IT IN!

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

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!

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 **[4]** SHOULD BE EMPTY.

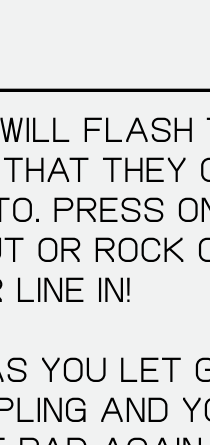
PRESS GROUP **[4]** THEN HIT **SAMPLE** TO ENTER SAMPLE MODE!

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 **[4]** SHOULD BE EMPTY.

PRESS GROUP **[4]** THEN HIT **SAMPLE** 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.

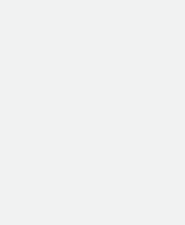

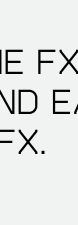
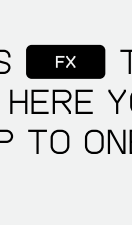
THE PADS WILL FLASH TO LET YOU KNOW THAT THEY CAN BE SAMPLED TO. PRESS ONE AND SING, SHOUT OR ROCK OUT INTO THE MIC OR LINE IN!

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.

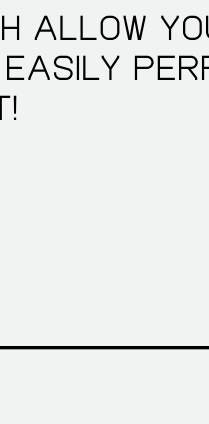
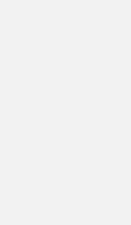
TURN THE FADER UP AND USE **[PAGE]** AND **[PAGE]** TO SWITCH BETWEEN THE AVAILABLE FX.

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 **[PAGE]** AND **[PAGE]** TO SWITCH BETWEEN THE AVAILABLE FX.

15 PUNCH-IN FX



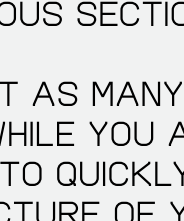
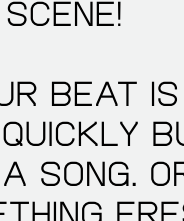
NOW PRESS **FX**, HOLD DOWN **FX** AND PRESS THE PADS.

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

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

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

16 COMMIT YOUR BEAT



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

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

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

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

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

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

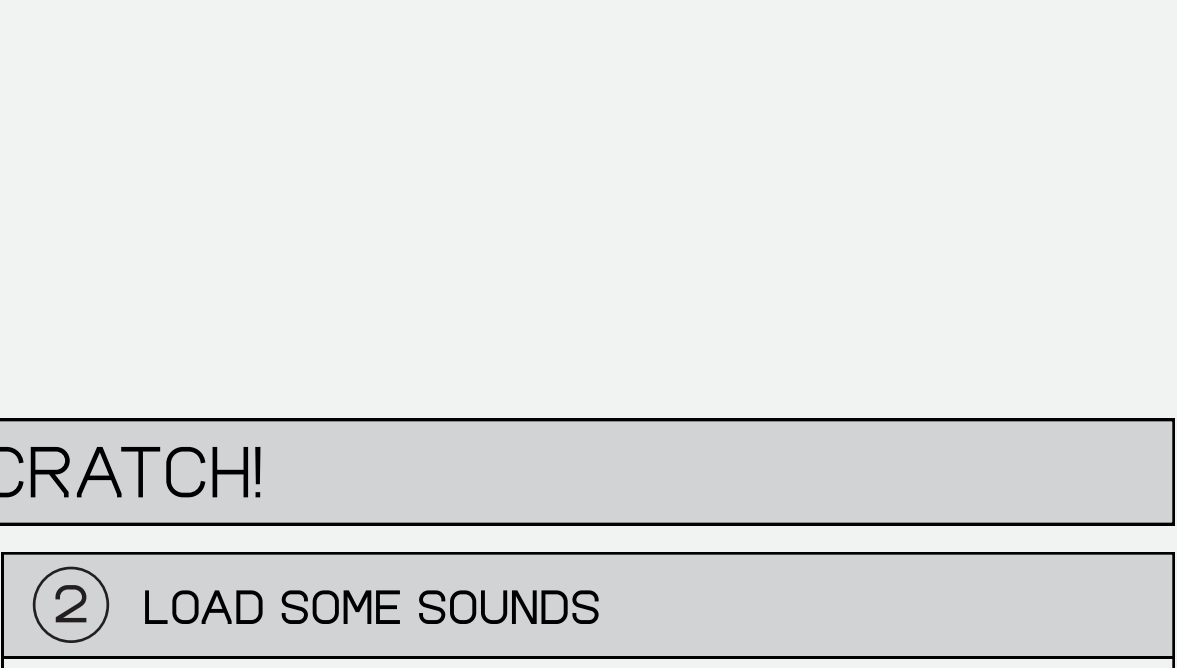
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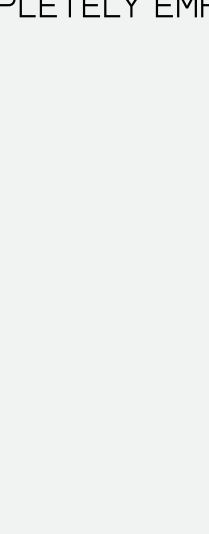
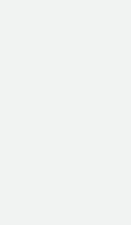
COMMIT AS MANY TIMES AS YOU LIKE WHILE YOU ARE MAKING A BEAT TO QUICKLY BUILD OUT THE STRUCTURE OF YOUR SONG!

THAT'S IT!



7.2 SEQUENCING A BEAT FROM SCRATCH!

1 NEW PROJECT

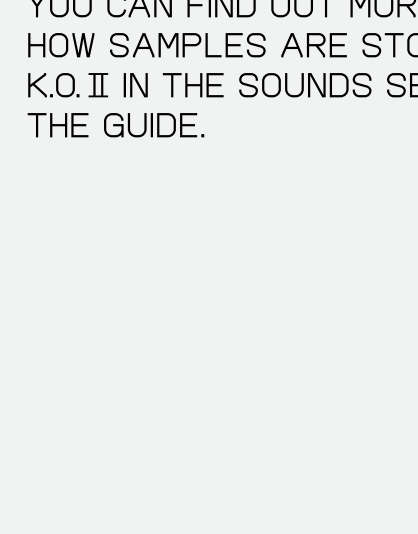
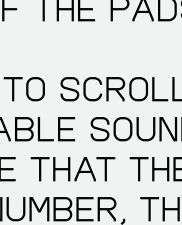


TO GET STARTED MAKING A BEAT, FIRST LOAD UP A NEW PROJECT, AND PRESS PLAY.

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

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

2 LOAD SOME SOUNDS



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

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

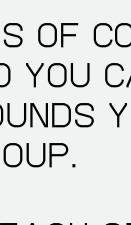
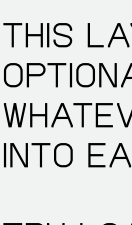
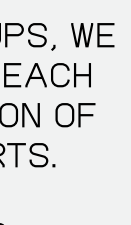
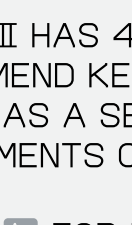
FILL OUT THE REMAINING PADS USING WHICHEVER SOUNDS YOU LIKE THE MOST!

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

PRESS **MAIN** TO GO TO SOUND MODE. THEN SELECT GROUP **[1]** AND ONE OF THE PADS.

USE **[PAGE]** AND **[PAGE]** TO SCROLL THROUGH THE AVAILABLE SOUNDS. YOU WILL NOTICE THAT THE SCREEN CHANGES TO SHOW THE CURRENT "STEP".

3 GROUPS



DRUMS BASS MELODIC SAMPLE LOOPS

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

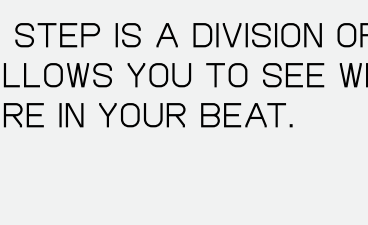
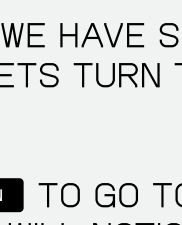
TRY LOADING EACH GROUP UP WITH DIFFERENT SAMPLES!

GROUP **[1]** FOR DRUMS.
GROUP **[2]** FOR BASS.
GROUP **[3]** FOR MELODIES.
GROUP **[4]** 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

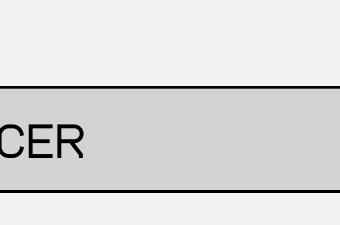
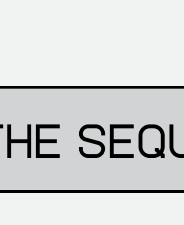
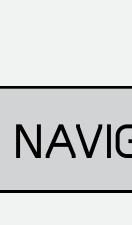


BAR BEAT STEP

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.

5 GO TO STEP 1



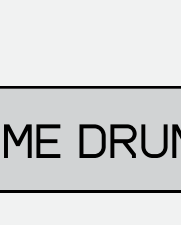
HOLD **SHIFT** AND **[PAGE]** UNTIL THE DISPLAY SHOWS 1.1

THIS BRINGS YOU TO THE FIRST STEP IN THE PATTERN.

HOLD **SHIFT** AND **[PAGE]** 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 **[PAGE]** AND **[PAGE]** TO NAVIGATE FORWARDS AND BACKWARDS IN YOUR PATTERN.

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

8 ADD SOME DRUMS!



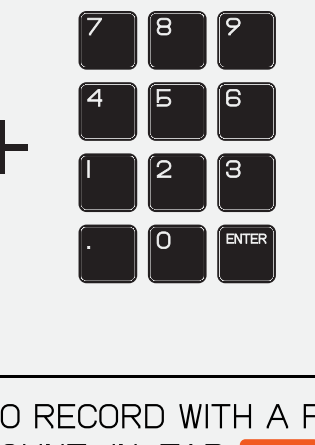

TRY PLACING A KICK ON 1.1 / 1.2 / 1.3! AND 1.4! - THIS IS CALLED A 'FOUR ON THE FLOOR'.

THEN A SNARE ON 1.2! AND 1.4! - THIS IS CALLED A 'BACK BEAT'.

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 **TIMING** AND TURN **[PAGE]**.

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.


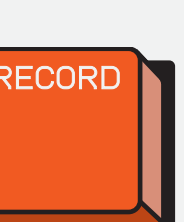
HAVING A HIGHER NOTE INTERVAL ALLOWS YOU TO SEQUENCE IN MORE DETAIL, WHEREAS HAVING A LOW NOTE INTERVAL IS GREAT FOR FAST SEQUENCING.

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

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 **SWING** AND TURN **[PAGE]**.

USE SWING TO ADD GROOVINESS TO YOUR BEAT!

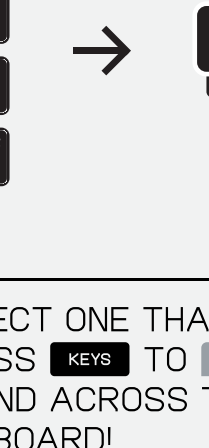
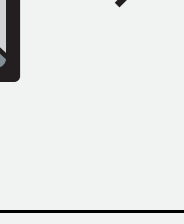
NOTE INTERVAL AND SWING APPLY BEFORE RECORDING AND NOT AFTER. FOR MORE INFO SEE THE TIMING SECTION.

TO CHANGE THE SWING. PRESS **SWING** AND TURN **[PAGE]**.

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 **MAIN** AND PRESS A PAD TO RECORD THAT PAD WITH THE CHOSEN NOTE INTERVAL.

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

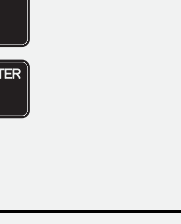


TO RECORD WITH A FOUR BEAT COUNT-IN, TAP **RECORD** THEN **PLAY**.

HOLD **MAIN** AND PRESS A PAD TO RECORD THAT PAD WITH THE CHOSEN NOTE INTERVAL.

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

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

12 PATTERN LENGTH



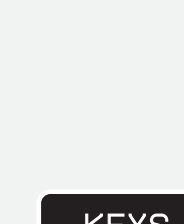
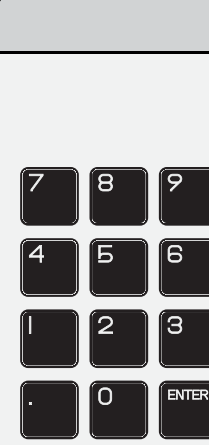
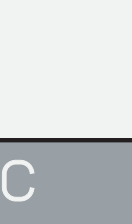
BY DEFAULT NEW PATTERNS ON K.O.II WILL BE SET TO 1 BAR (LEN).

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

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

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

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 **[2]**.

PRESS GROUP **[2]** 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.

NEXT, LETS ADD A BASSLINE!

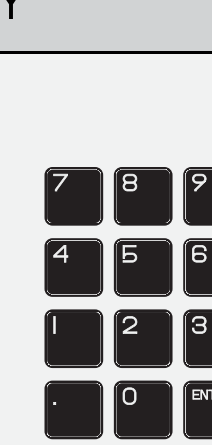

IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME BASS SOUNDS IN GROUP **[2]**.

PRESS GROUP **[2]** TO PLAY SOME BASS SOUNDS.

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

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

14 RECORD A BASSLINE



PRESS **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 **PLAY** TO GET A FOUR BEAT COUNT IN AND RECORD IT IN!

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

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

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

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

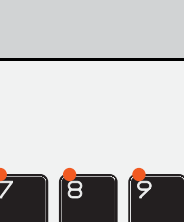
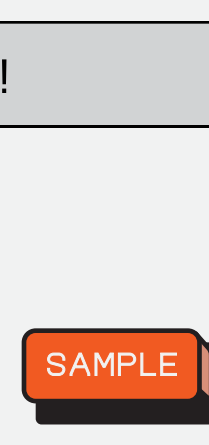
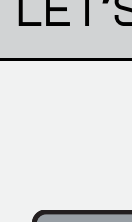
ONCE YOU HAVE SOMETHING YOU LIKE, PAUSE IT BY PRESSING **STOP** AGAIN. NOW TAP **RECORD** AND **PLAY** TO GET A FOUR BEAT COUNT IN AND RECORD IT IN!

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

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

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

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 **[3]**.

PRESS GROUP **[3]** 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.

NEXT, LETS ADD A MELODY!

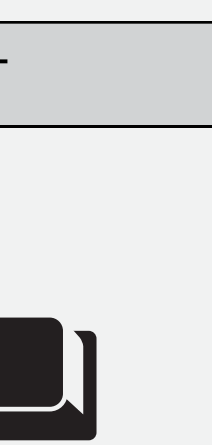
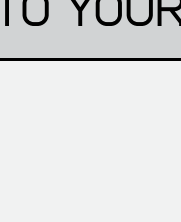
IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME MELODIC SOUNDS IN GROUP **[3]**.

PRESS GROUP **[3]** 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.

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 **PLAY** TO GET A FOUR BEAT COUNT IN AND RECORD IT IN!

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

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

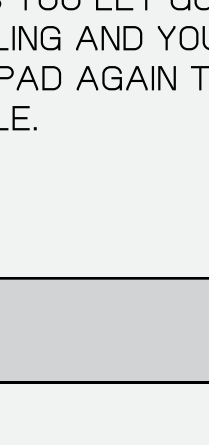
ONCE YOU HAVE SOMETHING YOU LIKE, PAUSE IT BY PRESSING **STOP** AGAIN.

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

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

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

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 **[4]** SHOULD BE EMPTY.

PRESS GROUP **[4]** 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.

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

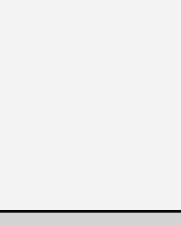
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PRESS GROUP **[4]** THEN HIT **SAMPLE** TO ENTER SAMPLE MODE!

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.

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!

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

8 MODES

RETURN TO INDEX

SOUND

MAIN

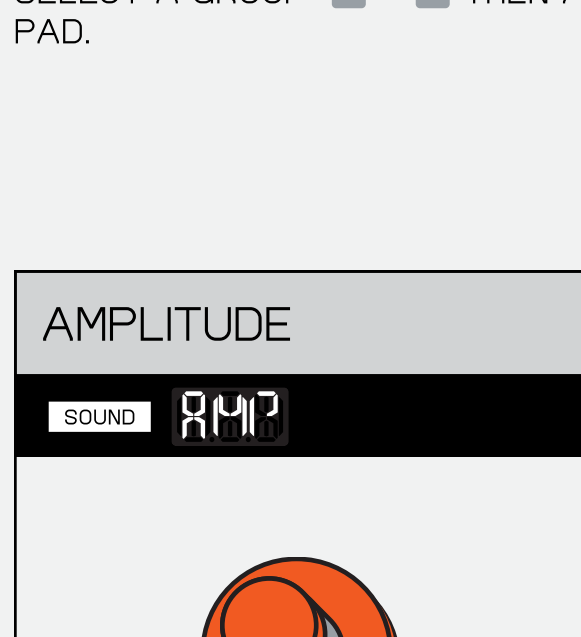
TEMPO

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

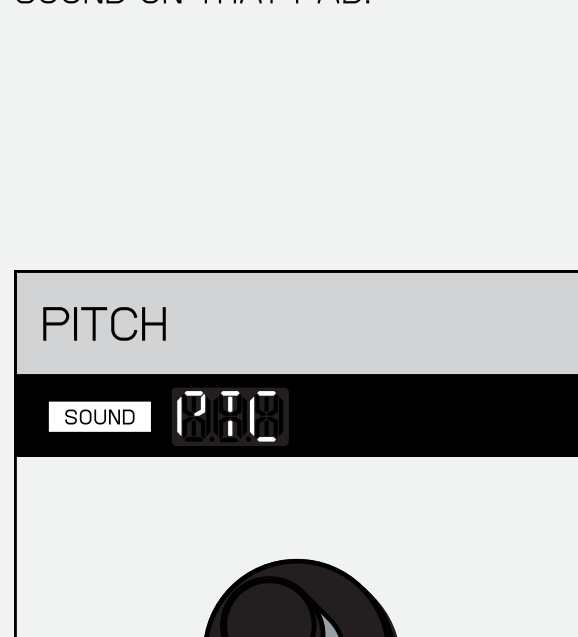
8.1 SOUND

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.

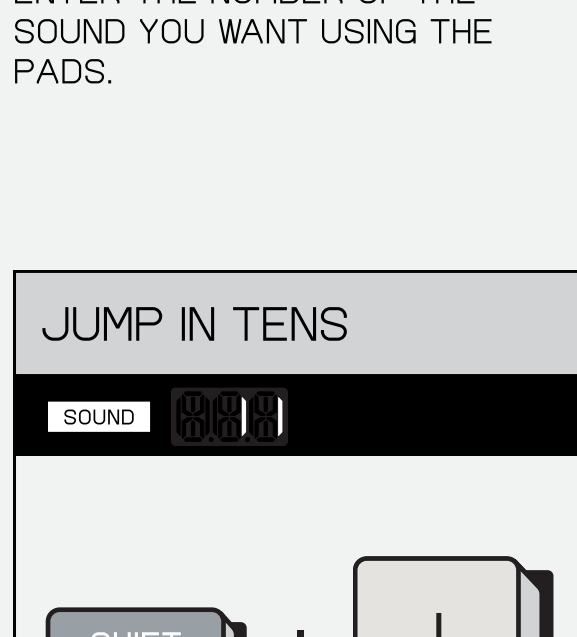
K.O.II CAN STORE UP TO 999 SAMPLES, OR 64 MB, WHICHEVER COMES FIRST.



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

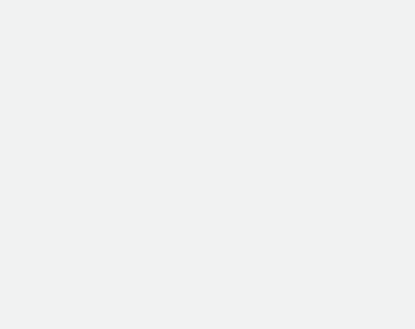


PRESS (■) OR (■) TO CHANGE THE SOUND ON THAT PAD.

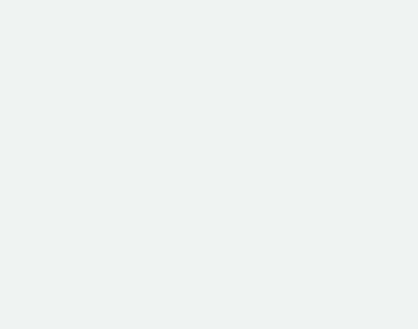


ALTERNATIVELY, HOLD (HOLD!) AND ENTER THE NUMBER OF THE SOUND YOU WANT USING THE PADS.

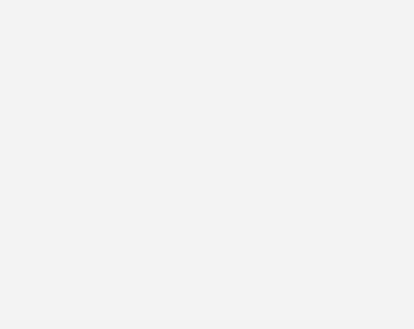
PRO-TIP! YOU CAN PREVIEW THE NAME OF A SAMPLE BY HOLDING DOWN THE PAD WHILE IN SOUND MODE. A SAMPLE WILL ONLY HAVE A NAME IF IMPORTED OR RELOADED USING THE EP SAMPLE TOOL.



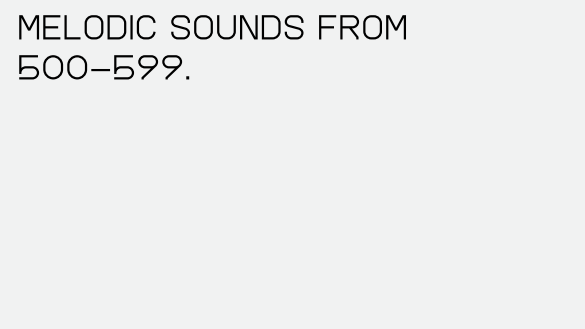
THE (■) KNOB CONTROLS AMPLITUDE/VOLUME (AMP).



THE (■) KNOB CONTROLS PITCH (PTC).



PRESSING (HOLD!) 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.

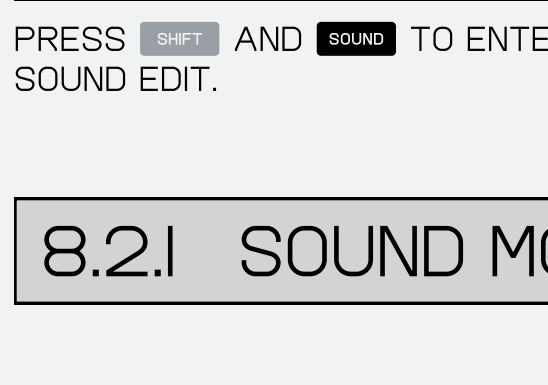
OUT OF THE BOX K.O.II WILL COME LOADED WITH OVER 300 SAMPLES BUT YOU CAN OF COURSE RECORD YOUR OWN OR DOWNLOAD THEM TO THE DEVICE BY USING THE EP SAMPLE TOOL!

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.

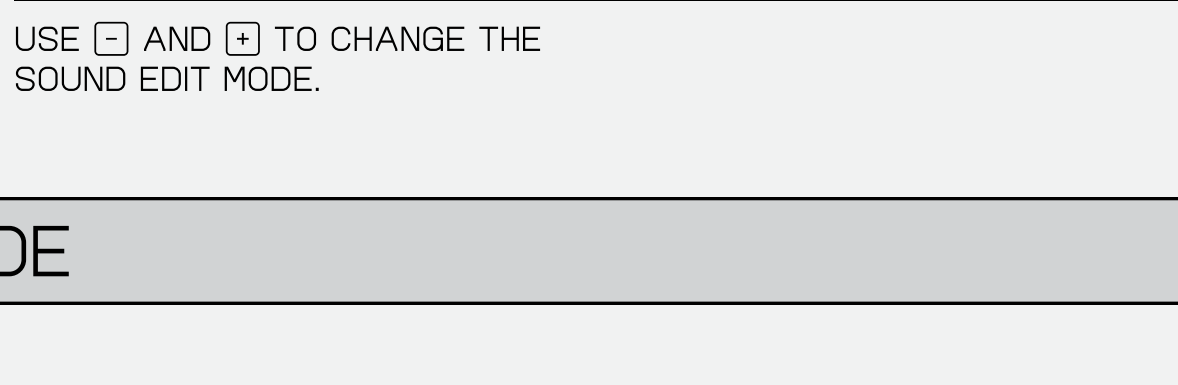
8.2 SOUND EDIT

SELECT THE SOUND YOU WISH TO EDIT, THEN PRESS (HOLD!) AND (HOLD!). WITHIN THIS MENU YOU CAN THEN NAVIGATE THROUGH 5 EDIT MODES.

USE (■) AND (■) TO NAVIGATE THROUGH THE EDIT MODES.

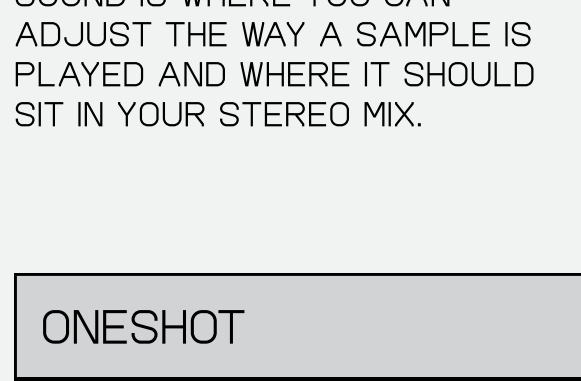


PRESS (HOLD!) AND (HOLD!) TO ENTER SOUND EDIT.

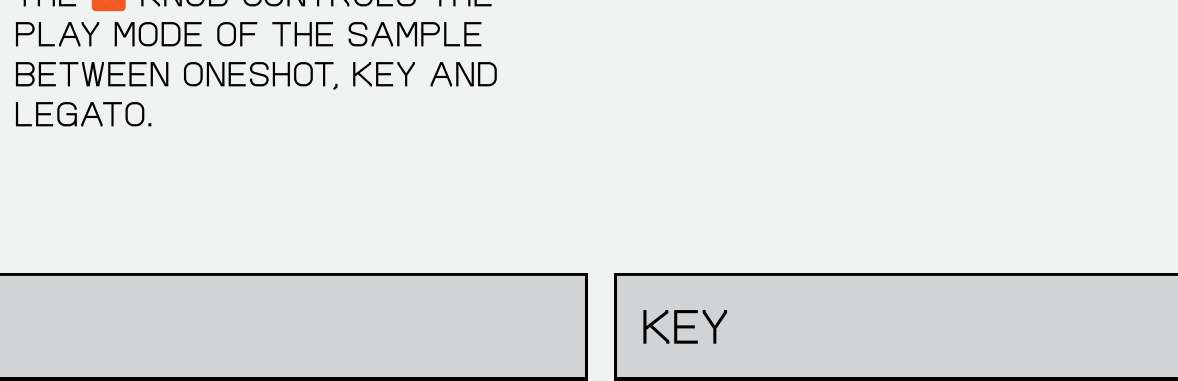


USE (■) AND (■) TO CHANGE THE SOUND EDIT MODE.

8.2.1 SOUND MODE



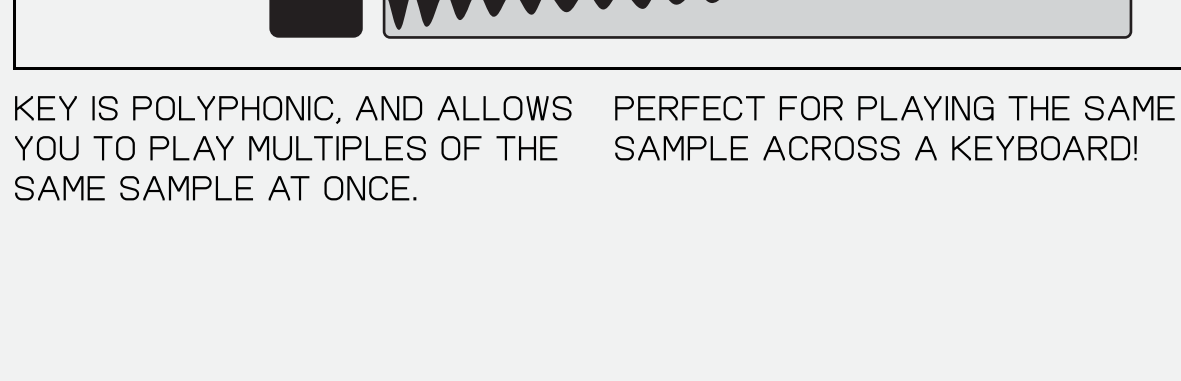
SOUND IS WHERE YOU CAN ADJUST THE WAY A SAMPLE IS PLAYED AND WHERE IT SHOULD SIT IN YOUR STEREO MIX.



THE (■) KNOB CONTROLS THE PLAY MODE OF THE SAMPLE BETWEEN ONESHOT, KEY AND LEGATO.

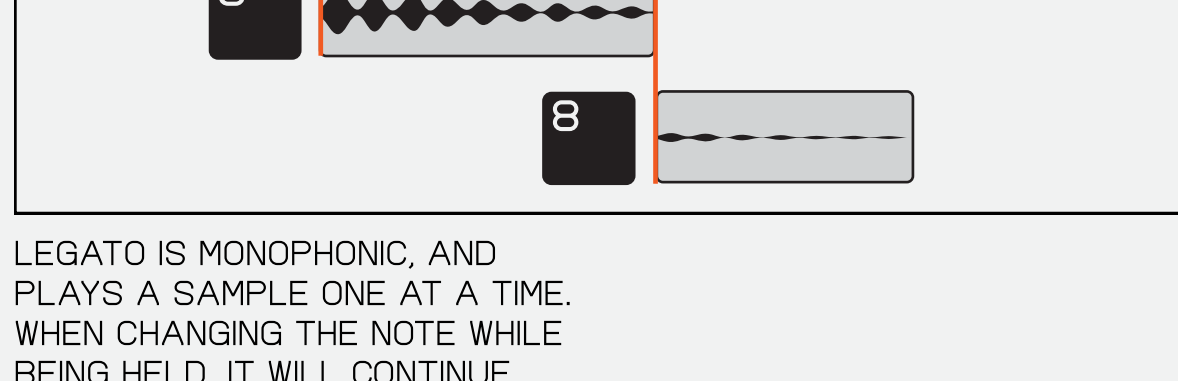


ONESHOT IS MONOPHONIC, AND PLAYS THE WHOLE SAMPLE, ONE AT A TIME.



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

PERFECT FOR PLAYING THE SAME SAMPLE ACROSS A KEYBOARD!

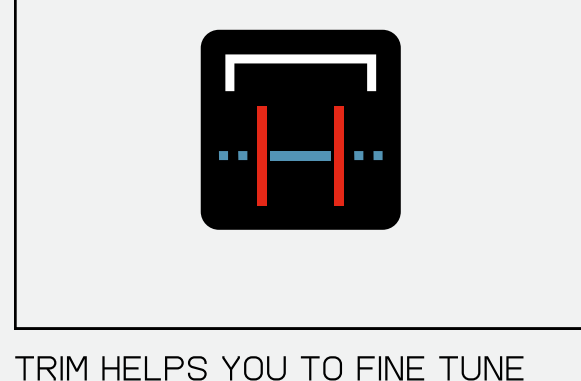


LEGATO IS MONOPHONIC, AND PLAYS A SAMPLE ONE AT A TIME. WHEN CHANGING THE NOTE WHILE BEING HELD, IT WILL CONTINUE PLAYING FROM THE SAME POINT AS IT WAS LEFT OFF.

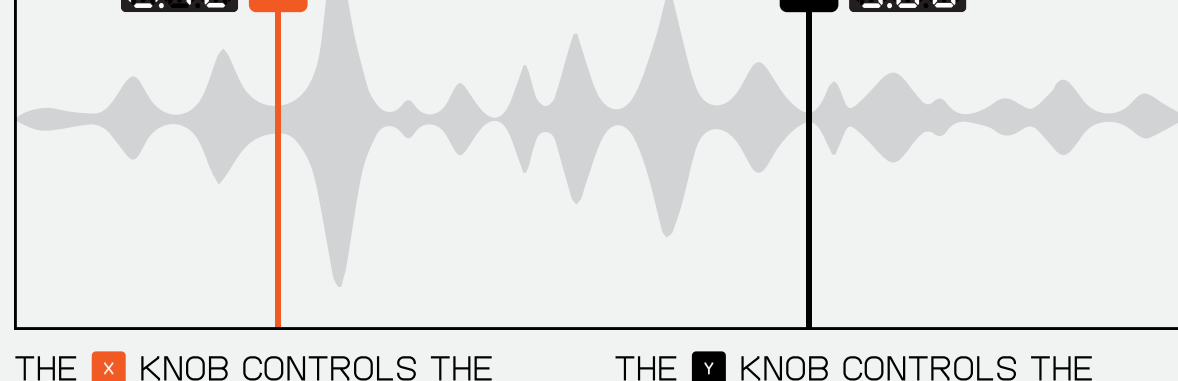


THE (■) KNOB CONTROLS PAN. PAN GRADUALLY ADJUSTS WHETHER THE SAMPLE IS PLAYED ON THE LEFT, RIGHT OR CENTER AUDIO CHANNELS.

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!



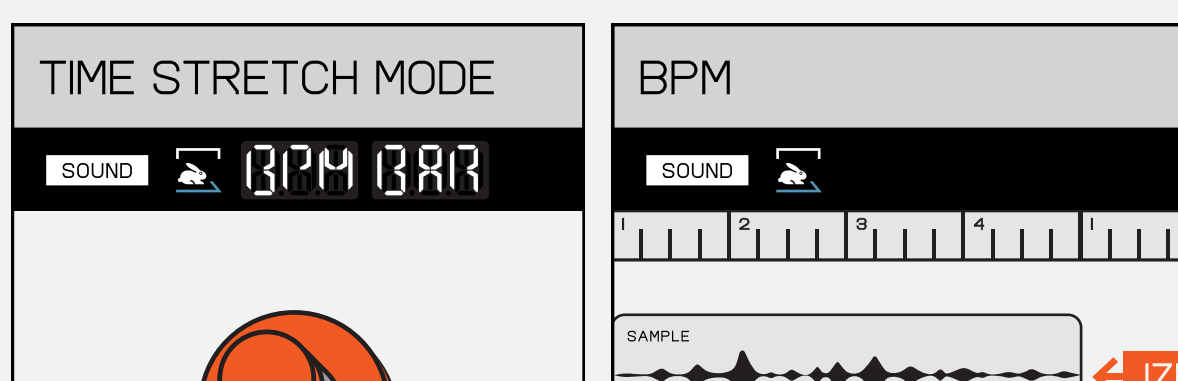
THE (■) KNOB CONTROLS ATTACK. ATTACK ALLOWS YOU TO FADE IN YOUR SAMPLE OR HAVE IT PLAY EXACTLY HOW IT WAS RECORDED.

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

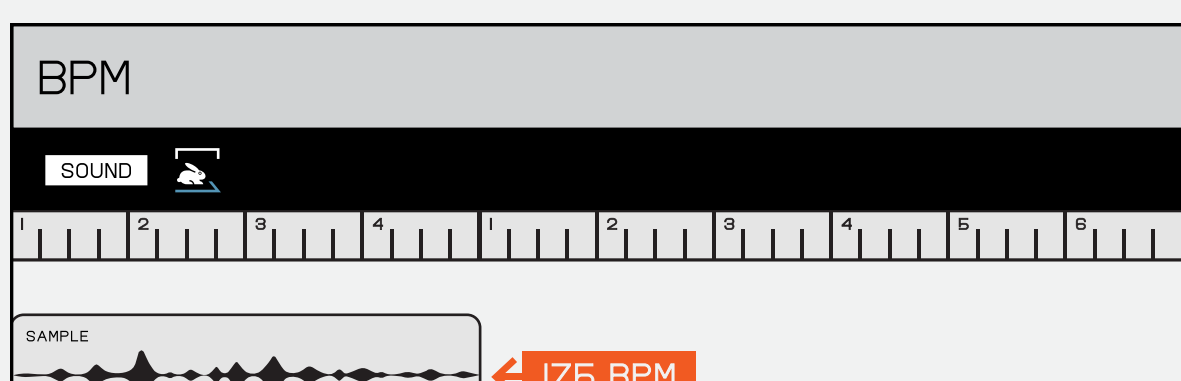
8.2.4 TIME



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

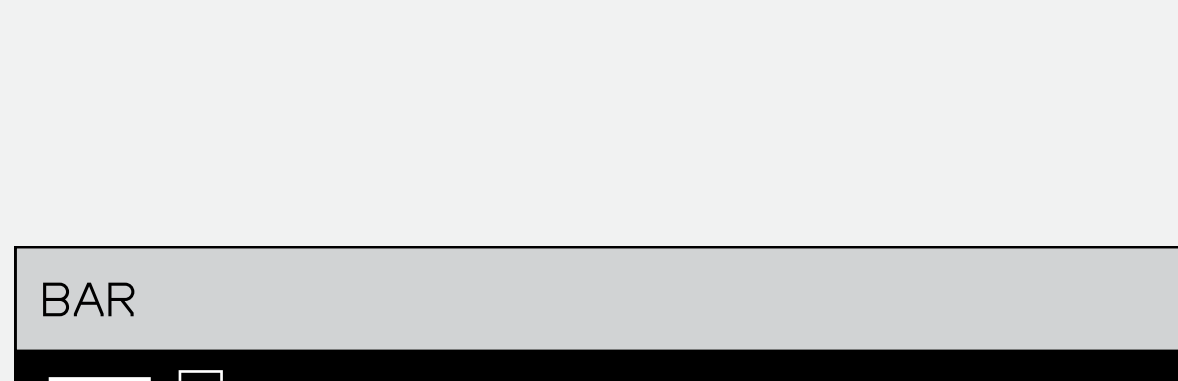


THE (■) KNOB SETS THE TIME STRETCH MODE (BPM OR BAR).



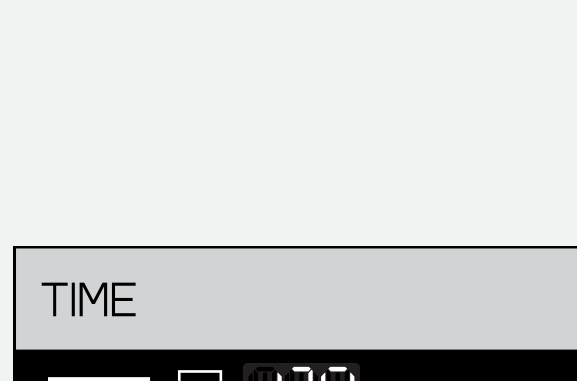
BPM WILL STRETCH THE SAMPLE TO MATCH THE PROJECT TEMPO.

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



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

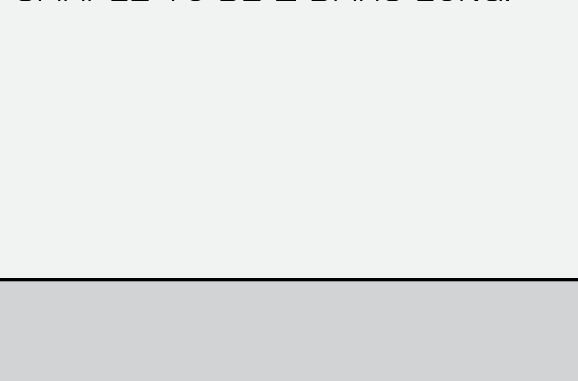


PRO-TIP! TO FIND THE TEMPO OF INCOMING AUDIO HOLD (HOLD!) AND (HOLD!).

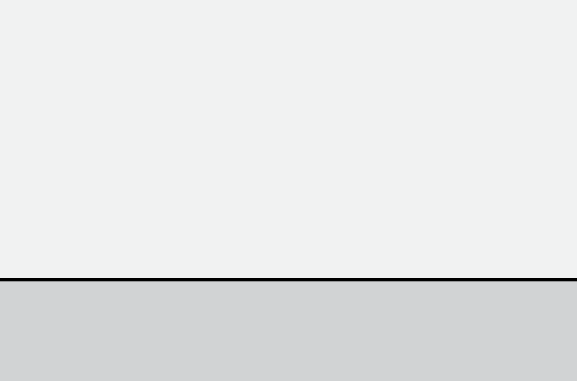
8.2.5 MIDI



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!



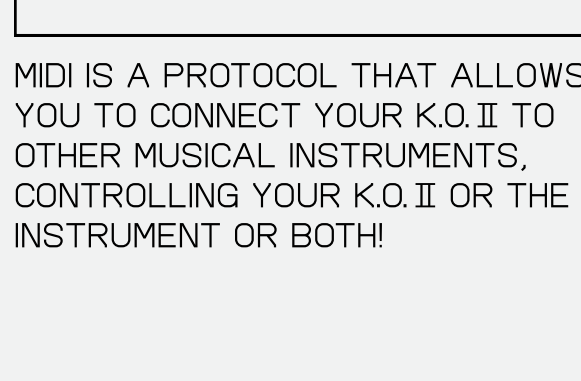
THE (■) KNOB CONTROLS THE MIDI CHANNEL THE PAD SENDS TO. THIS ALLOWS YOU TO CONNECT A SERIES OF EXTERNAL MUSIC DEVICES AND SEND NOTE DATA TO THEM ALL INDIVIDUALLY FROM DIFFERENT PADS!



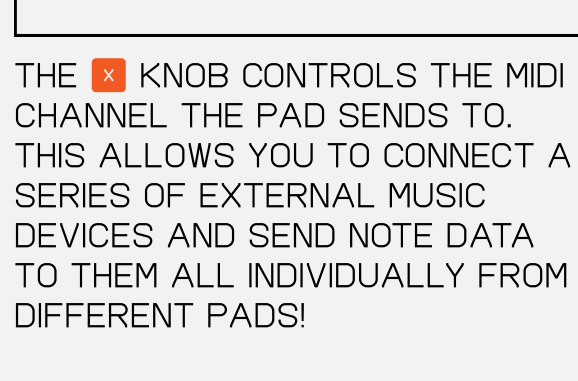
THE (■) KNOB CONTROLS THE MIDI ROOT NOTE. THIS ALLOWS YOU TO SET THE MIDI ROOT NOTE OF YOUR SAMPLE AND ENSURE THAT THE ROOT NOTE ON THE DEVICE MATCHES WITH THE ROOT NOTE ON THE SAMPLE.

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



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

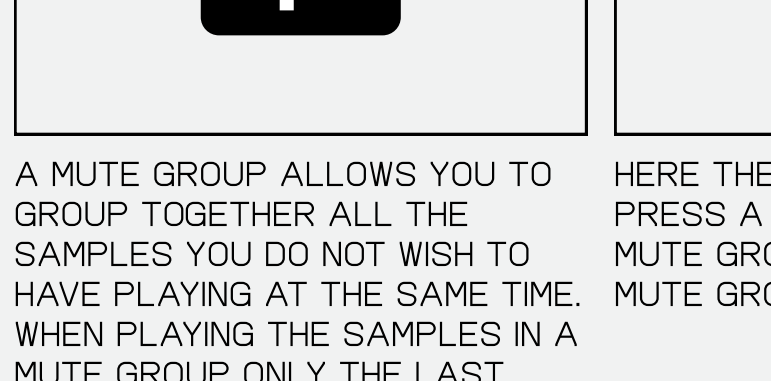


HERE THE PADS WILL FLASH. PRESS A PAD TO ADD IT TO THE MUTE GROUP. IF A PAD IS IN A MUTE GROUP IT WILL LIGHT UP.

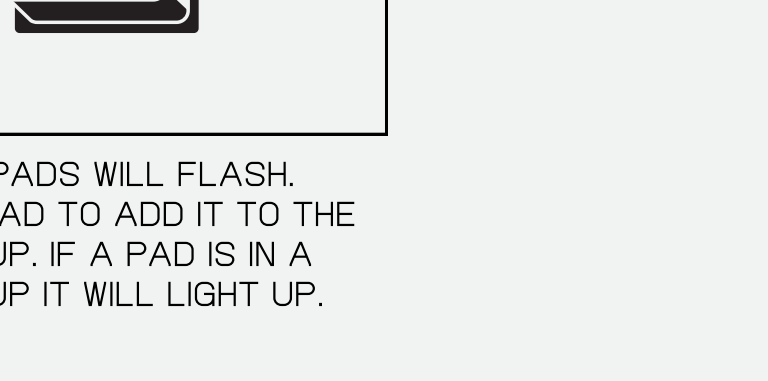
8.3 MAIN

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

K.O.II SEQUENCES PER-STEP, TO NAVIGATE THROUGH STEPS, PRESS (■) AND (■).

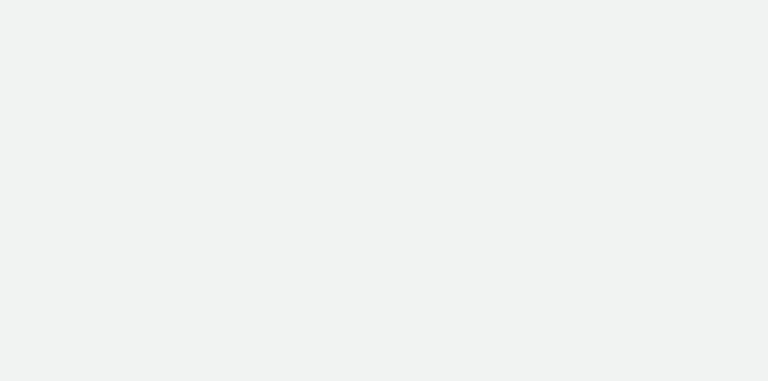


HOLD MAIN TO SELECT SCENE 01-99 WITH (■) AND (■).

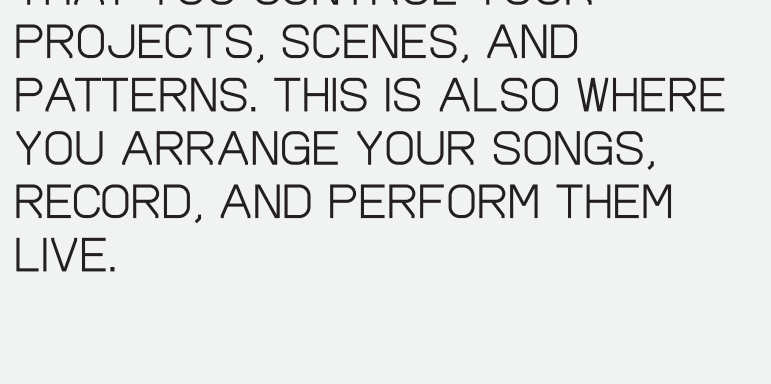


HOLD GROUP (■) AND PRESS (■) OR (■) TO SELECT PATTERN.

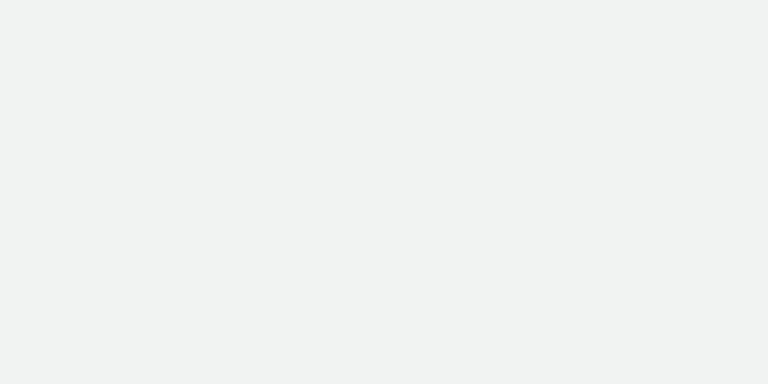
PRO-TIP! HOLD MULTIPLE GROUPS TO ADJUST ALL THEIR PATTERNS AT ONCE.



BY DEFAULT THE FADER CONTROLS GROUP LEVEL BUT CAN BE REASSIGNED BY HOLDING (HOLD!) AND SELECTING ANY OF THE OPTIONS PRINTED ABOVE THE PADS.

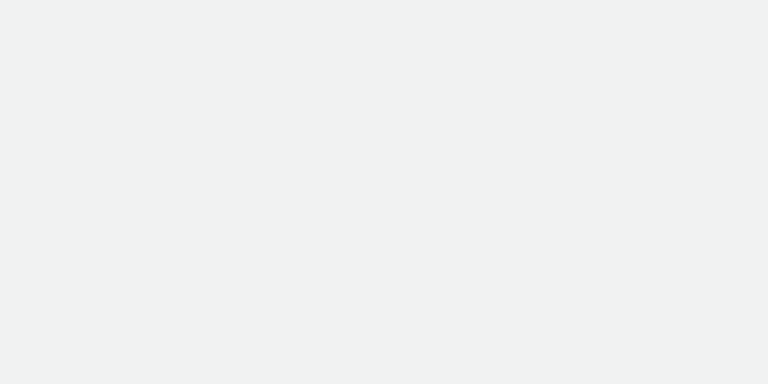


PRESS (HOLD!) AND (■) TO FIND THE NEXT AVAILABLE EMPTY PATTERN.



PRESS (HOLD!) AND (■) TO UNDO.

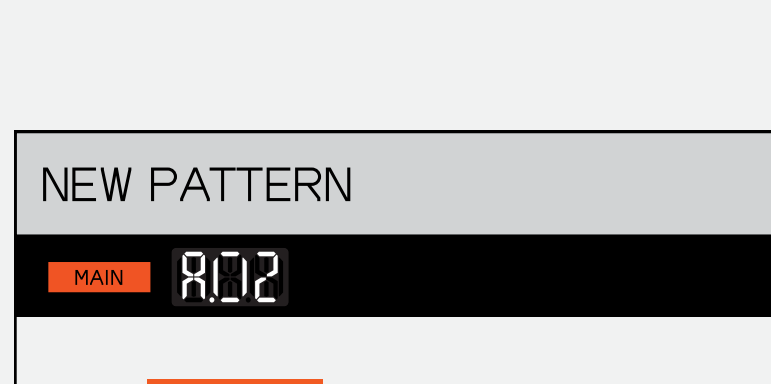
WHEN AN UNDO IS POSSIBLE THE UMBRELLA WILL LIGHT UP TO LET YOU KNOW.



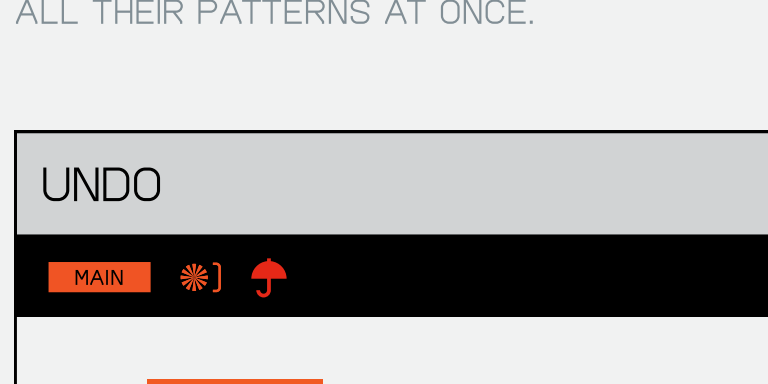
PRESS (HOLD!) AND (■) TO COPY.

PRESS ONCE FOR BAR AND TWICE FOR PATTERN. THE CURRENT BAR WILL BE COPIED.

PRO-TIP! YOU CAN NAVIGATE THROUGH BARS USING (HOLD!) AND (■) AND (■).

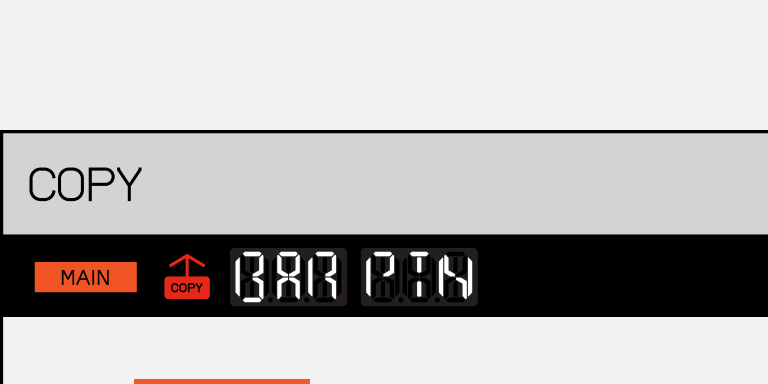


PRESS (HOLD!) AND (■) TO PASTE.



PRESS (HOLD!) AND (HOLD!) TO COMMIT.

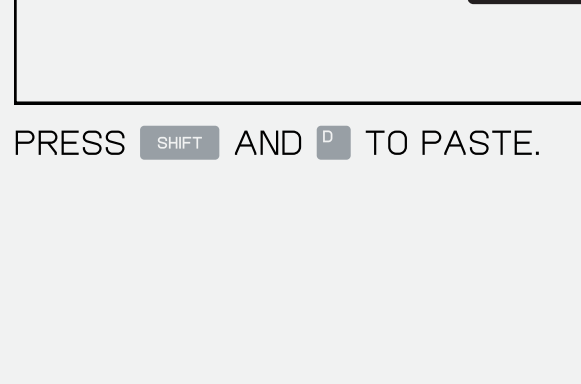
THIS WILL DUPLICATE THE CURRENT SCENE AND ALLOW YOU TO SAVE YOUR IDEAS BEFORE MOVING ON TO THE NEXT ONE!



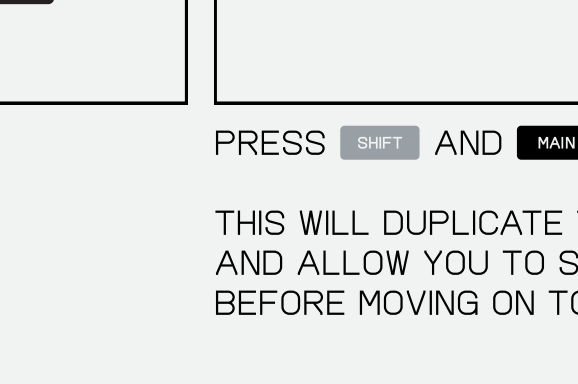
HOLD (HOLD!) AND SELECT PADS 1 - 9 TO CHANGE PROJECT.

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.



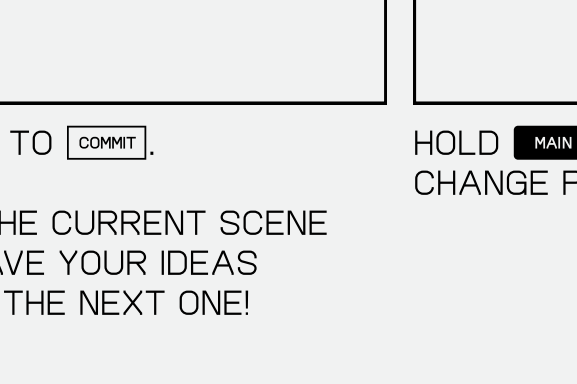
PRESS THE (TEMPO) BUTTON TO ENTER TEMPO MODE.



THE (■) KNOB CONTROLS BPM.

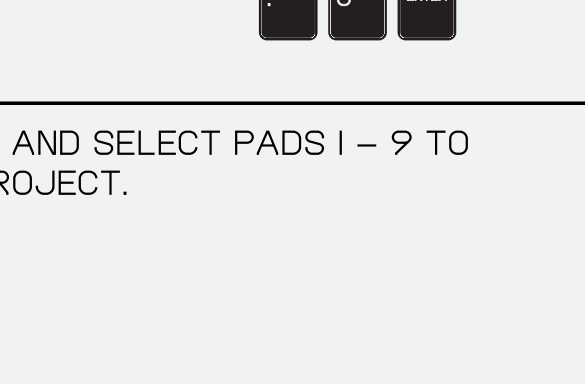
THE LOWEST TEMPO IS 40 BPM. AND THE HIGHEST IS 399 BPM.

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.



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.

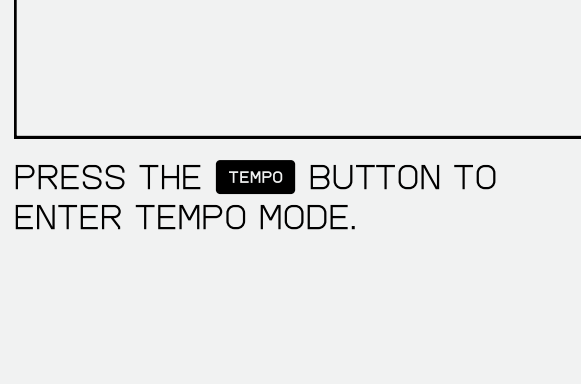


HOLD TEMPO AND TYPE THE DESIRED TEMPO VALUE WITH THE NUMBER PAD.

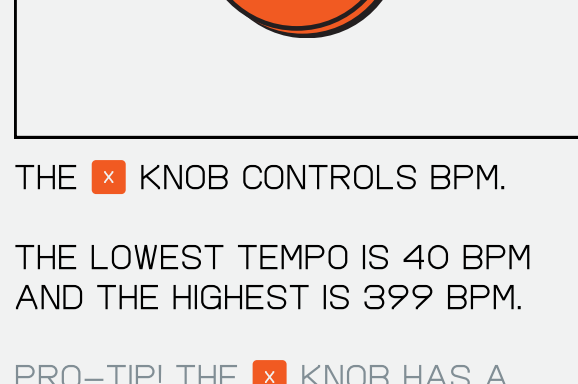
PRO-TIP! USE THE (■) TO ADD DECIMAL VALUES OF TEMPO. FOR EXAMPLE 120.51 BPM.

8.4.1 TIME SIGNATURE

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



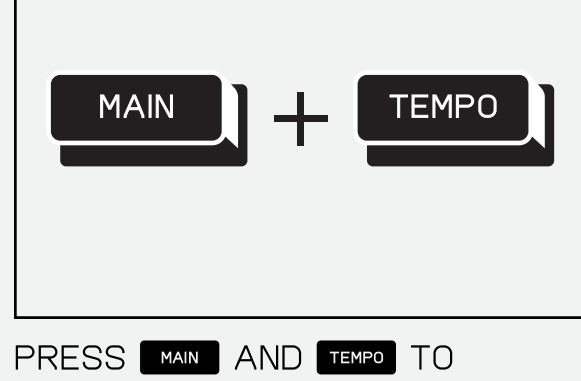
PRESS (MAIN) AND (TEMPO) TO CHANGE THE TIME SIGNATURE FOR THE CURRENT PATTERN.



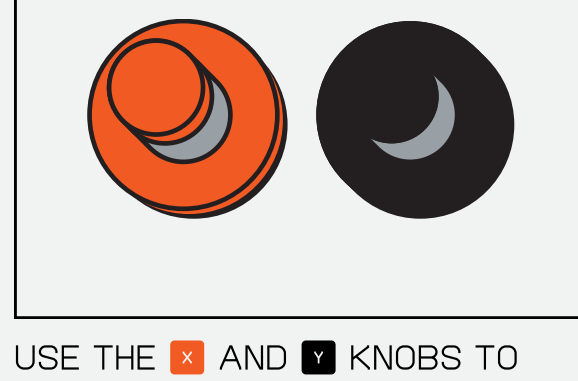
USE THE (■) AND (■) KNOBS TO ADJUST THE TIME SIGNATURE.

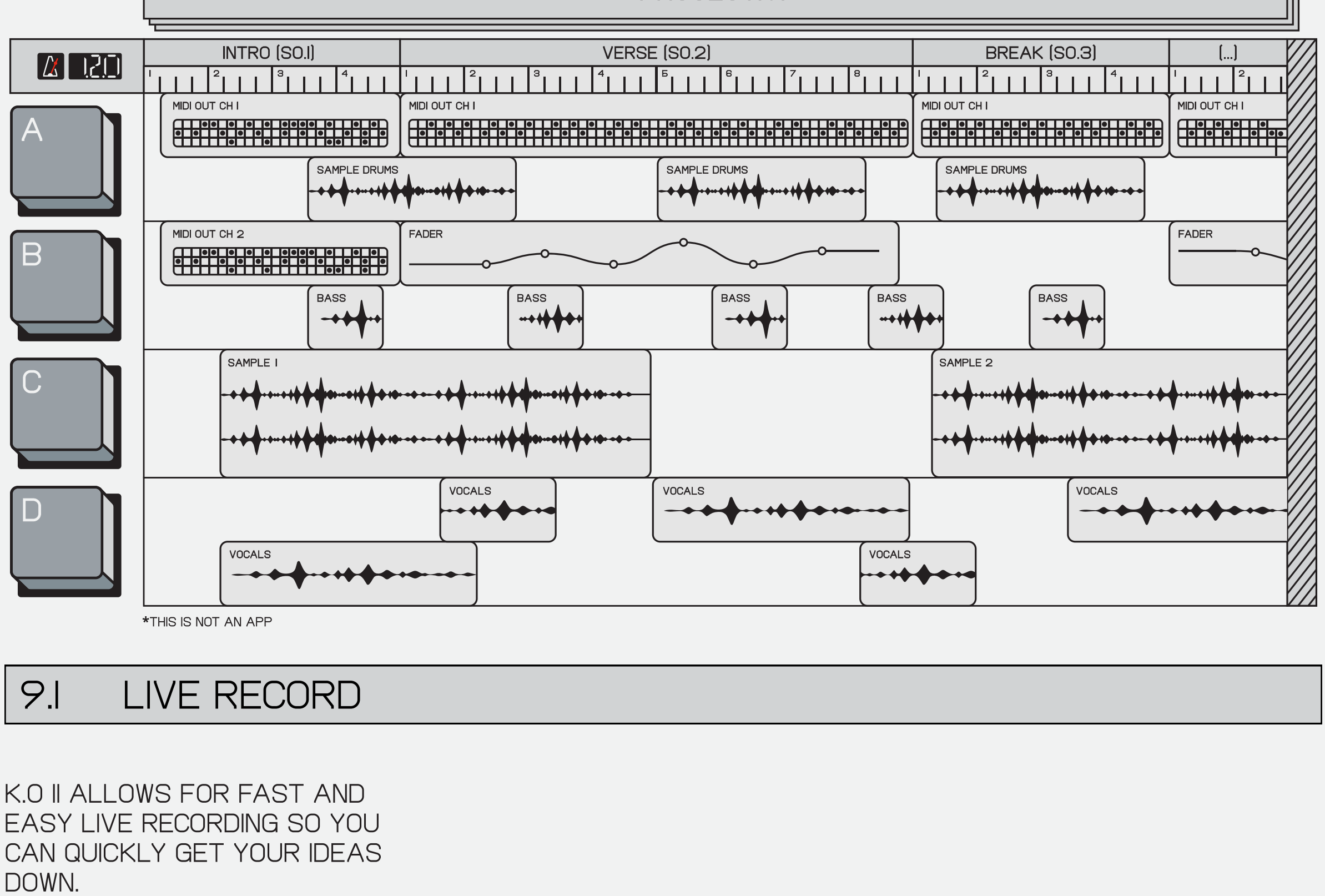
8.4.2 TEMPO MATCH

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!



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





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

HOLD!

RECORD

→

PLAY

→

1! 2! 3! 4!

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

HIT THE PADS TO RECORD YOUR BEAT!

STOP RECORDING

MAIN

PLAY

STOP!

RECORD

LISTEN

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

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

RECORD WITHOUT COUNT IN

MAIN

RECORD

+

PLAY

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

PATTERN LENGTH

MAIN

RECORD

+

-

+

BY DEFAULT K.O.II WILL BE SET TO A 1 BAR PATTERN LENGTH. IF YOU WANT TO RECORD A LONGER PATTERN, PRESS **RECORD** THEN **[]** OR **[]**.

K.O.II SUPPORTS PATTERN LENGTHS OF UP TO 99 BARS PER GROUP.

CHANGE PATTERN LENGTH WHILE PLAYING

MAIN

HOLD!

RECORD

+

-

+

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

OVERDUB

MAIN

PLAY

→

HOLD!

RECORD

+

7 8 9

4 5 6

1 2 3

0 DEL

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

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

9.2 STEP SEQUENCE

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 **[]** AND **[]** TO STEP THROUGH THE STEPS IN YOUR PATTERN.

RECORD TO A STEP

MAIN

HOLD!

RECORD

+

7 8 9

4 5 6

1 2 3

0 DEL

HOLD **RECORD** AND PRESS A PAD TO RECORD THE CHOSEN PAD TO THAT STEP.

WHEN A PAD IS LIGHTED UP, A GIVEN STEP IT WILL RECORD UP.

ERASE NOTE

MAIN

HOLD!

ERASE

+

7 8 9

4 5 6

1 2 3

0 DEL

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

PLAY

→

HOLD!

ERASE

+

7 8 9

4 5 6

1 2 3

0 DEL

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

HOLD!

SHIFT

+

7 8 9

4 5 6

1 2 3

0 DEL

-

+

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

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

QUANTIZE NUDGE

MAIN

HOLD!

SHIFT

+

7 8 9

4 5 6

1 2 3

0 DEL

-

+

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

NOTE VELOCITY

MAIN

HOLD!

SHIFT

+

7 8 9

4 5 6

1 2 3

0 DEL

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

NOTE DURATION

MAIN

HOLD!

SHIFT

+

7 8 9

4 5 6

1 2 3

0 DEL

HOLD **SHIFT** AND TURN **[]** 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 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.

ACTIVATE KEYS

MAIN

7 8 9

4 5 6

1 2 3

0 DEL

→

KEYS

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

OCTAVE

MAIN

HOLD!

KEYS

+

-

+

HOLD **KEYS** AND PRESS **[]** OR **[]** TO SELECT THE OCTAVE.

ROOT NOTE

MAIN

HOLD!

KEYS

+

7 8 9

4 5 6

1 2 3

0 DEL

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

RECORD NOTE

MAIN

HOLD!

RECORD

+

7 8 9

4 5 6

1 2 3

0 DEL

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

ERASE NOTE

MAIN

HOLD!

ERASE

+

7 8 9

4 5 6

1 2 3

0 DEL

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

HOLD!

RECORD

→

PLAY

→

7 8 9

4 5 6

1 2 3

0 DEL

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

9.4 FADER

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

FADER PARAMETER

MAIN

HOLD!

FADER

+

7 8 9

4 5 6

1 2 3

0 DEL

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

THE FADER ASSIGNMENTS CAN BE FOUND PRINTED ABOVE THE PADS.

REC FADER MOVEMENT

MAIN

HOLD!

RECORD

+

7 8 9

4 5 6

1 2 3

0 DEL

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

SHIFT

+

FADER

PRESS **SHIFT** AND **FADER** 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

HOLD!

ERASE

+

HOLD!

FADER

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

PRECISE FADER ADJUSTMENTS

MAIN

HOLD!

SHIFT

+

7 8 9

4 5 6

1 2 3

0 DEL

HOLDING **SHIFT** AND MOVING THE FADER WILL ADJUST THE VALUE OF THE FADER MORE PRECISELY.

ALLOWING YOU TO GET JUST THE RIGHT SOUND!

9.5 COPY / PASTE

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

COPY

MAIN

SHIFT

+

C

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

PASTE

MAIN

SHIFT

+

D

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

COPY SOUNDS

SOUND

SHIFT

+

C

YOU CAN ALSO COPY SOUNDS!

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

MAIN

HOLD!

ERASE

+

7 8 9

4 5 6

1 2 3

0 DEL

DURING PLAYBACK, HOLD **ERASE** AND THE PAD YOU WISH TO CLEAR TO REMOVE NOTE(S) OR PAD(S) PLAYED AS THE PATTERN RUNS.PRO-TIP! HOLD DOWN MULTIPLE PADS WHILE PRESSING **ERASE** TO ERASE THEM ALL AT ONCE – THIS CAN EVEN BE DONE WITH NOTES RECORDED IN KEYS MODE!

ERASE NOTE

MAIN

HOLD!

ERASE

+

7 8 9

4 5 6

1 2 3

0 DEL

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

ERASE PATTERN

MAIN

HOLD!

ERASE

+

HOLD!

PATN

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

ERASE SCENE

MAIN

HOLD!

ERASE

+

HOLD!

SCN

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

ERASE SOUND

MAIN

HOLD!

ERASE

+

HOLD!

SND

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

SYSTEM SETTINGS

SYSTEM

SHIFT

+

ERASE

PRESSING **SHIFT** AND **ERASE** WILL OPEN THE SYSTEM SETTINGS. USE **[]** AND **[]** 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

MAIN

SHIFT

+

RECORD

+

PLAY

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

UNDO

MAIN

SHIFT

+

B

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

ERASE FADER AUTOMATION

MAIN

HOLD!

ERASE

+

HOLD!

FADER

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

ERASE FADER MOVEMENTS LIVE

MAIN

PLAY

→

ERASE

+

HOLD!

FADER

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

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

+

7 8 9

4 5 6

1 2 3

0 DEL

→

-

+

WHILE K.O.II IS NOT PLAYING, HOLD **SHIFT** AND THE UMBRELLA WILL LIGHT UP TO LET YOU KNOW.

WHEN IN QUANTIZE MODE THE NOTES 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.

NOTE OFFSET

SHIFT

+

7 8 9

4 5 6

1 2 3

0 DEL

→

-

+

WHILE K.O.II IS NOT PLAYING, HOLD **SHIFT** AND THE UMBRELLA WILL LIGHT UP TO LET YOU KNOW.

WHEN IN QUANTIZE MODE THE NOTES 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.

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]** KNOB CONTROLS INPUT LEVEL.

THRESHOLD

THE **[KNOB]** 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:
TEENAGEENGINEERING/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.

AUTO-CHOP

INTELLIGENTLY DIVIDE YOUR SAMPLE INTO INDIVIDUAL SLICES. THEY 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.

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

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 DEPENDING ON THE AMOUNT OF TIME THE PAD IS HELD. KEEP PRESSING PADS AS THE SAMPLE PLAYS TO CHOP IT UP ACROSS YOUR PADS.

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

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

PRO-TIP! HOLDING DOWN **[KNOB]** WHILE TURNING THE **[KNOB]** AND **[KNOB]** 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]** KNOB CONTROLS THE NOTE INTERVAL.

SET SWING

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

QUANTIZE/FREE TIME

[KNOB] AND **[KNOB]** TOGGLE BETWEEN QUANTIZE **[KNOB]** AND FREE TIME **[KNOB]**.

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?

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

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 **[KNOB]** 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 **[KNOB]** TO ADJUST THE SWING.

10.5 LOOP

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

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

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

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

ENTER LOOP

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

SET LOOP LENGTH

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

SLIDE LOOP

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

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.

ENTER FX

FX OFF

PRESS **[FX]** WHILE PLAYING.

CHOOSE FX

FX DELAY

USE **[MINUS]** AND **[PLUS]** TO NAVIGATE THROUGH THE FX.

FX LEVEL

FX

TO ADJUST YOUR FX USE THE FADER.

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

SOLO

FX DELAY

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

FX 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!

LENGTH

FX LENGTH

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

FEEDBACK

FX FEEDBACK

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

DIAGRAM

II.2 REVERB

REVERB

FX 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!

LENGTH

FX LENGTH

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

COLOUR

FX COLOUR

TURN THE **[COLOUR]** 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 LENGTH

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

II.3 DISTORTION

DISTORTION

FX DISTORTION

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

DRIVE

FX DRIVE

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

COLOR

FX COLOR

TURN THE **[COLOR]** 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

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

II.4 CHORUS

CHORUS

FX CHORUS

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

MODULATION

FX MODULATION

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

FEEDBACK

FX FEEDBACK

TURN THE **[FEEDBACK]** 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

CHORUS MULTIPLIES YOUR AUDIO AND MAKES IT SOUND RICHER.

II.5 FILTER

FILTER

FX 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.

CUTOFF

FX CUTOFF

TURN THE **[CUTOFF]** 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.

RESONANCE

FX RESONANCE

TURN THE **[RESONANCE]** 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 **[CUTOFF]** KNOB!

FILTER

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

II.6 COMPRESSOR

COMPRESSOR

FX COMPRESSOR

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

DRIVE

FX DRIVE

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

SPEED

FX SPEED

TURN THE **[SPEED]** 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.

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™

PUNCH-IN FX

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

PRESSURE SENSITIVE

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

II.8 LIVE INPUT FX

MAIN

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

INPUT GAIN

TURN THE **[INPUT GAIN]** KNOB TO ADJUST THE INPUT VOLUME.

SEND LEVEL

TURN THE **[SEND LEVEL]** KNOB TO ADJUST THE INTERNAL FX SEND LEVEL.

II.9 OUTPUT

OUTPUT SETTINGS

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

DRIVE

TURN THE **[DRIVE]** KNOB TO ADJUST THE DRIVE.

SPEED

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

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 **HI** FOR WHEN PLAYING WITH LESS FORCE! **OFF** (NO VELOCITY SENSITIVITY). **LO** 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!

12.2 CHANGE THE SCALE IN KEYS MODE

① MAIN

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

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.

④ CHANGE OCTAVE

HOLD **KEYS** AND PRESS **←** OR **→** TO CHANGE THE OCTAVE.

⑤ TRANSPOSE

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

⑥ SYSTEM SETTINGS

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

⑦ PAD SETTINGS

USE **←** AND **→** TO NAVIGATE TO THE PAD SETTINGS, THEN PRESS **ENTER** ON THE PADS.

⑧ SCALE SETTINGS

USE **←** AND **→** TO NAVIGATE TO 'SCA', THEN HIT **ENTER**.

⑨ CHANGE SCALE

USE **←** AND **→** TO CHOOSE BETWEEN:

12T – 12 TONE EQUAL TEMPERAMENT (DEFAULT)
MAJ – MAJOR (IONIAN MODE)
MIN – MINOR (AEOJIAN MODE)
DOR – DORIAN MODE
PHR – PHRYGIAN MODE
LYD – LYDIAN MODE
MX – MIXOLYDIAN MODE
LOC – LOCRIAN MODE
MAJ# – MAJOR PENTATONIC
MIN# – 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 TRANSPPOSED 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:

ON – ENABLE METRONOME AT RECORD+PLAY
REC – ENABLE METRONOME AT RECORD ONLY (DEFAULT)
CNT – ENABLE METRONOME AT COUNT-IN ONLY 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 1/8 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 LEFT CHANNEL (LTP) 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 > 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 1/8 CLOCK PULSE ON ITS SYNC-OUT JACK, MEANING THAT IT CAN SYNC WITH ANY DEVICE THAT RECEIVES 1/8 CLOCK.

⑧ PRESS PLAY!

PRESS PLAY ON YOUR POCKET OPERATOR THEN **TEMPO** ON YOUR K.O.II AND THE TWO WILL SYNC TO 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 (LTP) 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 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 AND K.O.II 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!

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 USE A STANDARD CALLED DIN-SYNC THAT REQUIRES AN ADAPTOR OR SPECIAL CABLE.

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 AT THE SAME TIME AND SYNC TO THE SAME BPM!

⑧ SYNC OUT TO THE DRUM MACHINE

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

12.8 CONTROL K.O.II WITH A MIDI KEYBOARD

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. ALTERNATIVELY FOR USB MIDI DEVICES A USB-C CABLE CAN BE USED.

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 TRANSPPOSED 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 DEVICES 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 **TEMPO** 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. THIS ALSO ALLOWS YOU TO SYNC YOUR MIDI TO THE ROOT NOTE OF YOUR SAMPLE.

⑦ DONE!

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

⑧ BONUS: SEND OR RECEIVE MIDI CLOCK

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

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

SYSTEM SETTINGS

SYSTEM

SHIFT

+

ERASE

NAVIGATE

SYSTEM

-

+

→

ENTER

ENTER

SYSTEM

SHIFT

+

ENTER

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 → 12T	12 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

13.1MIDI REFERENCE

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

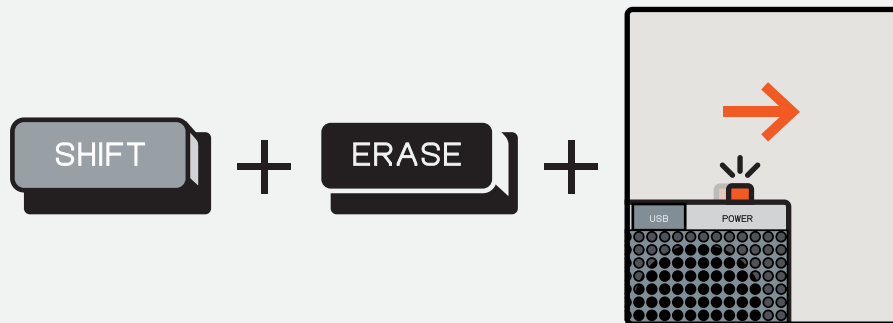
⑮ FACTORY RESET

[RETURN TO INDEX](#)



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

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

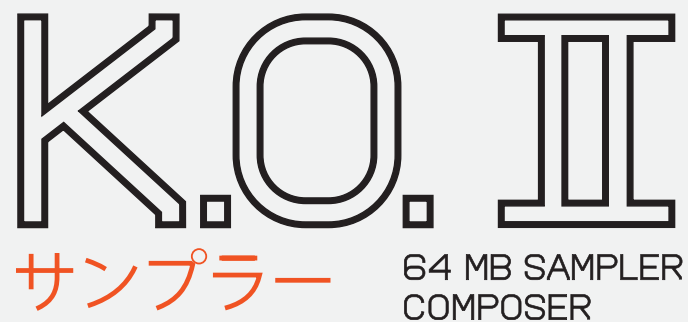
RING: START/STOP

VOLTAGE: 3.3 V

MAX LEVEL: 10 V

INTERNAL CLOCK/SEQUENCER RESOLUTION/STEP RESOLUTION

96 TICKS (PPQN)



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