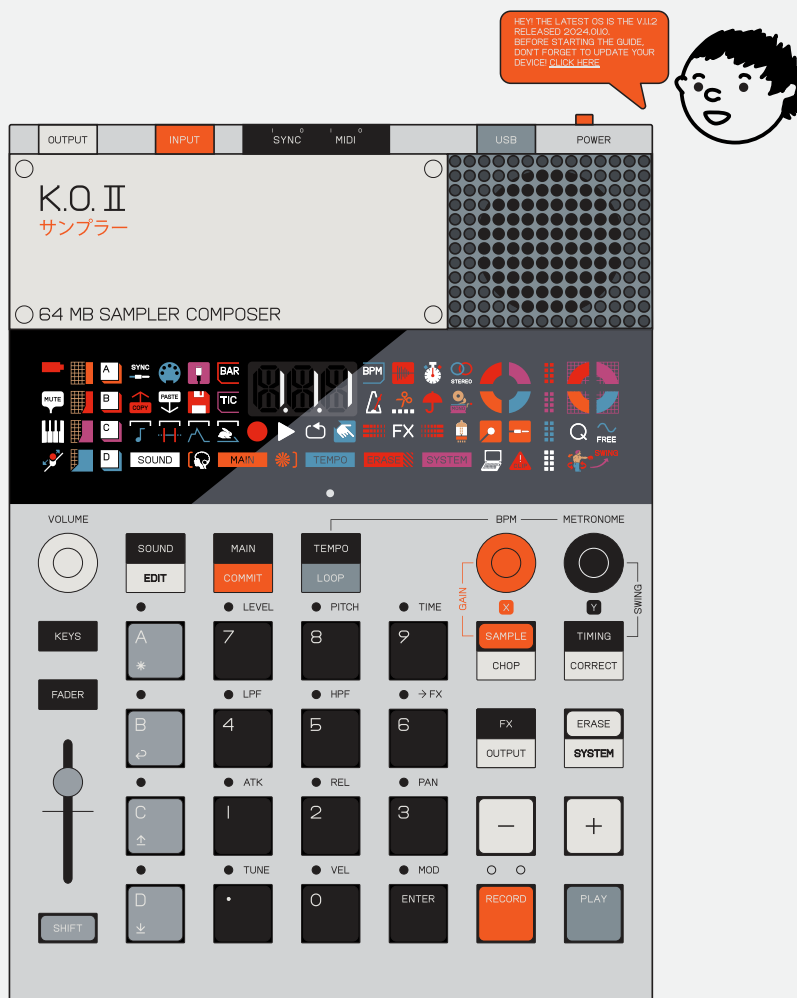


EP-I33

64 MB SAMPLER
COMPOSER

USER
GUIDE

VER 1.2



EP-I33 K.O. II IS A 64 MB SAMPLER AND COMPOSER. JUST LIKE ITS POCKET-SIZED PREDECESSOR PO-33 K.O.I, THIS SAMPLER IS A MIGHTY CONTENDER ON THE STAGE, IN THE STUDIO AND IN THE RING. SAMPLE DIRECTLY FROM YOUR FAVORITE SOURCE USING THE BUILT IN MIC OR 3.5 MM INPUT JACK,

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

NOTICE. READ THIS FIRST.

BATTERY INFORMATION:

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

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

IF THIS EQUIPMENT DOES CAUSE HARMFUL INTERFERENCE TO RADIO OR TELEVISION RECEPTION, WHICH CAN BE DETERMINED BY TURNING THE EQUIPMENT OFF AND ON, THE USER IS ENCOURAGED TO TRY TO CORRECT THE INTERFERENCE BY ONE OR MORE OF THE FOLLOWING MEASURES;

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

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

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

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

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

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

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

WHAT DOES THIS LIMITED WARRANTY NOT COVER?

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

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

QUICK START

JUMP DIRECTLY TO 'GET STARTED'

WHAT'S IN THE BOX

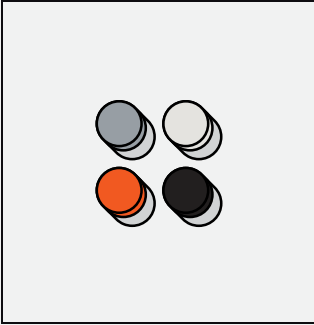
CHECK THAT THE FOLLOWING ITEMS ARE INCLUDED WHEN YOU OPEN THE BOX



EP-133 UNIT



QUICK START GUIDE



4X KNOBS



10" BOX AND PAPER FOAM TRAY

①	HARDWARE OVERVIEW
1.1	INPUTS/OUTPUTS
1.2	SYNC CONNECTIONS
②	POWER ON
③	SCREEN
3.1	ICON MAP
④	BUTTONS AND COMBOS
4.1	GROUPS
4.2	PADS
4.3	– AND +
4.4	SHIFT
4.5	FADER
4.6	X AND Y KNOBS
4.7	TIMING
4.8	SAMPLE
⑤	GUIDE CONVENTIONS
⑥	WORKFLOW
6.1	COMMIT
⑦	GET STARTED
7.1	MAKE A BEAT FROM SCRATCH!
7.2	SEQUENCE A BEAT FROM SCRATCH!
⑧	MODES
8.1	SOUND
8.2	SOUND EDIT
8.2.1	SOUND MODE
8.2.2	TRIM
8.2.3	ENVELOPE
8.2.4	TIME
8.2.5	MIDI
8.2.6	MUTE GROUP
8.3	MAIN
8.4	TEMPO
8.4.1	TIME SIGNATURE

8.4.2 TEMPO MATCH

⑨ PLAY AND RECORD

9.1 LIVE RECORD

9.2 STEP SEQUENCE

9.3 KEYS MODE

9.4 FADER

9.5 COPY / PASTE

9.6 ERASE AND UNDO

9.7 OFFSET NOTES

⑩ FUNCTIONS

10.1 SAMPLE

10.2 SAMPLE TOOL

10.3 CHOP

10.4 TIMING

10.4.1 NOTE REPEAT

10.4.2 TIMING CORRECT

10.5 LOOP

⑪ EFFECTS [FX]

11.1 DELAY

11.2 REVERB

11.3 DISTORTION

11.4 CHORUS

11.5 FILTER

11.6 COMPRESSOR

11.7 PUNCH-IN FX 2.0™

11.8 LIVE INPUT FX

11.9 OUTPUT

⑫ HOW TO

12.1 ENABLE VELOCITY SENSITIVITY

12.2 CHANGE THE SCALE IN KEYS MODE

12.3 TURN ON THE METRONOME WHILE PLAYING

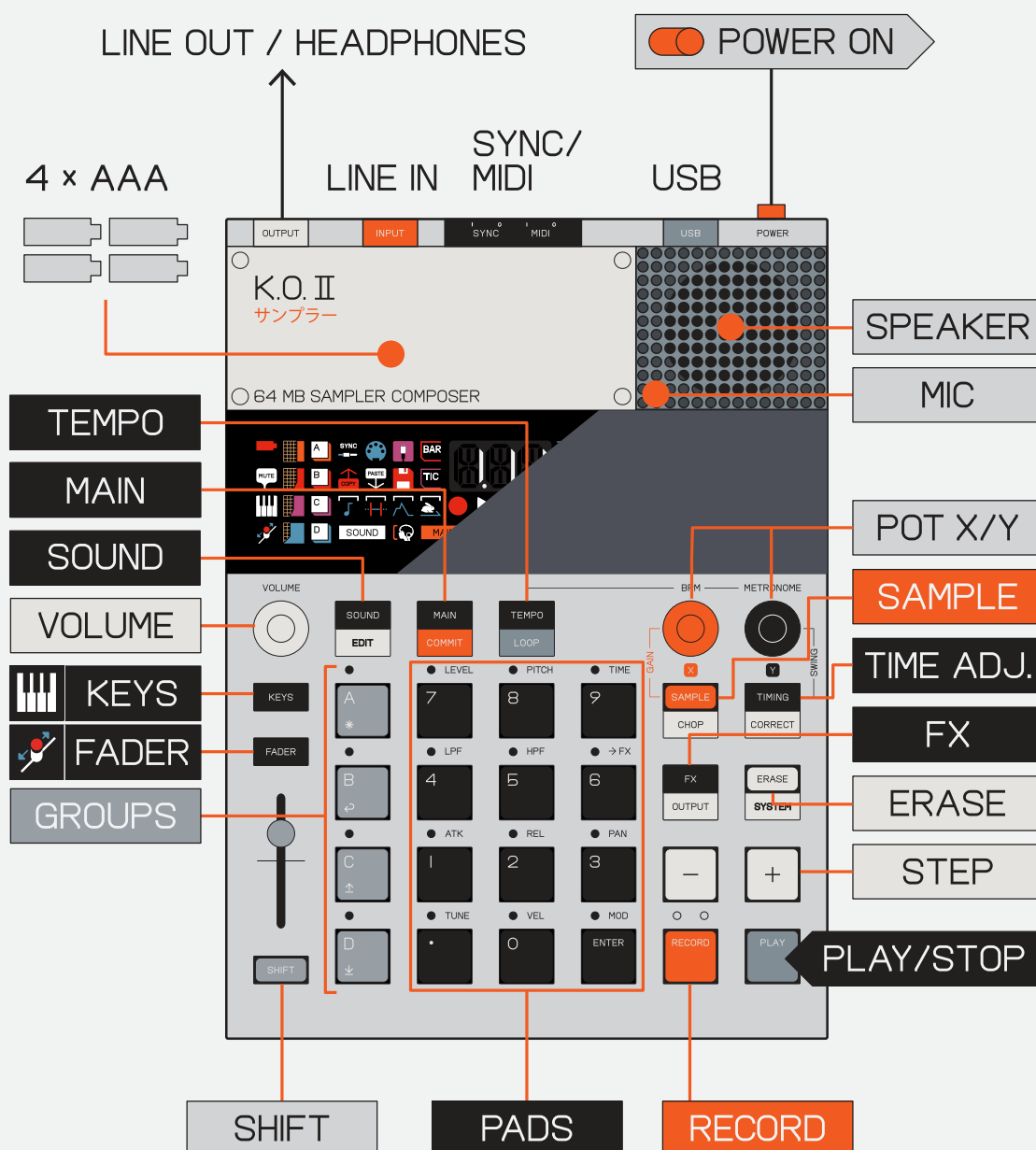
12.4 SYNC TWO K.O. II UNITS

12.5 SYNC A POCKET OPERATOR TO K.O. II

12.6 SYNC K.O. II TO A POCKET OPERATOR

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

I2.8	CONTROL K.O. II WITH A MIDI KEYBOARD
I2.9	SEQUENCE EXTERNAL MIDI WITH K.O. II
⑭	SYSTEM
I4.1	MIDI REFERENCE
I4.2	LOCK MODE
I4.3	ERROR CODES
⑮	ERASE DRIVE
⑯	TECHNICAL SPECIFICATIONS
⑰	CREDITS
⑱	WARNINGS, WARRANTY AND FCC



K.O. II HIGHLIGHTS!

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

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

FRONT

OUTPUT INPUT SYNC MIDI 1 USB POWER

K.O. II
サンプラー

64 MB SAMPLER COMPOSER

VOLUME

SOUND EDIT MAIN CORRECT TEMPO LOOP

KEYS A * B C D

FADER

LEVEL PITCH LFO HPH FX FX FX

ATK REL PAN MOD

TUNE VEL

ENTER

BPM METRONOME

TIME SAMPLE CHOP CORRECT

ERASE SYSTEM

RECORD PLAY

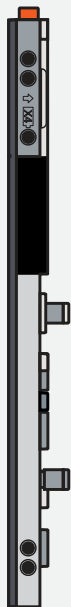


BACK

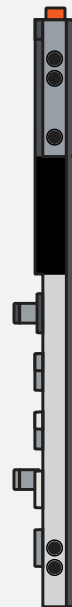
The diagram shows the back of a device with a dark grey surface. At the top left, there is an orange tab. The top edge features four mounting holes: two circular holes with concentric circles and two plain circular holes. A screwdriver is shown inserting a screw into the second hole from the left. The bottom edge also has four mounting holes, identical in arrangement to the top. Two ventilation grilles are present: a large hexagonal grille on the right side and a smaller, irregularly shaped grille on the left side. Both grilles are composed of a grid of small squares. A horizontal line runs across the middle of the device, separating the top and bottom sections.



LEFT



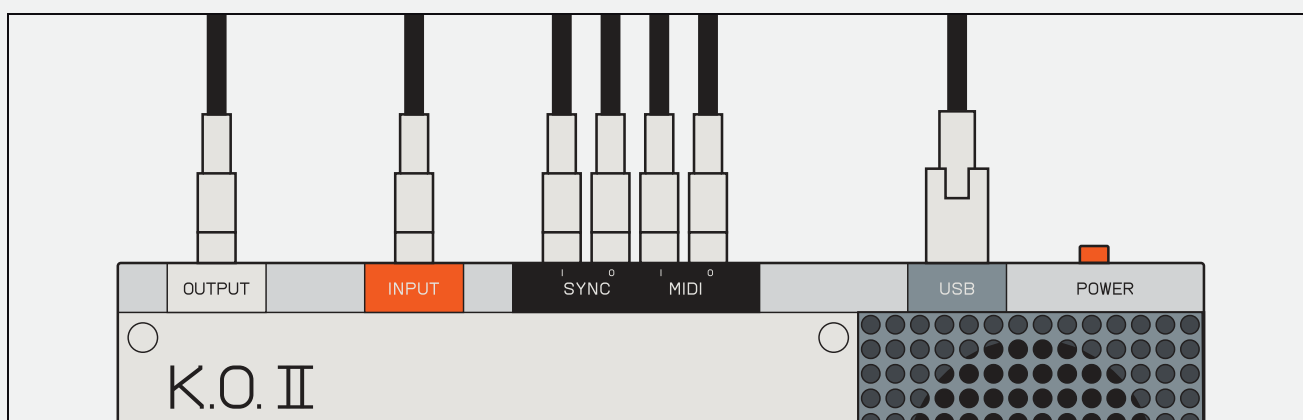
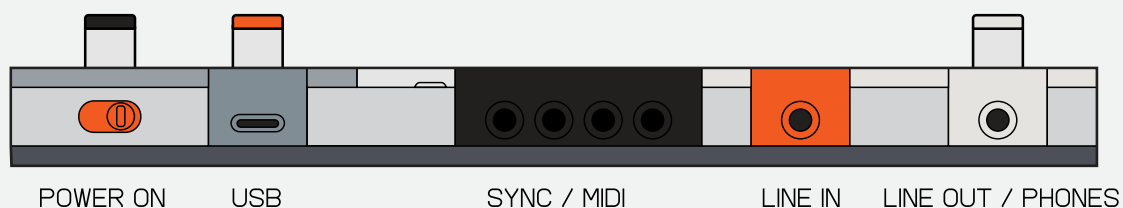
RIGHT



I.I INPUTS/OUTPUTS

[RETURN TO INDEX](#)

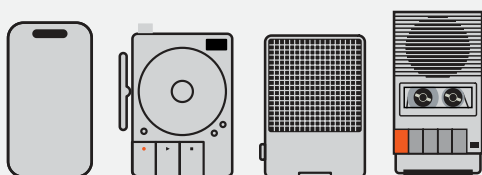
TOP SIDE



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

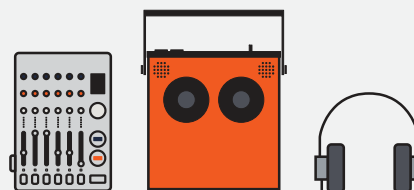
USE THE 3.5 MM STEREO INPUT TO CONNECT EXTERNAL INSTRUMENTS, TAPE RECORDERS OR AUDIO FROM YOUR PHONE. USE THE OUTPUT TO CONNECT A STEREO 3.5 MM CABLE TO YOUR SOUND SYSTEM, MIXER/SOUNDCARD OR HEADPHONES.

INPUT



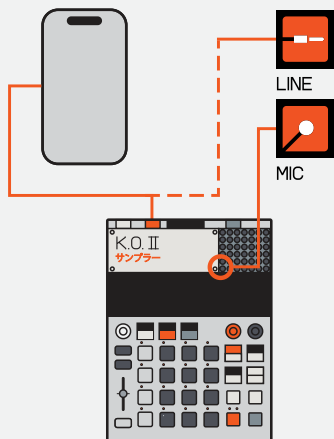
USE THE 3.5 MM STEREO INPUT TO CONNECT EXTERNAL INSTRUMENTS, VINYL PLAYERS, TAPE RECORDERS OR AUDIO FROM YOUR PHONE.

OUTPUT



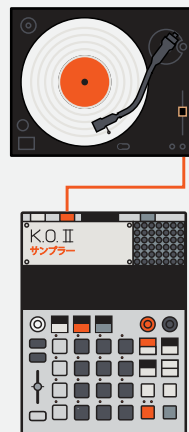
USE THE OUTPUT TO CONNECT A STEREO 3.5 MM CABLE TO YOUR SOUND SYSTEM, MIXER/SOUNDCARD OR HEADPHONES.

INPUT EXAMPLE



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

INPUT EXAMPLE



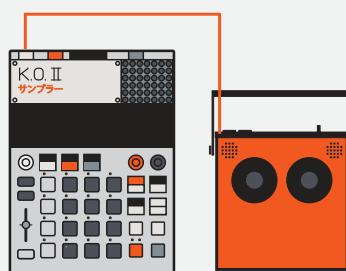
CONNECT A TURNTABLE AND SAMPLE YOUR FAVORITE RECORD. MAKE SURE TO USE AN RIAA AMPLIFIER OR A TURNTABLE THAT FEATURES A BUILT-IN AMP.

OUTPUT EXAMPLE



CONNECT HEADPHONES DIRECTLY INTO THE OUTPUT TO MONITOR YOUR BEATS.

OUTPUT EXAMPLE



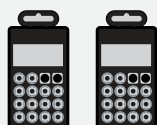
CONNECT A SPEAKER DIRECTLY INTO THE OUTPUT TO KNOCK OUT A CROWD WITH YOUR BEATS.

1.2 SYNC CONNECTIONS

[RETURN TO INDEX](#)

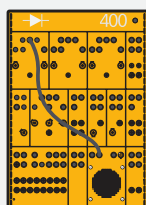
SYNC IN AND OUT OFFERS GREAT FLEXIBILITY TO PLAY WITH EXTERNAL GEAR.

DUAL 8TH NOTE



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

16TH NOTE



USE 16TH NOTE 'EURORACK STYLE' SYNC WITH START/RESET ON THE RING (RIGHT CHANNEL). YOU CAN ALSO USE IT TO ADD ANOTHER EP-I33 IN PERFECT SYNC.

SYNC 24



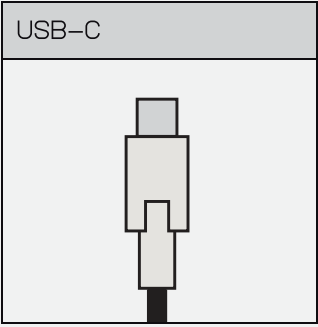
USE SYNC24 TO LINK UP YOUR VINTAGE DRUM MACHINES.

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

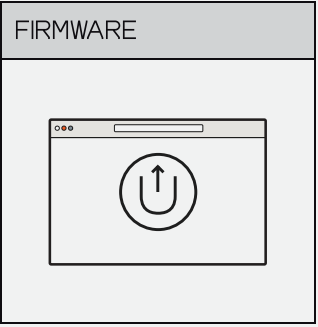
MIDI



USE MIDI-IN AND OUT TO CONNECT EP-I33 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.



THE USB IS ALSO USED TO TRANSFER SAMPLES TO AND FROM YOUR EP AND UPDATE FIRMWARE.

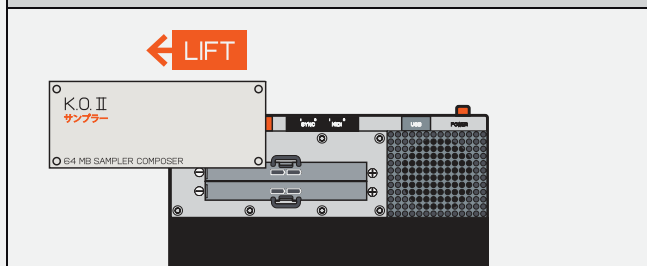


USE THE EP SAMPLE TOOL TO CAREFULLY AND AUTOMATICALLY CONVERT ANY SAMPLE/BITRATE COMBO USING A HIGH-QUALITY RESAMPLER THEN DOWNLOAD THEM STRAIGHT ONTO THE DEVICE.

② POWER ON

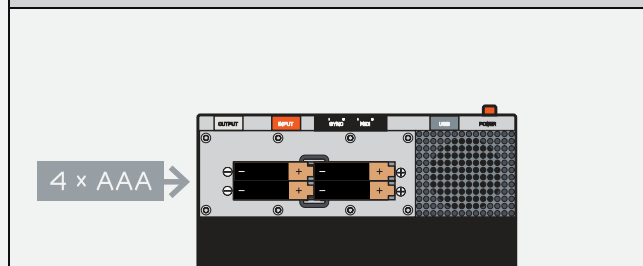
RETURN TO INDEX

① OPEN LID



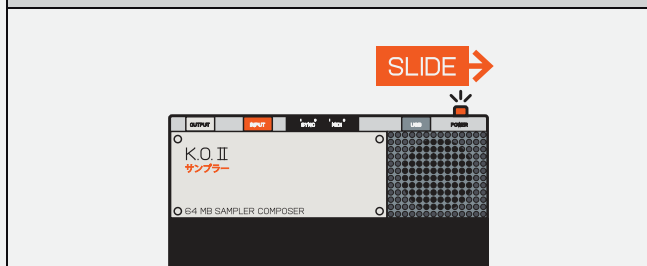
LIFT OFF THE TOP LID TO REVEAL THE BATTERY COMPARTMENT

② INSERT BATTERIES



INSERT 4X FRESH AAA BATTERIES.

③ SWITCH ON



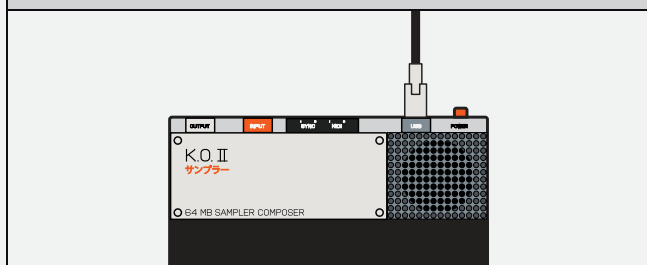
SLIDE THE ORANGE POWER-SWITCH ON THE TOP RIGHT TO POWER ON THE UNIT.

④ ON



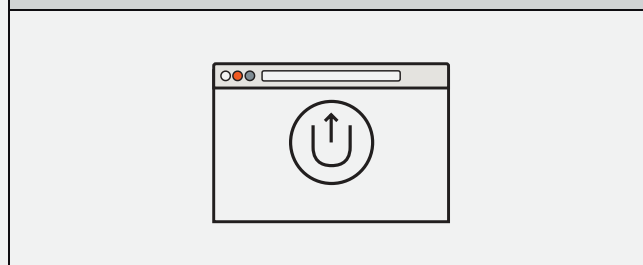
WHEN SWITCHED ON, THE LED SCREEN WILL LIGHT UP IMMEDIATELY.

USB

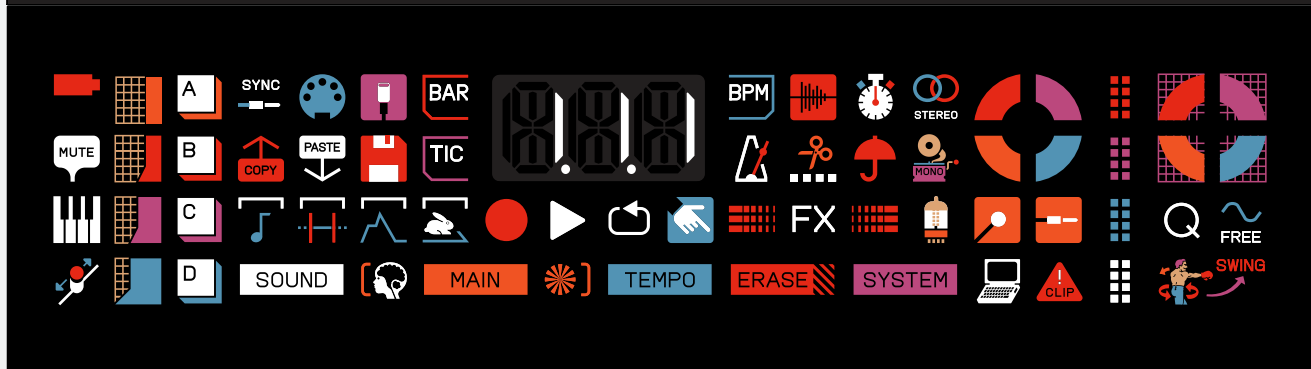


YOU CAN ALSO POWER THE UNIT VIA A STANDARD USB-C CABLE (5V / MIN 1A). WE RECOMMEND USING A QUALITY "USB-IF" COMPLIANT CHARGER.

UPDATE



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



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

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

ICON MAP

BATTERY LIT WHEN USING BATTERY POWER AND BLINKS ON LOW BATTERY	FADER VALUE HIGHEST	GROUP A GROUP A ACTIVE	SYNC SYNC BEING RECEIVED	MIDI ACTIVITY MIDI BEING SENT OR RECEIVED	USB MIDI LIT WHEN USB IS CONNECTED, BLINKING WHEN THERE IS ACTIVITY	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 WHEN DATA IS BEING SAVED AFTER ERASING A SOUND, THE FLOPPY ICON WILL BLINK	TIC MODE LIT WHEN MOVING IN FREE TIME (TICS)	TEMPO LIT WHEN CHANGING TEMPO	
KEYS MODE ALL 12 PADS IN 'CHROMATIC' MODE	FADER VALUE LOW	GROUP C GROUP C ACTIVE	SOUND SAMPLE SOUND MODE	TRIM SAMPLE TRIM	ENVELOPE SAMPLE ENVELOPE	TIME SAMPLE TIME STRETCH	RECORD BLINKS WHEN ARMED TO RECORD AND LIT WHEN RECORDING	PLAY LIT WHEN PLAYING
FADER FADER AUTOMATION	FADER VALUE LOWEST	GROUP D GROUP D ACTIVE	SOUND LIT WHEN IN SOUND MODE	AUTO-SAVE LIT WHEN AUTO-SAVING	MAIN LIT WHEN IN MAIN MODE	NEW PATTERN LIT WHEN FINDING AN EMPTY PATTERN		



BPM
DISPLAY BPM



SAMPLE MODE
LIT WHEN SAMPLING



TIME
INDICATES IF ACTIVE SOUND HAS
TIME STRETCH ENABLED



STEREO
LIT WHEN A SAMPLE IS STEREO



X LEVEL
LIGHTS UP TO SHOW THE
CURRENT LEVEL OF THE X
PARAMETER



HIGH LEVEL
VU METER TO SHOW THE VOLUME
OF THE CURRENT TRACK



Y LEVEL
LIGHTS UP TO SHOW THE
CURRENT LEVEL OF THE Y
PARAMETER



METRONOME
BLINKS IN TIME WITH THE
METRONOME



CHOP
LIT WHEN CHOPPING



UMBRELLA
UNDO IS POSSIBLE



MONO
LIT WHEN A SAMPLE IS MONO



FX
SHOWS FX IS ACTIVE



FX
FX MODE



FX
SHOWS FX IS ACTIVE



COMPRESSOR
OUTPUT COMPRESSOR ENGAGED



MIC
LIT WHEN THE MICROPHONE IS IN
USE



LINE-IN
LIT WHEN A LINE INPUT IS USED



LOW MID LEVEL
VU METER TO SHOW THE VOLUME
OF THE CURRENT TRACK



QUANTIZE
LIT WHEN IN QUANTIZE MODE



FREE
LIT WHEN IN FREE TIME MODE



ERASE
LIT WHEN SOMETHING IS BEING
ERASED



SYSTEM
LIT WHEN IN SYSTEM SETTINGS



COMPUTER
LIT WHEN THE DEVICE IS
CONNECTED AND TRANSFERRING
TO AND FROM A COMPUTER



CLIP
LIT WHEN THE INPUT CLIPS



LOW LEVEL
VU METER TO SHOW THE VOLUME
OF THE CURRENT TRACK



SWING
LIT WHEN SWING HAS BEEN
ENABLED

4. BUTTONS AND COMBOS

RETURN TO INDEX

4.1 GROUPS



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

4.2 PADS



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

4.3 - AND +



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

4.4 SHIFT



SHIFT IS THE GATEWAY TO OTHER FUNCTIONS OR MENUS.

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

4.5 FADER



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

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

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

4.6 X AND Y KNOBS



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

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

4.7 TIMING

[RETURN TO INDEX](#)

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

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



1/8



1/8T



1/16



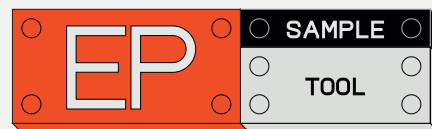
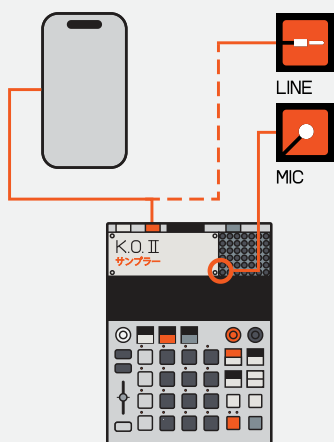
1/16T



1/32

4.8 SAMPLE

[RETURN TO INDEX](#)



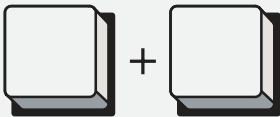
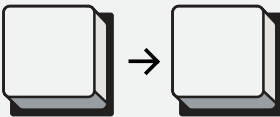
K.O. II HAS 999 SAMPLE SLOTS AND A TOTAL OF 64 MB BUILT-IN MEMORY.

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

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

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.

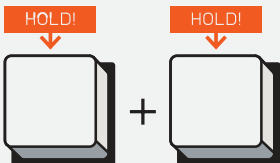
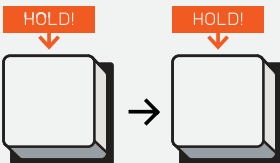
TO PRESS A BUTTON, TAP IT AND THEN RELEASE. TO HOLD A BUTTON, PRESS IT AND KEEP IT PRESSED DOWN. MANY OF THE KNOBS AND BUTTONS HAVE DIFFERENT FUNCTIONALITY DEPENDING ON THE CONTEXT.

SINGLE PRESS	COMBINATION PRESS	SEQUENCE PRESS
		

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

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

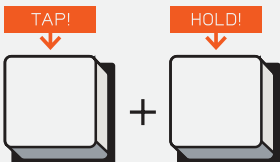
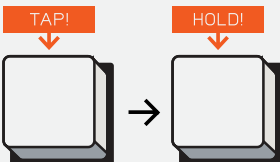
MULTIPLE BUTTONS IN A CELL DIVIDED BY AN ARROW IS FOR A SEQUENCE PRESS.

SINGLE HOLD	COMBINATION HOLD	SEQUENCE HOLD
		

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

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

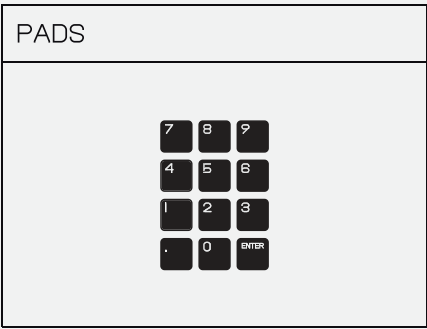
HOLD THE FIRST BUTTON, THEN RELEASE AND HOLD THE SECOND BUTTON.

SINGLE TAP	TAP AND HOLD	TAP, THEN HOLD
		

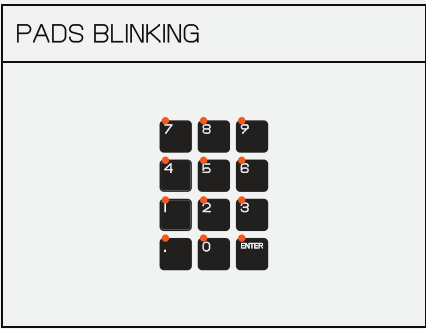
THE TAP ICON ABOVE A SINGLE BUTTON MEANS YOU'RE SUPPOSED TO PRESS THE BUTTON AND RELEASE IT.

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

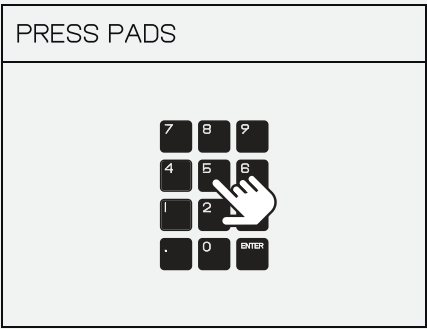
MULTIPLE BUTTONS IN A CELL DIVIDED BY AN ARROW IS FOR A SEQUENCE HOLD.



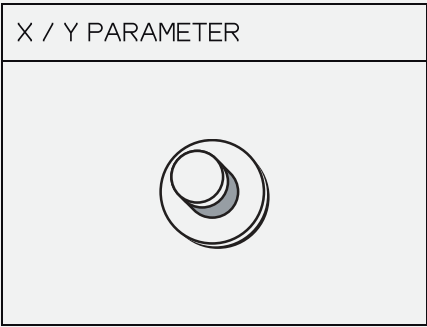
THE PADS WILL SHOW WHEN ANY PAD CAN BE
PRESSED OR A VALUE TYPED USING THEM.



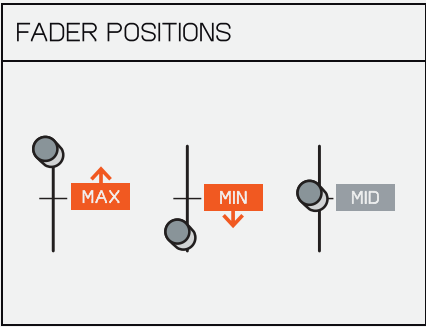
WHEN THE PAD LEDS ARE BLINKING, IT'S
DISPLAYED WITH SMALL RED DOTS ABOVE THE
PADS.



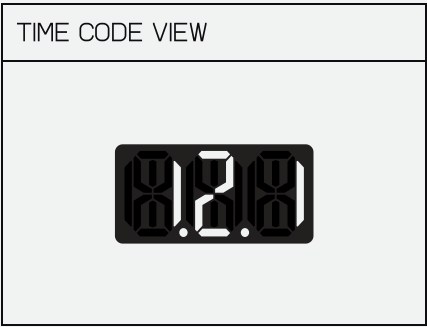
WHEN PADS SHOULD BE PRESSED TO START
AN ACTION ON THE DEVICE A HAND WILL SHOW
TO DESCRIBE THIS.



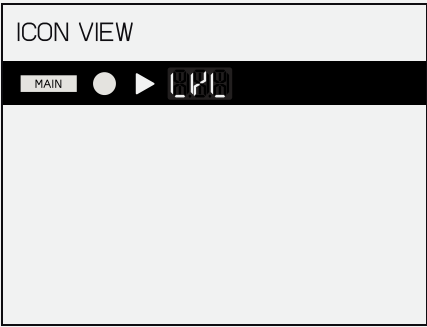
WHEN A KNOB IS SHOWN IN A CELL THIS
DESCRIBES TURNING THE KNOB.



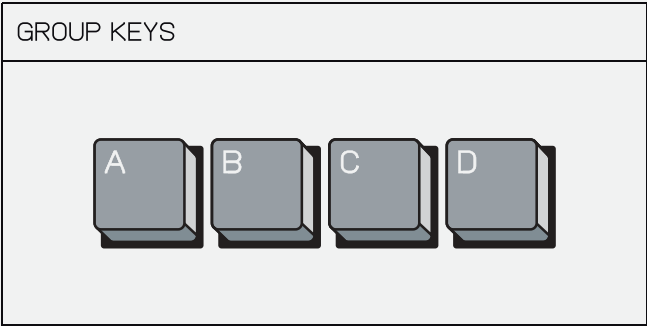
THE FADER ICON WILL SHOW EITHER ONE OF THE
THREE SETTINGS: UPWARDS FOR MAXIMUM /
DOWNSWARDS FOR MINIMUM / MIDDLE FOR THE
MID SETTING.



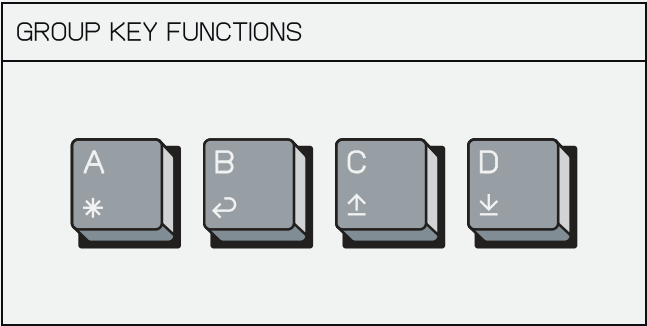
WHEN THE TIME CODE VIEW IS SHOWN IN A CELL
THE FUNCTION OF THAT VIEW IS DESCRIBED
BELOW.



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

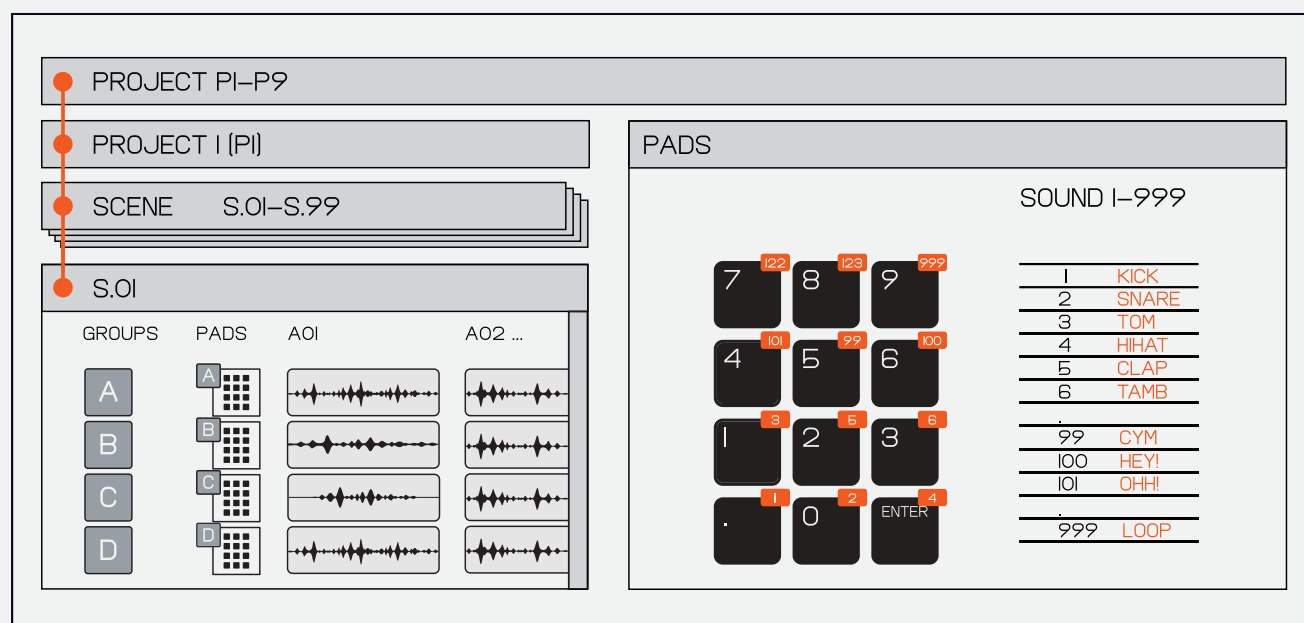


THE GROUP KEYS SHOWN WITHOUT
THEIR RESPECTIVE ICONS WHEN
THEY ARE USED TO ACCESS
GROUPS.



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

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 →

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

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

PROJECTS AND THEIR CONTENTS AUTO-SAVE WHENEVER THE MACHINE IS NOT PLAYING.

GROUP →

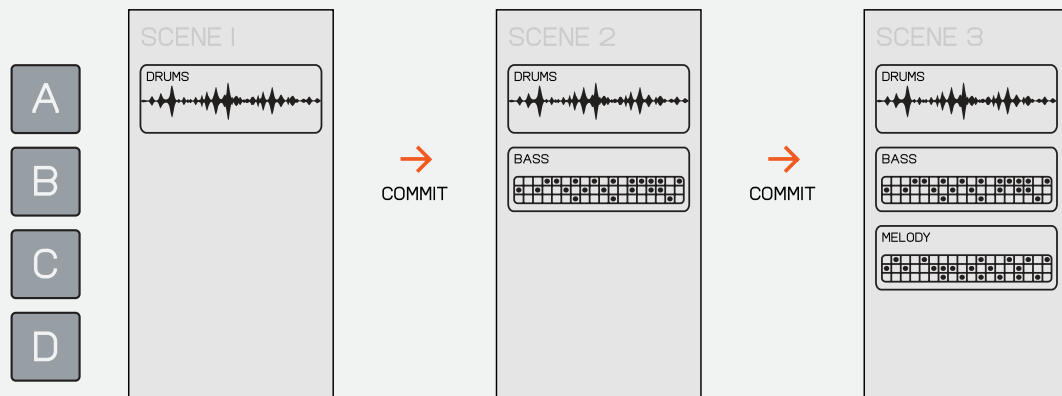
A GROUP IS A COLLECTION OF SAMPLES. THESE ARE THE SOUNDS THAT YOU CREATE YOUR PATTERNS WITH. EACH GROUP HOLDS A COLLECTION OF 12 SAMPLES THAT CAN BE SEQUENCED IN A GROUP SPECIFIC PATTERN. EACH PROJECT HOLDS FOUR GROUPS WITH PAD SETTINGS SAVED PER PROJECT.

PATTERN →

EACH GROUP CAN HOLD UP TO 99 PATTERNS PER PROJECT WITH 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.



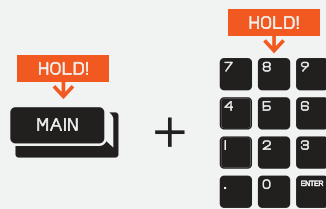
USE COMMIT TO CREATE AN ARRANGEMENT OF PATTERNS THEN 'COMMIT' THIS ARRANGEMENT AS A SCENE. START A NEW ONE WITH THE PREVIOUS SCENE AS A BASIS FOR THE NEW ONE.

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

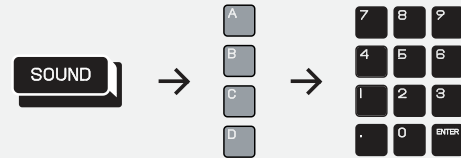


TO GET STARTED MAKING A BEAT, FIRST LOAD UP A NEW PROJECT.

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

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

② LOAD SOME SOUNDS



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

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

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

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

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

③ GROUPS



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

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

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

TRY LOADING EACH GROUP UP WITH DIFFERENT SAMPLES!

④ MAIN



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

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

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

⑤ RECORD A BEAT



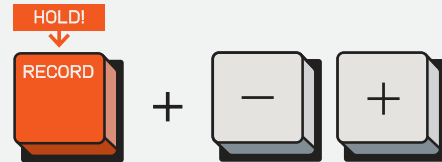
TAP **RECORD** THEN **PLAY** TO START RECORDING!

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

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

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

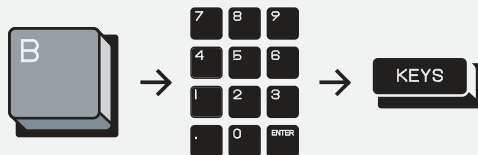
⑥ PATTERN LENGTH



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

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

⑦ ADD A BASSLINE



NEXT, LETS ADD A BASSLINE!

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

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

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

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

⑧ RECORD A BASSLINE



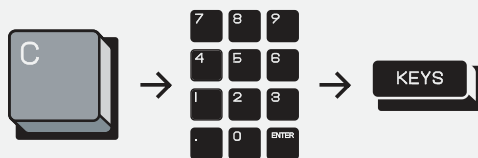
PRESS **PLAY** TO HEAR YOUR BEAT AND PRACTICE OVER IT WITH YOUR BASSLINE.

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

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

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

⑨ ADD A MELODY



NEXT, LETS ADD A MELODY!

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

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

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

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

⑩ RECORD YOUR MELODY



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

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

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

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

⑪ LET'S SAMPLE!



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

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

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

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.

⑬ ADD IT TO 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!

⑭ ADD SOME FX



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

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

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

⑮ PUNCH-IN FX



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

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

⑯ COMMIT YOUR BEAT



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

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

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

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

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

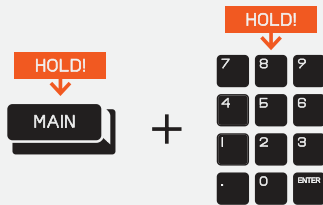
THAT'S IT!



7.2 SEQUENCING A BEAT FROM SCRATCH!

RETURN TO INDEX

① NEW PROJECT

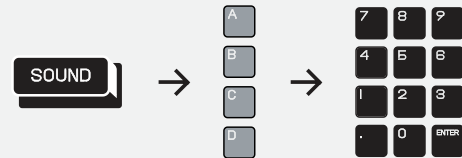


TO GET STARTED MAKING A BEAT, FIRST LOAD UP A NEW PROJECT, AND PRESS PLAY.

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!

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

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

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

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

③ GROUPS



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

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

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

TRY LOADING EACH GROUP UP WITH DIFFERENT SAMPLES!

④ MAIN

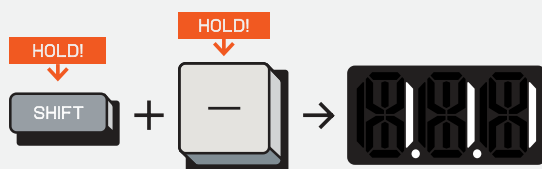


NOW THAT WE HAVE SOME SOUNDS, LETS TURN THEM INTO A BEAT!

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

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

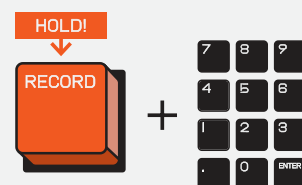
⑤ GO TO STEP ①



HOLD **SHIFT** AND **←** UNTIL THE DISPLAY SHOWS 1.1.1

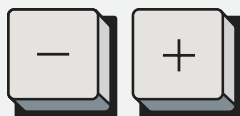
THIS BRINGS YOU TO THE FIRST STEP IN THE PATTERN.

⑥ RECORD TO A STEP



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

⑦ NAVIGATING THE SEQUENCER



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

⑧ ADD SOME DRUMS!



TRY PLACING A KICK ON 1.1.1 / 1.2.1 / 1.3.1 AND 1.4.1 – THIS IS CALLED A ‘FOUR ON THE FLOOR’.

THEN A SNARE ON 1.2.1 AND 1.4.1 – THIS IS CALLED A ‘BACK BEAT’.

⑨ CHANGE THE NOTE INTERVAL



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

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

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

⑩ CHANGE THE NOTE INTERVAL



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

USE SWING TO ADD GROOVINESS TO YOUR BEAT!

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

⑪ NOTE REPEAT



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

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

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

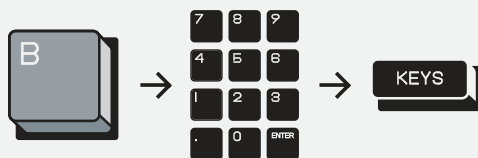
⑫ PATTERN LENGTH



BY DEFAULT NEW PATTERNS ON K.O.II WILL BE SET TO 1 BAR (LEN1).

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

⑬ ADD A BASSLINE



NEXT, LETS ADD A BASSLINE!

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

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

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

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

⑭ RECORD A BASSLINE



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

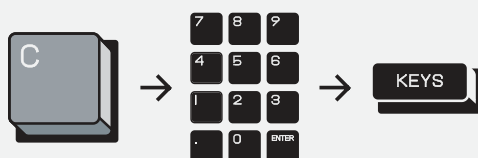
ONCE YOU HAVE SOMETHING YOU LIKE, PAUSE IT BY PRESSING **PLAY** AGAIN.

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

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

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

⑮ ADD A MELODY



NEXT, LETS ADD A MELODY!

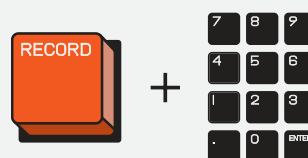
IF YOU FOLLOWED ALONG WITH THE RECOMMENDATION IN STEP 3, YOU SHOULD HAVE SOME MELODIC SOUNDS IN GROUP **C**.

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

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

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

⑯ RECORD YOUR MELODY



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

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

THEN, 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 **+**.

⑰ LET'S SAMPLE!



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

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

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

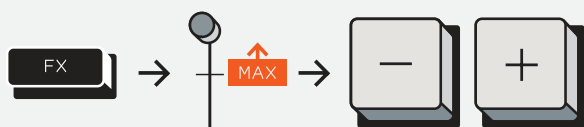
⑱ ADD IT TO YOUR BEAT



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!

19 ADD SOME FX



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

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

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

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!

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



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

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

THAT'S IT!



SOUND

MAIN

TEMPO

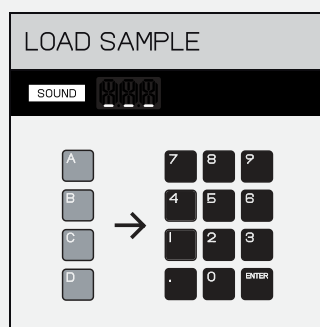
THE DEVICE OPERATES IN THREE MAIN MODES: **SOUND**, **MAIN** AND **TEMPO**.

8.1 SOUND

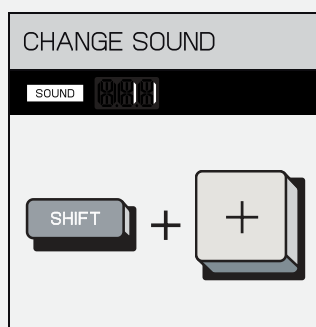
RETURN TO INDEX

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

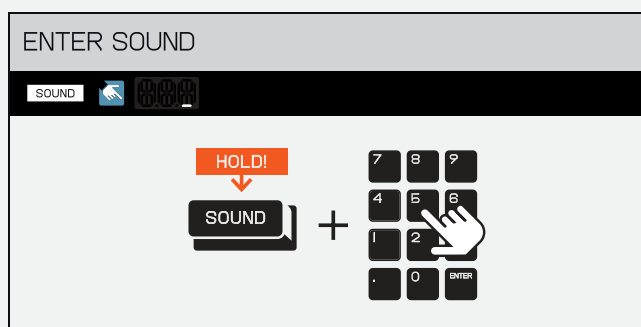
K.O.II CAN STORE UP TO 999 SAMPLES, OR 64 MB, WHICHEVER COMES FIRST.



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

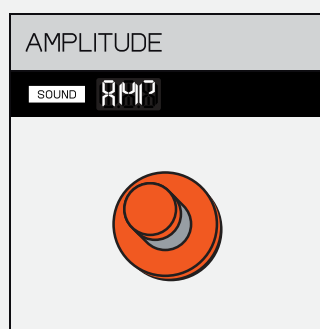


PRESS **SHIFT** OR **+** TO CHANGE THE SOUND ON THAT PAD.



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

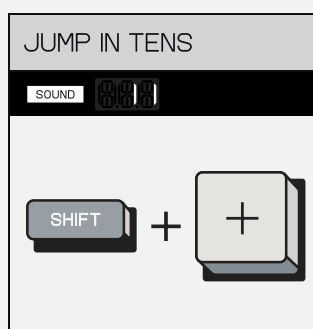
PRO-TIP! YOU CAN PREVIEW THE NAME OF A SAMPLE BY HOLDING DOWN THE PAD WHILE IN SOUND MODE. A SAMPLE WILL ONLY HAVE A NAME IF IMPORTED OR RENAMED USING THE EP SAMPLE TOOL.



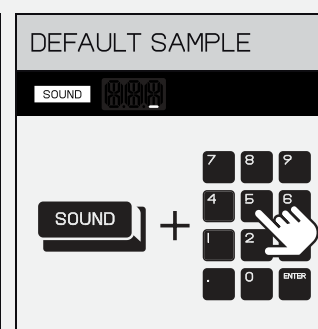
THE **X** KNOB CONTROLS AMPLITUDE/VOLUME (AMP).



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



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



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

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

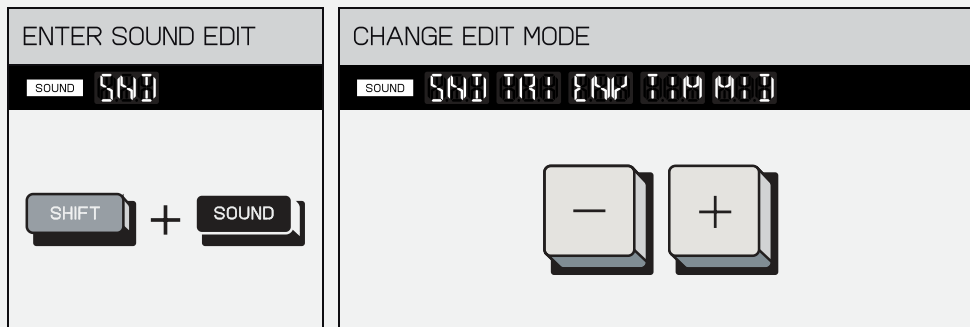
SOUND MODE ALSO ALLOWS YOU TO EDIT THE SOUNDS. THESE EDIT MODES AFFECT THE SOUND ONLY WITHIN THE SELECTED PROJECT AND DO NOT WRITE-BACK TO THE SAMPLE ITSELF.

8.2 SOUND EDIT

[RETURN TO INDEX](#)

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

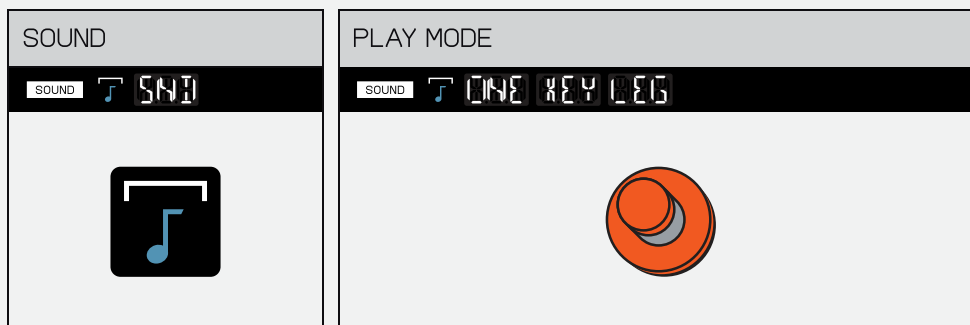
USE **-** AND **+** TO NAVIGATE THROUGH THE EDIT MODES.



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

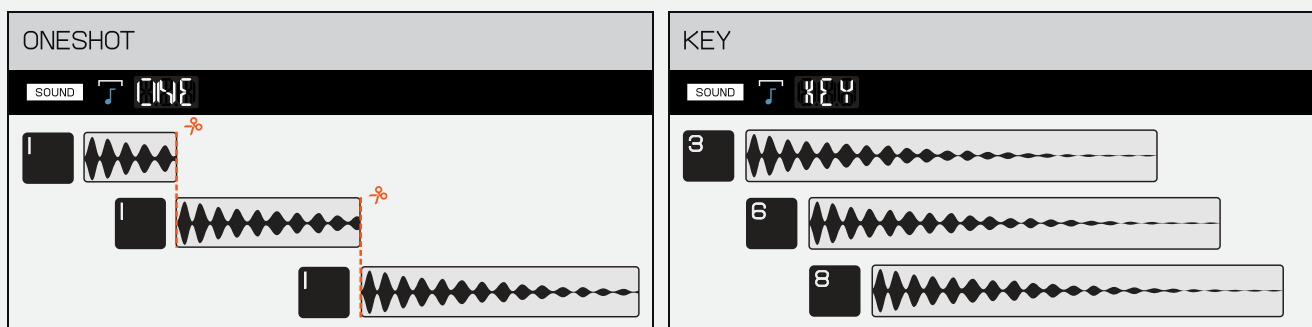
USE **-** AND **+** TO CHANGE THE SOUND EDIT MODE.

8.2.1 SOUND MODE

[RETURN TO INDEX](#)

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

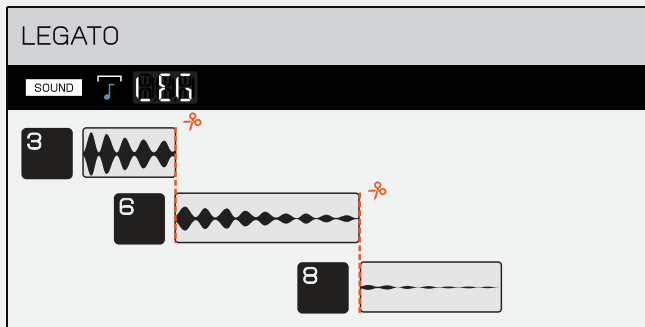
THE **+** KNOB CONTROLS THE PLAY MODE OF THE SAMPLE BETWEEN ONESHOT, KEY AND LEGATO.



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!



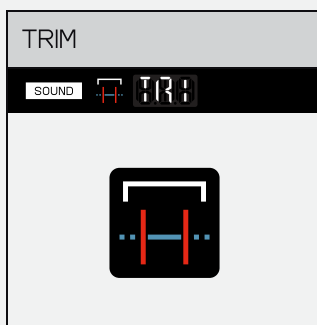
LEGATO IS MONOPHONIC, AND PLAYS A SAMPLE ONE AT A TIME. WHEN CHANGING THE NOTE WHILE BEING HELD, IT WILL CONTINUE PLAYING FROM THE SAME POINT AS IT WAS LEFT OFF.



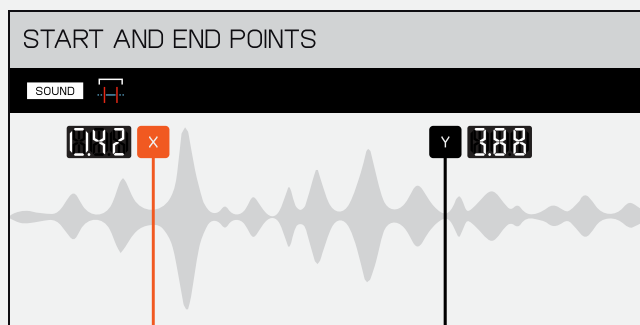
THE **Y** KNOB CONTROLS PAN. PAN GRADUALLY ADJUSTS WHETHER THE SAMPLE IS PLAYED ON THE LEFT, RIGHT OR CENTER AUDIO CHANNELS.

8.2.2 TRIM

[RETURN TO INDEX](#)



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

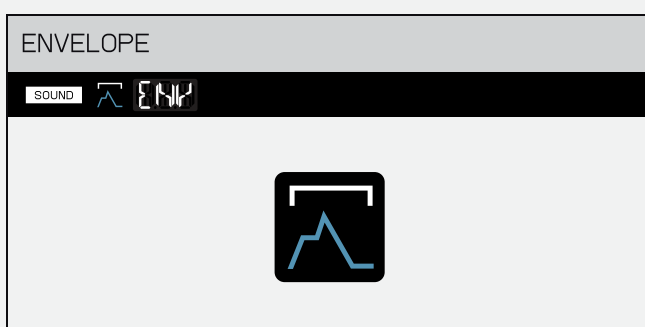


THE **X** KNOB CONTROLS THE STARTING POINT OF THE SAMPLE.

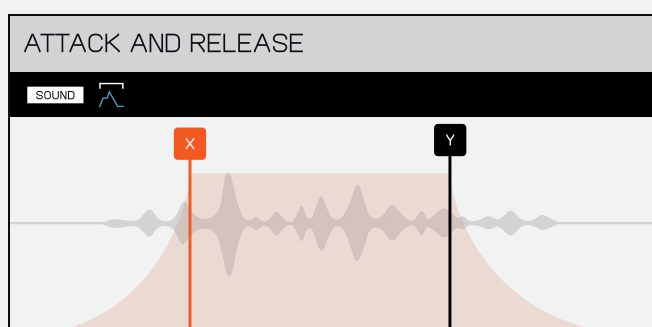
THE **Y** KNOB CONTROLS THE LENGTH OF YOUR SAMPLE.

8.2.3 ENVELOPE

[RETURN TO INDEX](#)



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



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

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

8.2.4 TIME

[RETURN TO INDEX](#)

TIME

SOUND  **TIME**



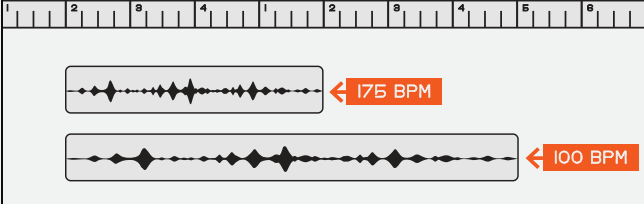
TIME STRETCH MODE

SOUND  **BPM BAR**



BPM

SOUND 



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

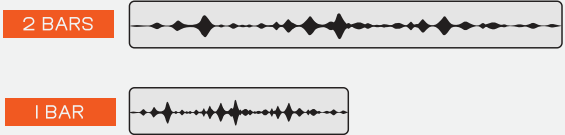
THE **X** KNOB SETS THE TIME STRETCH MODE (BPM OR BAR).

BPM WILL STRETCH THE SAMPLE TO MATCH THE PROJECT TEMPO.

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

BAR

SOUND 



TIME STRETCH MODE

SOUND  **120**



TIME

SOUND  **000**



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

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

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

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

8.2.5 MIDI

[RETURN TO INDEX](#)

MIDI

SOUND  **MIDI**



MIDI CHANNEL

SOUND  **CH**



ROOT NOTE

SOUND  **004**



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

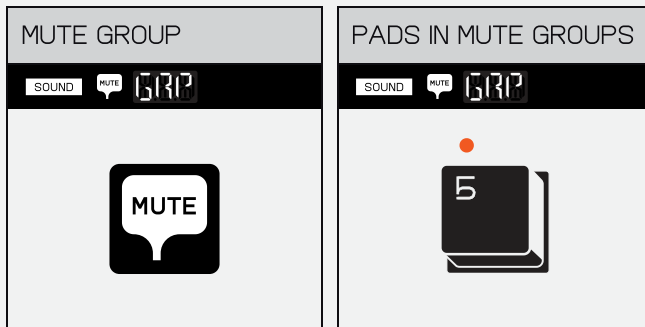
THE **X** KNOB CONTROLS THE MIDI CHANNEL THE PAD SENDS TO. THIS ALLOWS YOU TO CONNECT A SERIES OF EXTERNAL MUSIC DEVICES AND SEND NOTE DATA TO THEM ALL INDIVIDUALLY FROM DIFFERENT PADS!

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

RETURN TO INDEX



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

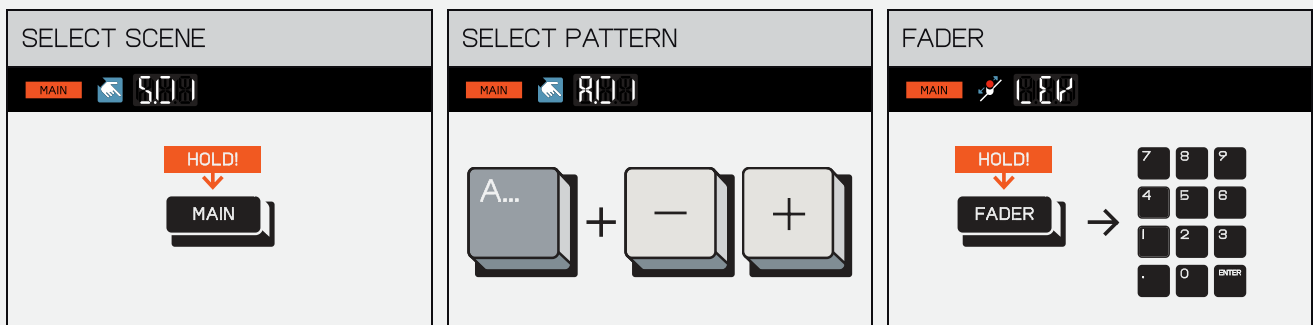
HERE THE PADS WILL FLASH. PRESS A PAD TO ADD IT TO THE MUTE GROUP. IF A PAD IS IN A MUTE GROUP IT WILL LIGHT UP.

8.3 MAIN

RETURN TO INDEX

THINK OF MAIN AS YOUR HOME SCREEN, THE PLACE YOU ALWAYS WANT TO RETURN TO. IT'S HERE THAT YOU CONTROL YOUR PROJECTS, SCENES, AND PATTERNS.

THIS IS ALSO WHERE YOU ARRANGE YOUR SONGS, RECORD, AND PERFORM THEM LIVE. K.O. II SEQUENCES PER-STEP. TO NAVIGATE THROUGH STEPS, PRESS $\square$ AND $\square$.

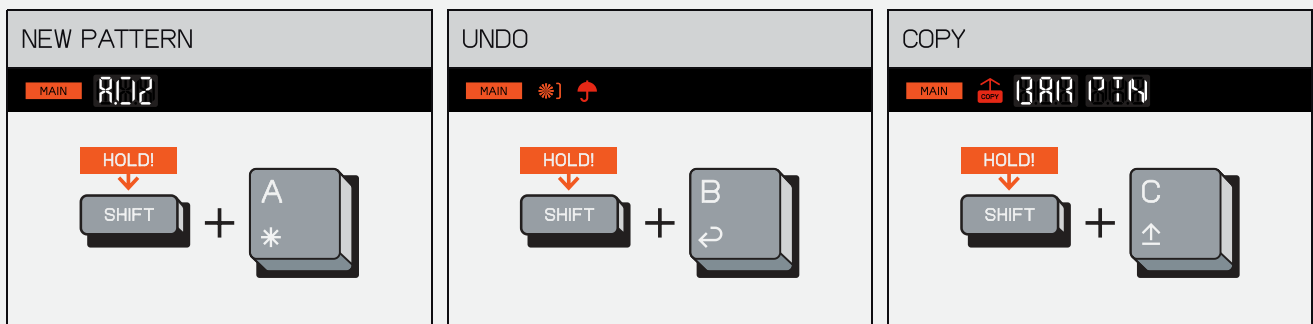


HOLD MAIN TO SELECT SCENE 01-99 WITH $\square$ AND $\square$.

HOLD GROUP $\square$ - $\square$ AND PRESS $\square$ AND $\square$ OR TYPE THE NUMBER IN WITH THE PADS 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 $\square$ AND SELECTING ANY OF THE OPTIONS PRINTED ABOVE THE PADS.



PRESS $\square$ AND $\square$ TO FIND THE NEXT AVAILABLE EMPTY PATTERN.

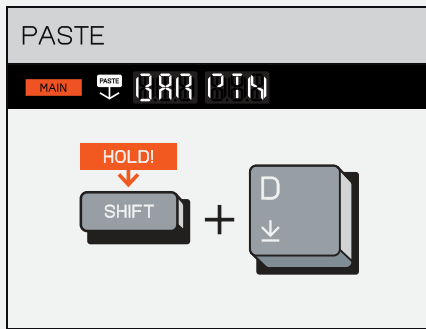
PRESS $\square$ AND $\square$ TO UNDO.

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

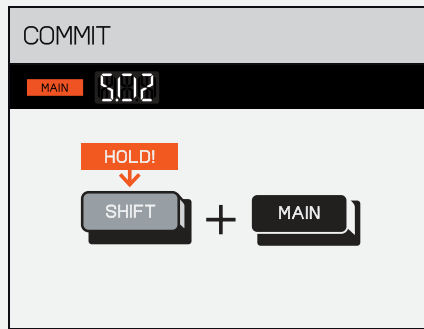
PRESS $\square$ AND $\square$ TO COPY.

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

PRO-TIP! YOU CAN NAVIGATE THROUGH BARS USING $\square$ AND $\square$.

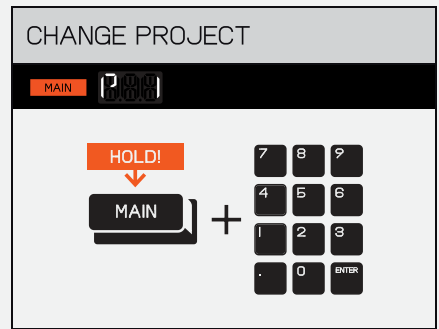


PRESS **SHIFT** AND **D** TO PASTE.



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

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



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

8.4 TEMPO

[RETURN TO INDEX](#)

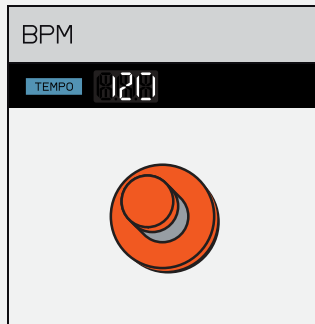
BASEMENT JAXX SAID THAT IF YOU RAISE THE SONG THREE BPM FROM WHERE YOU THINK IT SHOULD BE, IT WILL BE A HIT.

TRY IT OUT BY SETTING THE TEMPO OF YOUR SONG WITH THIS BUTTON.



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

PRO TIP! TAP **TEMPO** TO TAP TEMPO



THE **X** KNOB CONTROLS BPM.

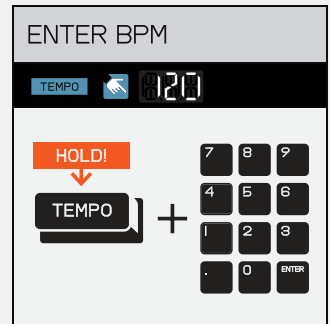
THE LOWEST TEMPO IS 40 BPM AND THE HIGHEST IS 399 BPM.

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



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

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



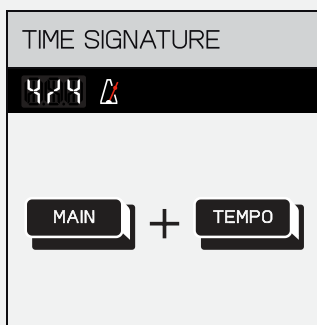
HOLD TEMPO AND TYPE THE DESIRED TEMPO VALUE WITH THE NUMBER PAD.

PRO-TIP! USE THE **[.]** TO ADD DECIMAL VALUES OF TEMPO, FOR EXAMPLE 120.5! BPM.

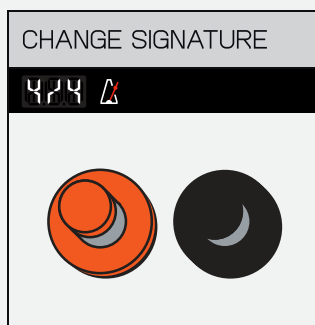
8.4.1 TIME SIGNATURE

[RETURN TO INDEX](#)

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



PRESS **MAIN** AND **TEMPO** TO CHANGE THE TIME SIGNATURE FOR THE CURRENT PATTERN

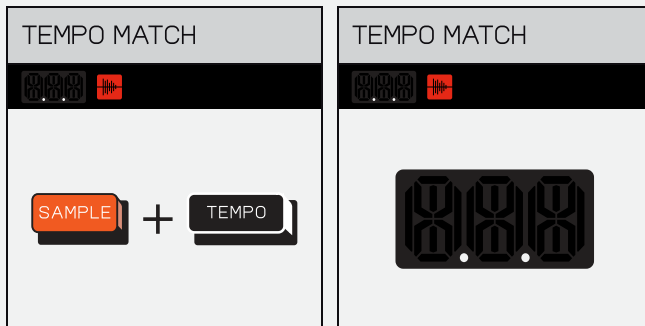


USE THE **X** AND **Y** KNOBS TO ADJUST THE TIME SIGNATURE

8.4.2 TEMPO MATCH

[RETURN TO INDEX](#)

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



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

PROJECT.01

*THIS IS NOT AN APP

9.1 LIVE RECORD

RETURN TO INDEX

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

RECORD WITH COUNT IN

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

HIT THE PADS TO RECORD YOUR BEAT!

STOP RECORDING

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

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

RECORD WITHOUT COUNT IN

IF YOU WANT TO START RECORDING WITHOUT A COUNT-IN

YOU CAN PRESS **RECORD** AND **PLAY** TOGETHER.

PATTERN LENGTH

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

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

OVERDUB

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

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

9.2 STEP SEQUENCE RETURN TO INDEX

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

STEP

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

RECORD TO A STEP

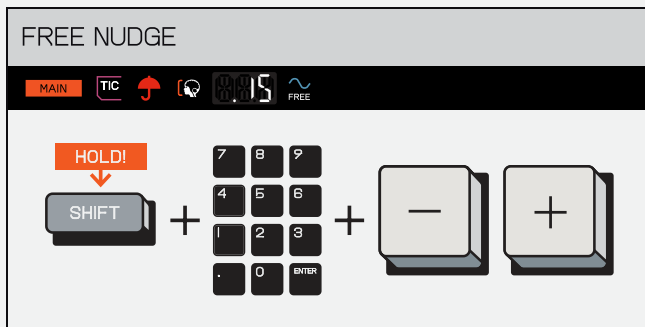
HOLD **RECORD** AND PRESS A PAD TO RECORD THE CHOSEN PAD TO THAT STEP. WHEN A PAD IS RECORDED TO A GIVEN STEP IT WILL LIGHT UP.

ERASE NOTE

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

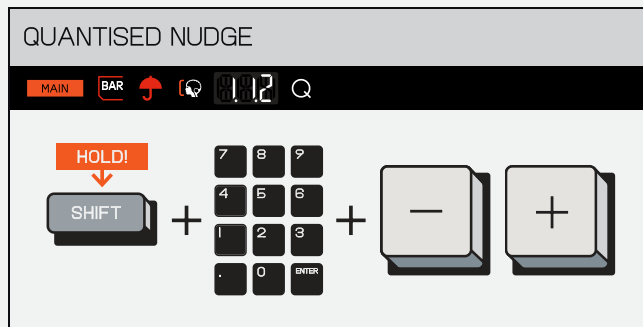
ERASE NOTE WHILE PLAYING

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



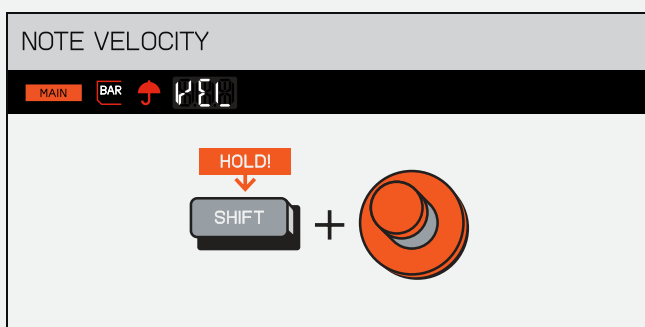
WHEN IN FREE TIME HOLD **SHIFT** AND THE DESIRED PAD THEN PRESS **[-]** OR **[+]** TO NUDGE THE RECORDED NOTE IN TICKS.

PRO-TIP! A TICK IS THE SMALLEST TIME INCREMENT THAT THE SEQUENCER IN K.O. II USES. IT OPERATES AT 96 PPQN (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.

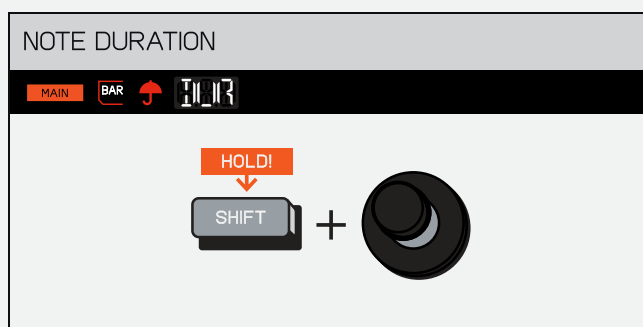


WHEN IN QUANTIZE MODE HOLD **SHIFT** AND THE DESIRED PAD

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



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



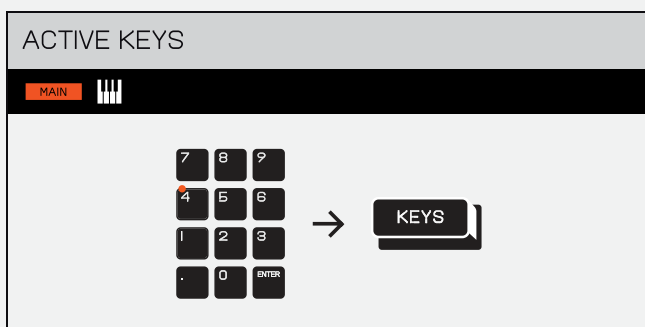
HOLD **SHIFT** AND TURN **[Y]** TO CHANGE THE NOTE DURATION OF ALL NOTES IN A CHOSEN STEP.

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

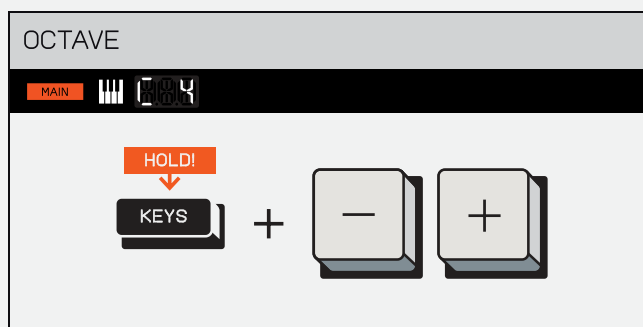
9.3 KEYS

[RETURN TO INDEX](#)

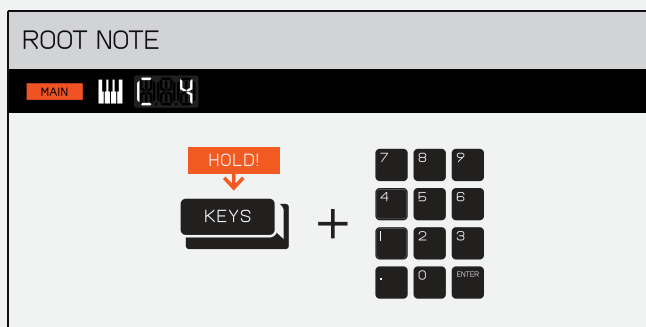
SOMETIMES YOU LOVE A SAMPLE SO MUCH YOU WANT TO PLAY IT ALL THE TIME. KEYS MODE LET'S YOU PLAY A SELECTED SAMPLE ACROSS A 12 NOTE KEYBOARD, EITHER ON YOUR K.O. II'S PADS OR A CONNECTED MIDI KEYBOARD.



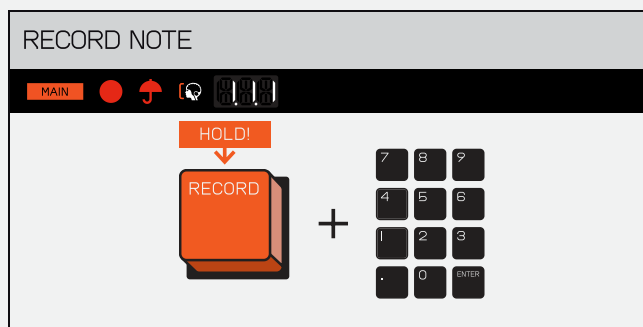
SELECT A PAD YOU WANT TO ACTIVATE THEN PRESS **KEYS** TO CHROMATICALLY TRANPOSE THE SELECTED PAD ACROSS THE 12 PADS.



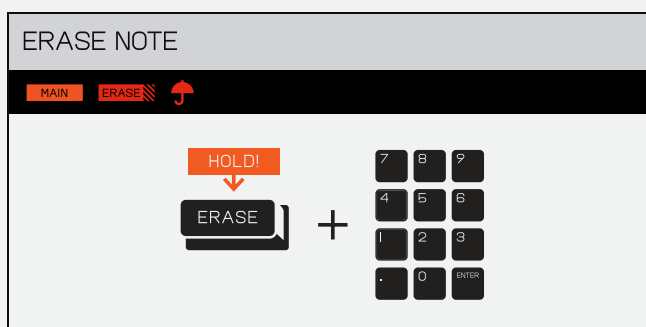
HOLD KEYS AND PRESS **[-]** OR **[+]** TO SELECT THE OCTAVE.



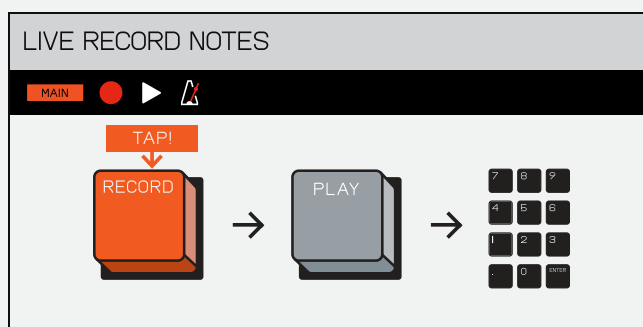
HOLDING KEYS AND SELECTING A PAD WILL TRANSPOSE THE SCALE.



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



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

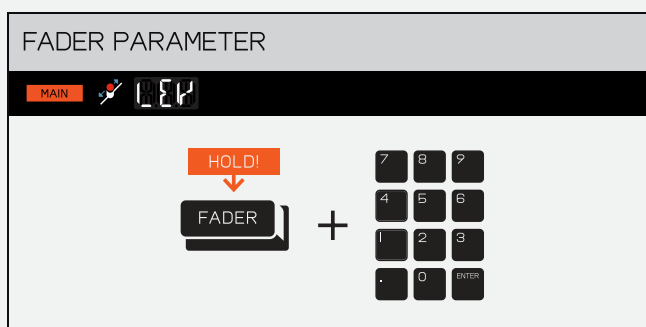


TO LIVE RECORD A NOTE START RECORDING BY PRESSING **RECORD** THEN **PLAY** AND PUNCH OUT SOME NOTES INTO YOUR PATTERN.

9.4 FADER

[RETURN TO INDEX](#)

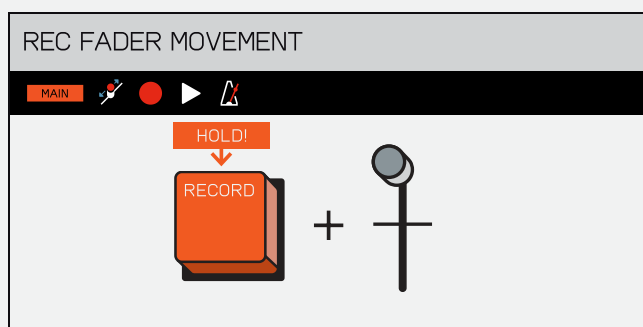
THE FADER ALLOWS YOU TO CONTROL AND RECORD VARIOUS EFFECTS AND PARAMETERS IN YOUR PATTERN.



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

THE FADER ASSIGNMENTS CAN BE FOUND PRINTED ABOVE THE PADS.

PRO-TIP: HOLD **FADER** TO SEE THE CURRENT RECORDED FADER AUTOMATIONS. ASSIGNMENTS WITH AUTOMATIONS WILL BLINK.



FADER MOVEMENTS CAN ALSO BE RECORDED.

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

PRO-TIP: WHEN STEP SEQUENCING, HOLD **RECORD** AND MOVE THE FADER TO RECORD THE POSITION OF THE FADER TO THE CURRENT STEP. THIS IS LATCHING, NOT MOMENTARY.

RESET VIRTUAL 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

WHILE K.O.II IS NOT PLAYING, HOLDING **ERASE** AND **FADER** FOR 2 SECONDS WILL RESET ALL FADER LEVELS FOR THE SELECTED GROUP AND PATTERN (FDR BLINKS ON SCREEN FOLLOWED BY DEL).

PRECISE FADER ADJUSTMENTS

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

ALLOWING YOU TO GET JUST THE RIGHT SOUND!

GROUP PROJECT VOLUME

HOLDING A GROUP PAD AND MOVING THE FADER WILL CHANGE THE GROUP'S PROJECT VOLUME. THIS IS INDEPENDENT FROM THE FADER'S "LEVEL" ASSIGNMENT WHICH CONTROLS THE PATTERN'S VOLUME.

THE GROUP PROJECT VOLUME CAN NOT BE AUTOMATED, WHILE THE PATTERN LEVEL CAN BE. ANY CHANGES TO THE PROJECT LEVEL APPLY ACROSS ALL PATTERNS AND SCENES IN THE CURRENT PROJECT.

9.5 COPY / PASTE

[RETURN TO INDEX](#)

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

COPY

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

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

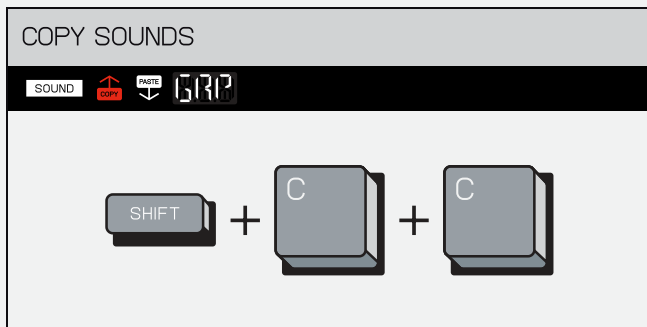
PASTE

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

COPY SOUNDS

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.



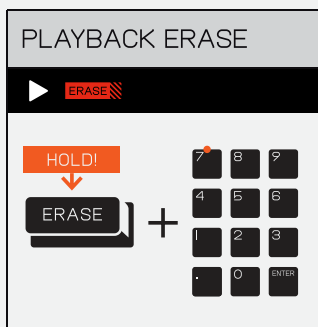
WHEN IN SOUND MODE YOU CAN COPY ALL SOUNDS IN A GROUP BY PRESSING **SHIFT** AND **C** TWICE.

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

9.6 ERASE / UNDO

[RETURN TO INDEX](#)

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

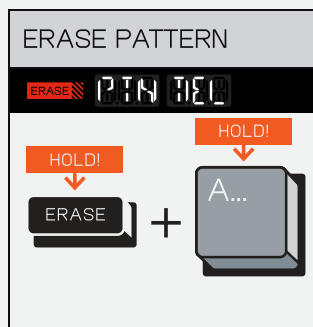


DURING PLAYBACK, HOLD **ERASE** AND THE PAD YOU WISH TO CLEAR TO REMOVE NOTE(S) OR PAD(S) PLAYED AS THE PATTERN RUNS.

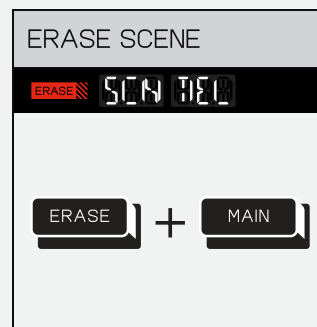
PRO-TIP! HOLD DOWN MULTIPLE PADS WHILE PRESSING ERASE TO ERASE THEM ALL AT ONCE – THIS CAN EVEN BE DONE WITH NOTES RECORDED IN KEYS MODE!



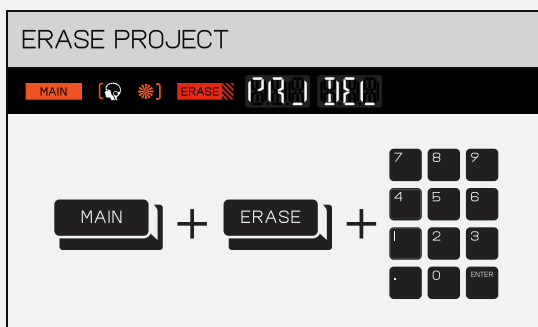
WHILE K.O.II IS NOT PLAYING, HOLD **ERASE** AND A PAD UNTIL TRK BLINKS ON THE SCREEN TO ERASE ALL THE NOTES RECORDED ON THAT PAD IN THE PATTERN.



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



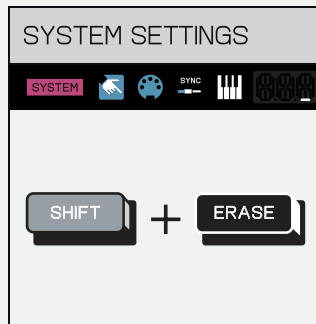
HOLD **ERASE** AND **MAIN** UNTIL SCN BLINKS ON THE SCREEN TO ERASE THE CURRENT SCENE.



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

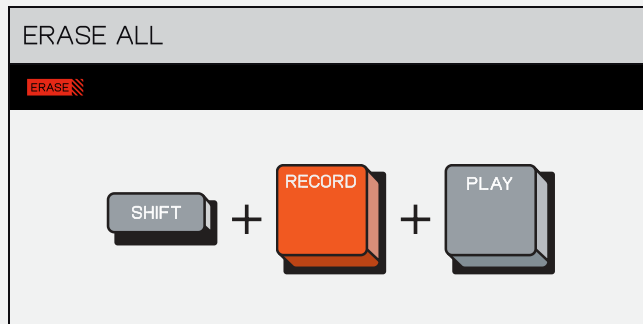


HOLD **ERASE** AND **SND** UNTIL **SND** BLINKS ON THE SCREEN TO PERMANENTLY REMOVE THE CURRENTLY SELECTED SAMPLE FROM DEVICE MEMORY.

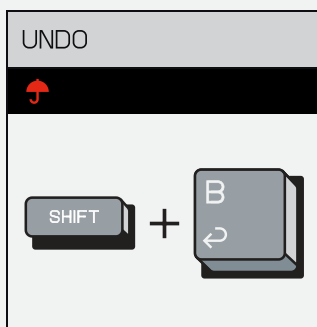


PRESSING **SHIFT** AND **ERASE** WILL OPEN THE SYSTEM SETTINGS. USE **←**/**→** AND **ENTER** TO NAVIGATE THE SETTINGS TREE THEN ENTER TO SET YOUR OPTION.

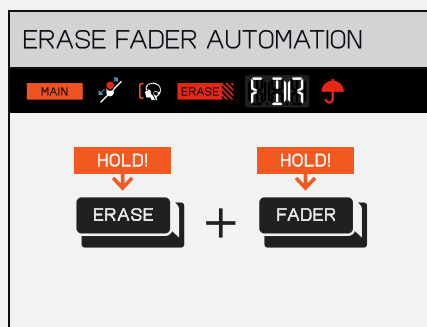
ALTERNATIVELY THE CODES CAN BE TYPED USING THE NUMPAD AND **ENTER** TO CONFIRM.



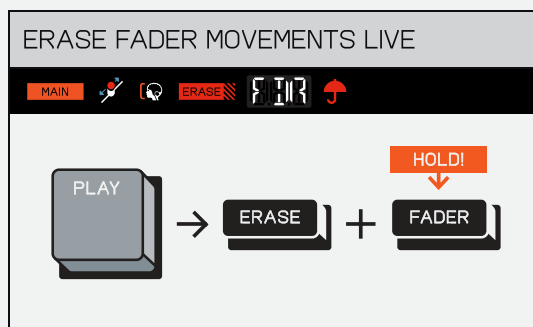
PRESS **SHIFT**, **RECORD** AND **PLAY** TO OVERWRITE EVERYTHING RECORDED.



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



WHILE K.O.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 (**FDR** BLINKS ON SCREEN FOLLOWED BY **DEL**).

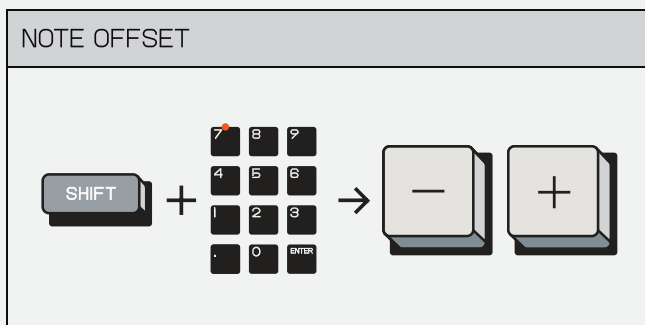


WHILE PLAYING, HOLDING **ERASE** AND **FADER** WILL DELETE FADER MOVEMENTS FOR ALL FADER ASSIGNMENTS. THIS WILL SET THE FADER POSITION FOR ALL ASSIGNMENTS TO THEIR POSITION WHEN **ERASE** AND **FADER** WERE FIRST PRESSED.

9.7 OFFSET NOTES

[RETURN TO INDEX](#)

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



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

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

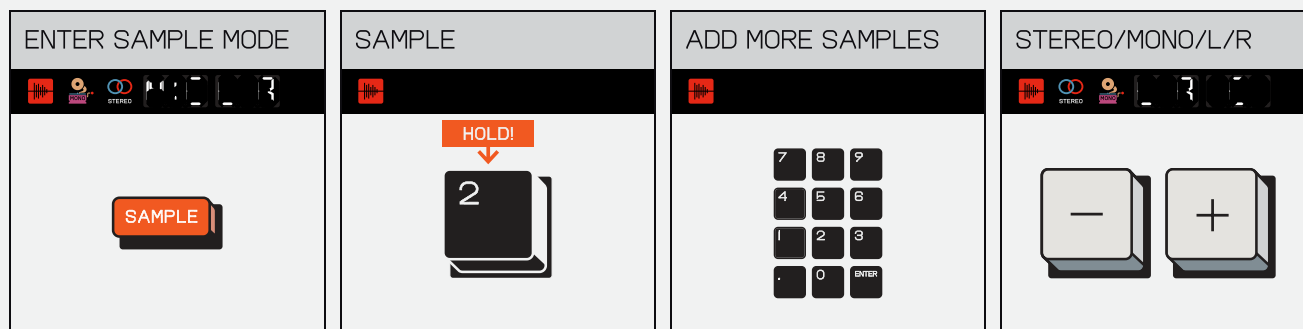
WHEN IN FREE TIME, THE NOTES WILL MOVE OUTSIDE OF THE GRID BETWEEN THE NOTE INTERVALS.

10.1 SAMPLE

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

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

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



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

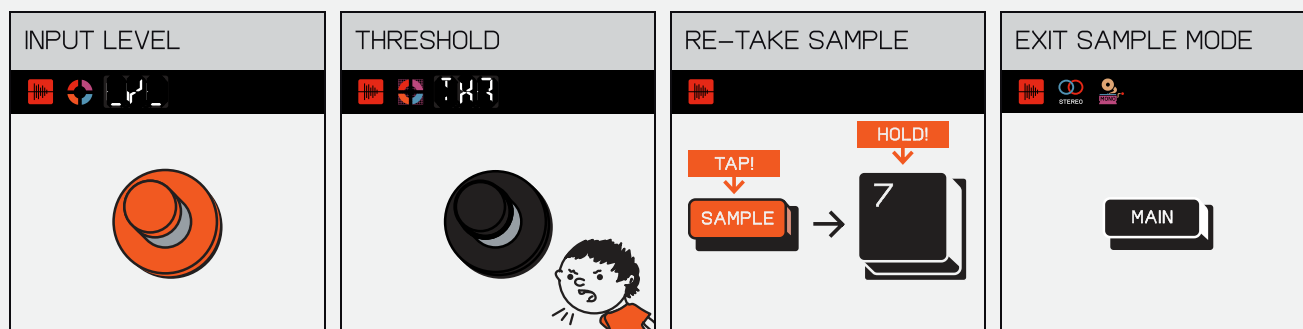
PRESS AND HOLD A PAD WHILE IN SAMPLE MODE TO START RECORDING YOUR SAMPLE. ONCE A SAMPLE HAS BEEN RECORDED TO A PAD IT WILL STOP BLINKING AND LIGHT UP TO LET YOU KNOW IT HAS BEEN RECORDED TO.

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

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

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

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

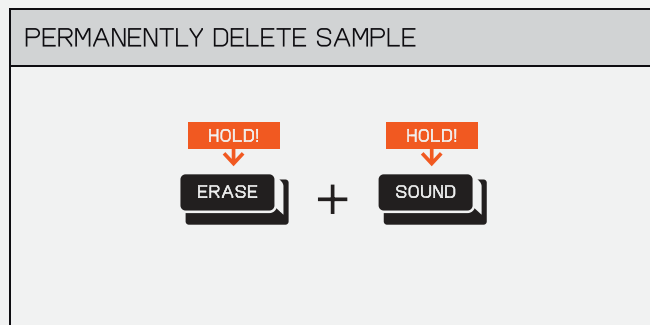


THE **x** KNOB CONTROLS INPUT LEVEL.

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

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

EXIT SAMPLE MODE BY HITTING **MAIN**.



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

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

SOUND LIBRARY

SAMPLE LIBRARY SFX

24.3 MB

000

↑

↓

●	500	BLUE			
●	501	PIANO S95X			
●	502	WURLI CLEAN			
●	503	MUTE STRATO			
●	504	CUTE EMU FLUTE			
●	505	ULTRA			
▶	●	506	SQUICK	0.3 SEC	▲ 58 KB ✕ ↓
●	507	CLAV 360 PHASER			
●	508	BABY CHORD			
●	509	BG VOCAL			
●	510	SKYLINE STRING			
●	511	OCTAVE STAB			
●	512	TRUMPET BREEZY			
●	513	SCARY VIBES			
●	514	SLY SYNTH CHOR			
●	515	ELPIANO 360			
●	516	ORGAN DX VERB			
●	517	PLUCK HI BASS			
●	518	PROPHET PIANO			
●	519	ELPIANO 360 BASS			
●	520	PLUCK HYBRID			
	521	HOUSEORGAN STRING			
	522	AWWW			
	523	HEY!			
	524	GET UP!			
●	525	STOP!			
●	526	CRASH			
●	527	DOOR SLAM			
●	528	TELEPHONE			

DRUMS

PERC

BASS

KEYS

LOOPS

USER 1

USER 2

USER 3

USER 4

SFX

*THIS IS A WEB APP

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

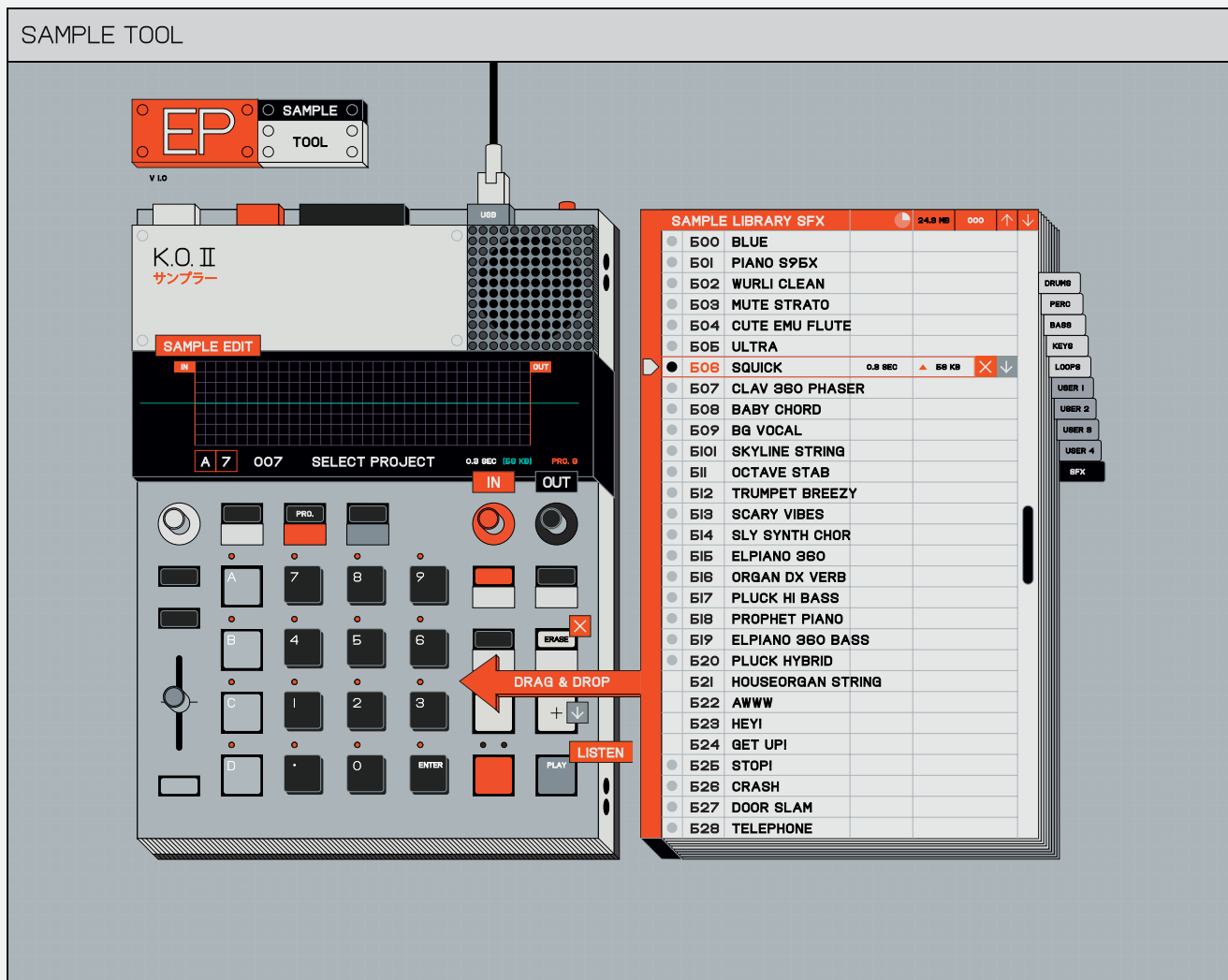
SAMPLES ARE STORED IN THE NEXT AVAILABLE SLOT AND AUTOMATICALLY ASSIGNED IN ORDER.

PRO-TIP! IF YOU WANT TO SAMPLE YOUR FAVORITE ACID SYNTH, YOU CAN EXPLICITLY CHOOSE A DESTINATION FOR IT BY HOLDING SOUND, TYPING A NUMBER ON THE PADS (LIKE 3..0..3..), PRESSING [ENTER], THEN HIT SAMPLE!

10.2 SAMPLE TOOL

[RETURN TO INDEX](#)

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



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

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

HERE ARE INSTRUCTIONS ON [HOW TO USE THE SAMPLE TOOL](#)

10.3 CHOP

[RETURN TO INDEX](#)

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

CHOP IT UP

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

SHIFT + SAMPLE = CHOP

AUTO-CHOP

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

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

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

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.

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

IN AND OUTPUTS

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

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

10.4 TIMING RETURN TO INDEX

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.

SOUND NOTE INTERVAL ILLUSTRATION

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

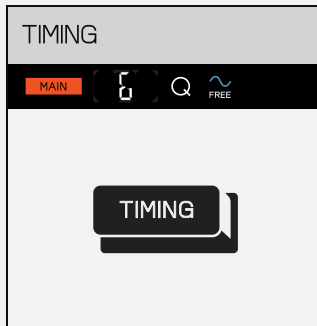
8 = 8 STEPS PER BAR

16 = 16 STEPS PER BAR

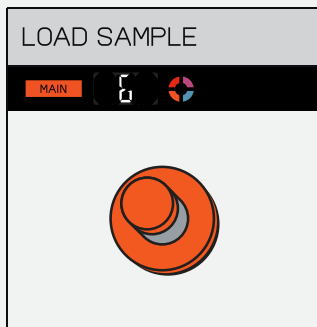
32 = 32 STEPS PER BAR

THE 8T AND 16T ARE TRIPLET VARIATIONS.

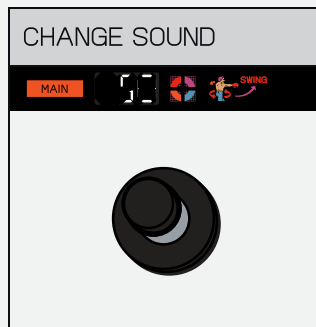
8T = 12 STEPS PER BAR
16T = 24 STEPS PER BAR



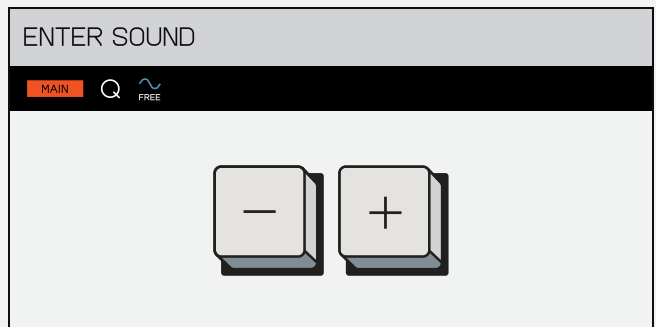
TO CHANGE THE NOTE INTERVAL
PRESS TIMING.



THE **x** KNOB CONTROLS THE NOTE
INTERVAL.



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



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

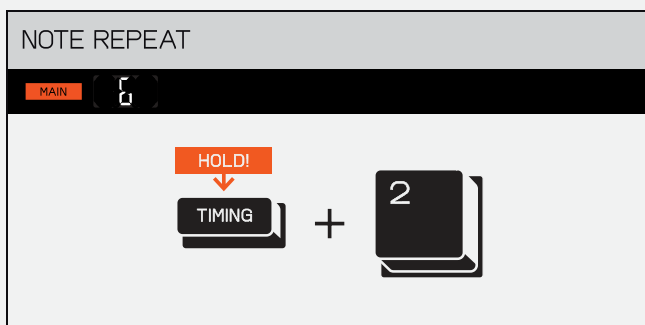
QUANTISED RECORDING WILL
ALWAYS SNAP WHATEVER YOU
RECORD TO THE CHOSEN NOTE
INTERVAL.

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

10.4.1 NOTE REPEAT

[RETURN TO INDEX](#)

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



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

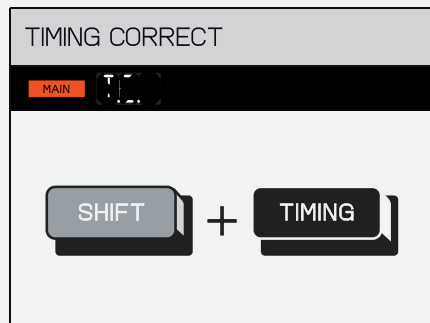
PRO-TIP! THIS IS PRESSURE
SENSITIVE WHEN VELOCITY IS
ENABLED!

10.4.2 TIMING CORRECT

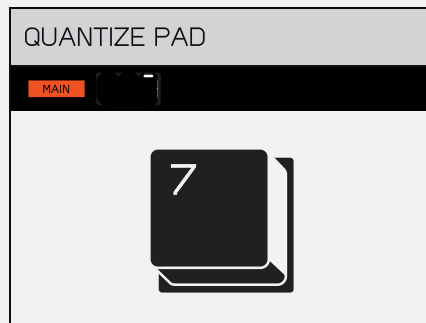
[RETURN TO INDEX](#)

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

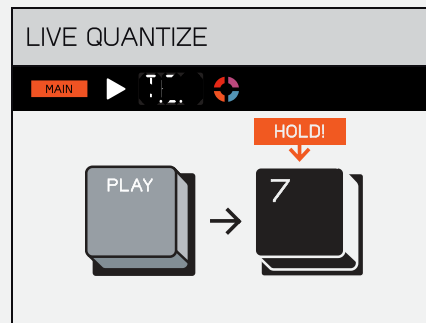
USE THE **TIMING** **CORRECT** FUNCTION TO QUANTIZE INDIVIDUAL PADS OR EVEN INDIVIDUAL NOTES. THIS WAY, THINGS WILL FALL INTO PLACE WITHOUT RUINING ANY MAGIC.



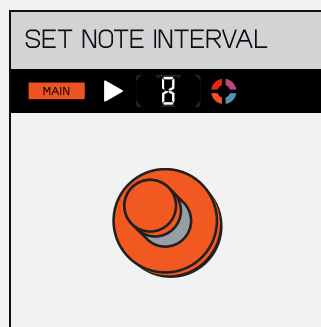
OPEN TIMING CORRECT BY PRESSING **SHIFT** AND **TIMING**.



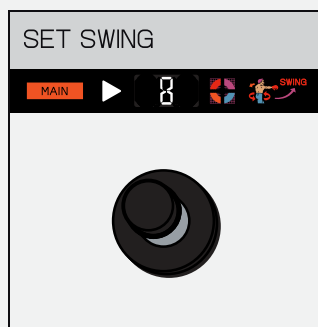
WHEN STOPPED, PRESS A PAD TO QUANTIZE ALL THE STEPS RECORDED TO THAT PAD.



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



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



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

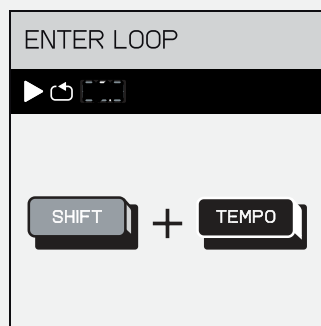
10.5 LOOP

[RETURN TO INDEX](#)

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

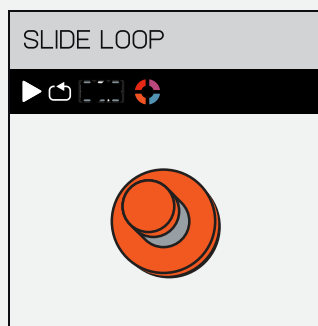
THINK OF THEM AS A FOUNDATION TO LAYER ADDITIONAL INSTRUMENTS AND SOUNDS.

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



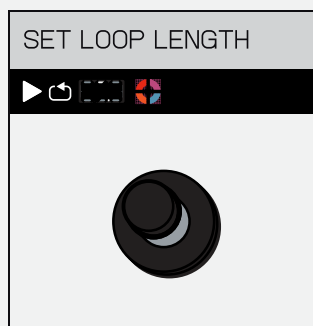
PRESS **SHIFT** AND **TEMPO** TO CREATE A LOOP.

PRO-TIP: HOLD **SHIFT** AND **TEMPO** TO SET THE LENGTH OF THE LOOP. THE LOOP STARTS WHEN YOU HOLD BOTH BUTTONS AND ENDS WHEN YOU RELEASE THEM.



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

THE DISPLAY WILL SHOW THE POSITION OF THE LOOP.



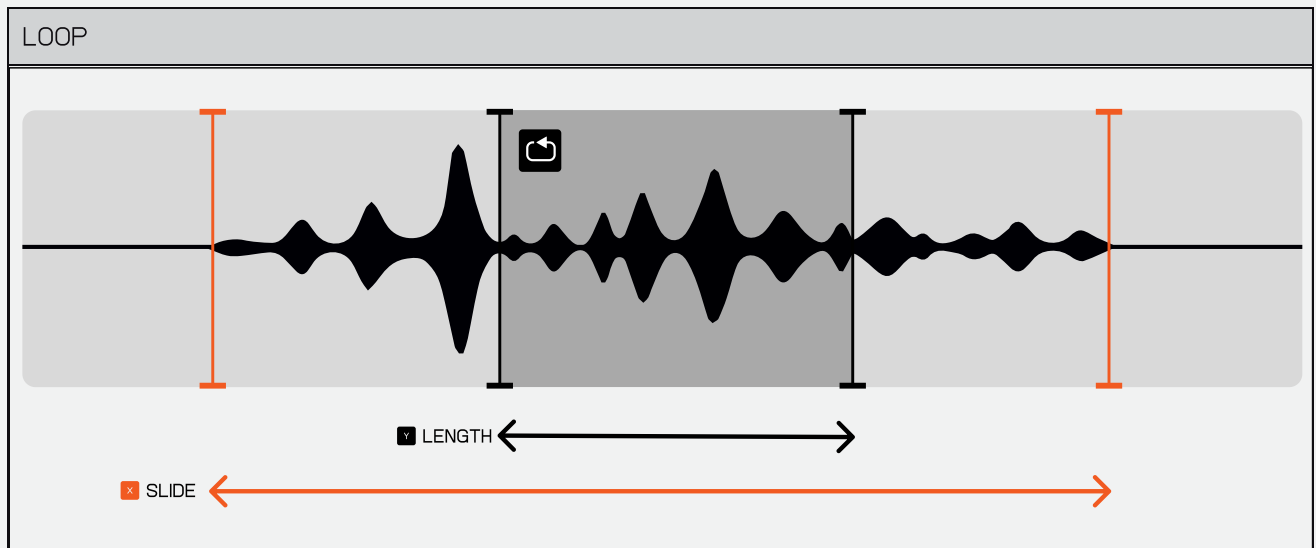
WHEN IN LOOP MODE USE THE **Y** KNOB TO SET YOUR LOOP LENGTH.

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

THE DISPLAY WILL SHOW THE POSITION OF THE LOOP.



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



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



EFFECTS

[RETURN TO INDEX](#)

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

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

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

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

ENTER FX	CHOOSE FX	FX LEVEL	SOLO
PRESS FX WHILE PLAYING.	USE - AND + TO NAVIGATE THROUGH THE FX.	TO ADJUST YOUR FX USE THE FADER. MOVE THE FADER TO ADJUST THE AMOUNT OF FX ON THE CURRENT GROUP.	WHILE PLAYING, HOLD FX AND PRESS A GROUP PAD TO SOLO THAT GROUP. PRO TIP! HOLD FX AND MULTIPLE GROUP PADS TO SOLO MULTIPLE GROUPS AT ONCE.

II.1 DELAY

[RETURN TO INDEX](#)

DELAY	LENGTH	FEEDBACK	DIAGRAM
DELAY IS LIKE ECHO. IT REPEATS THE ORIGINAL SOUND MULTIPLE TIMES TO MAKE IT SOUND LIKE YOU ARE SOMEWHERE LIKE A VALLEY OR A FISH BOWL!	TURN THE X KNOB TO ADJUST THE LENGTH OF YOUR DELAY. THIS WILL CHANGE THE TIME BETWEEN REPETITIONS.	TO ADJUST YOUR FX USE THE FADER. TURN THE Y KNOB TO ADJUST THE FEEDBACK OF YOUR DELAY. THIS WILL CHANGE HOW MANY TIMES IT REPEATS. MOVE THE FADER TO ADJUST THE AMOUNT OF FX ON THE CURRENT GROUP.	

II.2 REVERB

[RETURN TO INDEX](#)

REVERB	LENGTH	COLOUR	REVERB LENGTH
REVERB CAN MAKE IT SOUND LIKE YOU ARE IN A MASSIVE CHURCH OR A TINY ROOM. TURN IT UP AND HEAR YOUR SOUNDS WASH AWAY LIKE WAVES IN THE OCEAN!	TURN THE X KNOB TO ADJUST THE LENGTH OF YOUR REVERB. THIS CHANGES THE SIZE OF THE ROOM.	TURN THE Y KNOB TO ADJUST THE COLOUR OF YOUR REVERB. THIS WILL FILTER OUT THE HIGH OR LOW FREQUENCIES TO MAKE THE REVERB 'DARKER' OR 'BRIGHTER'.	REVERB EMULATES THE SOUND OF A SPACE, FROM A SMALL ROOM TO A CATHEDRAL.

11.3 DISTORTION

[RETURN TO INDEX](#)

DISTORTION FX DIS 	DRIVE FX DRV 	COLOUR FX COL 	DISTORTION NORMAL  DISTORTED 
--	---	---	--

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

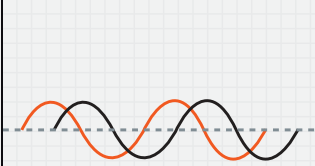
TURN THE **DRIVE** KNOB TO ADJUST THE DRIVE OF YOUR DISTORTION, OVERDRIVING YOUR SOUNDS MORE OR LESS.

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

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

11.4 CHORUS

[RETURN TO INDEX](#)

CHORUS FX CH 	MODULATION FX MOD 	FEEDBACK FX FB 	CHORUS 
---	--	--	--

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

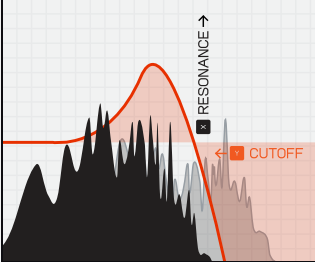
TURN THE **MODULATION** KNOB TO ADJUST THE MODULATION OF YOUR CHORUS. THIS IS THE RATE AT WHICH IT WILL MOVE THE SOUND AROUND.

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 MULTIPLIES YOUR AUDIO AND MAKES IT SOUND RICHER.

11.5 FILTER

[RETURN TO INDEX](#)

FILTER FX FIL 	CUTOFF FX CUT 	RESONANCE FX RES 	FILTER 
--	--	--	---

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

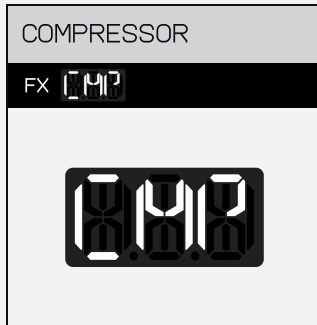
TURN THE **CUTOFF** KNOB TO ADJUST THE CUTOFF. THIS WILL SET THE RANGE OF FREQUENCIES TO BE CUT. TURN LEFT TO CUT THE HIGHS AND RIGHT TO CUT THE LOWS.

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!

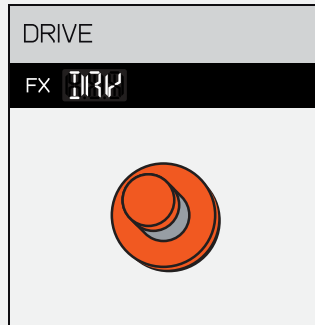
THE FILTER ALLOWS YOU TO SHAPE YOUR SOUND, BY CUTTING AND BOOSTING CERTAIN FREQUENCIES.

11.6 COMPRESSOR

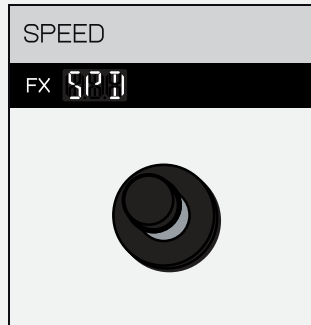
[RETURN TO INDEX](#)



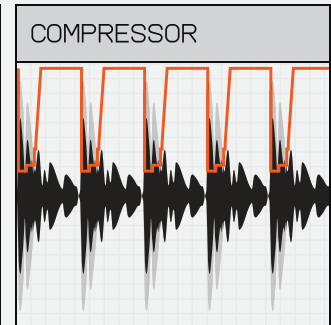
PUNCH DOWN DRUMS AND KEEP YOUR DYNAMICS IN CHECK WITH THE COMPRESSOR!



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



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



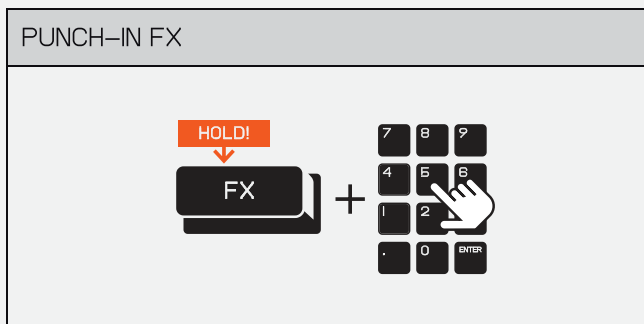
THE COMPRESSOR PUSHES DOWN ANY LOUD PORTIONS OF INCOMING AUDIO WHILE BRINGING UP THE OVERALL VOLUME, ALLOWING YOU TO REDUCE DYNAMICS AND ADD MORE PUNCH!

11.7 PUNCH-IN FX 2.0™

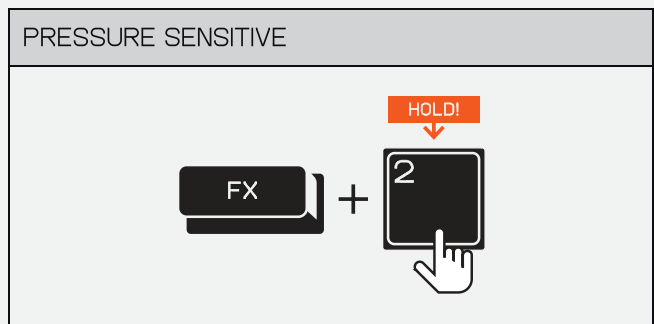
[RETURN TO INDEX](#)

HOLDING DOWN FX TURNS THE PADS INTO PUNCH-IN FX. PUNCH-IN FX ARE A SUPER FAST WAY OF CREATING VARIATIONS ON YOUR

BEAT, EACH ONE ADDS A UNIQUE CHARACTER AND ALLOWS YOU TO QUICKLY PERFORM WITH WHAT YOU HAVE CREATED.



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

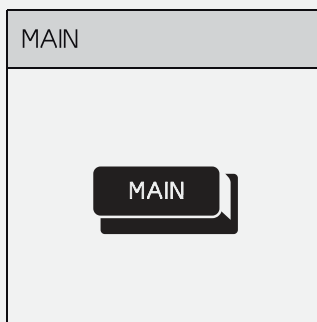


PUNCH-IN FX ARE PRESSURE SENSITIVE AND CAN BE COMBINED.

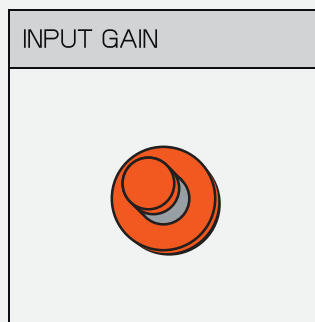
11.8 LIVE INPUT FX

[RETURN TO INDEX](#)

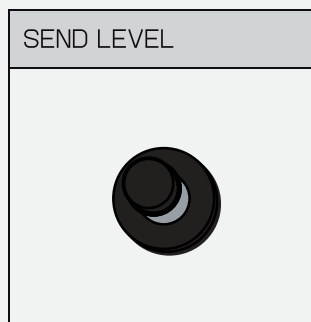
PLUG SOMETHING INTO THE INPUT JACK AND TURN UP THE INTERNAL FX LEVEL TO PROCESS IT THROUGH THE BUILT IN FX!



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

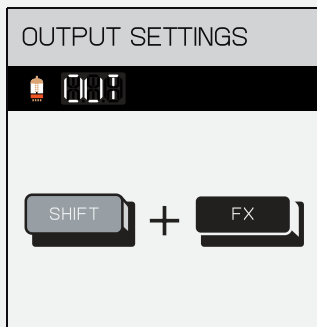


TURN THE **[X]** KNOB TO ADJUST THE INPUT VOLUME.

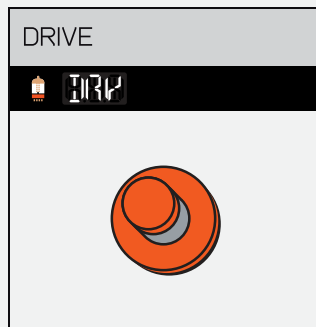


TURN THE **[Y]** KNOB TO ADJUST THE INTERNAL FX SEND LEVEL.

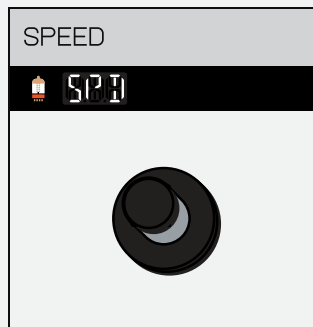
TIGHTEN UP YOUR SOUND WITH THE MASTER COMPRESSOR. ADJUST DRIVE FOR A MORE PRONOUNCED COMPRESSION EFFECT AND SPEED TO DECIDE HOW QUICKLY THE COMPRESSOR SHOULD RESPOND TO THE INPUT SIGNAL.



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



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



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

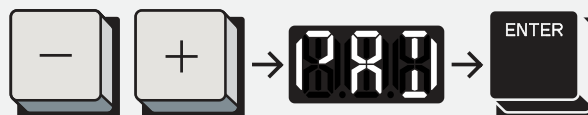
12.1 ENABLE VELOCITY SENSITIVITY

① OPEN SYSTEM SETTINGS



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

② NAVIGATE TO PAD SETTINGS



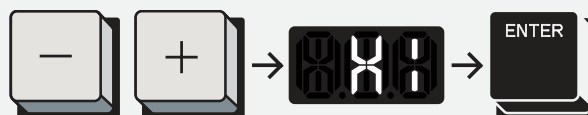
USE **[-]** AND **[+]** TO NAVIGATE TO THE PAD SETTINGS, THEN PRESS **[ENTER]** ON THE PADS.

③ NAVIGATE TO VELOCITY SETTINGS



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

④ SELECT VELOCITY MODE



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

LOW (FOR WHEN PLAYING WITH MORE FORCE).

OFF (NO VELOCITY SENSITIVITY),
HI (FOR WHEN PLAYING WITH LESS
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.

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

② CHOOSE A SAMPLE



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

③ ENTER KEYS MODE



PRESS **KEYS** TO ENTER KEYS MODE.

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

④ CHANGE OCTAVE



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

⑤ TRANSPOSE



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

⑥ SYSTEM SETTINGS



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

⑦ PAD SETTINGS



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

⑧ SCALE SETTINGS



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

⑨ CHANGE SCALE



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

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

THEN HIT [ENTER] TO CHOOSE YOUR SCALE SETTING!

⑩ EXIT SYSTEM SETTINGS



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

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

12.3 TURN ON THE METRONOME WHILE PLAYING

[RETURN TO INDEX](#)

① OPEN SYSTEM SETTINGS



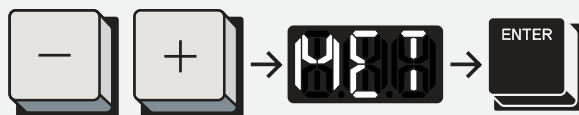
PRESS **SHIFT** AND **ERASE** TO ENTER THE SYSTEM SETTINGS.

② NAVIGATE TO SEQUENCER SETTINGS



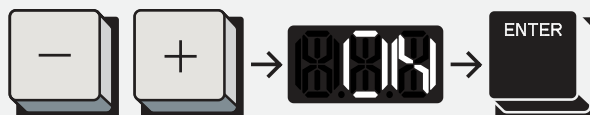
USE **-** AND **+** TO NAVIGATE TO THE SEQUENCER SETTINGS, THEN PRESS **(ENTER)** ON THE PADS.

③ NAVIGATE TO METRONOME SETTINGS



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

④ SELECT METRONOME MODE



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

THEN HIT **(ENTER)** TO CHOOSE YOUR METRONOME SETTING!

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

⑤ RETURN TO MAIN



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 **V** TO TURN UP THE METRONOME.

⑧ PRESS PLAY

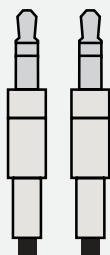


PRESS **PLAY** TO HEAR THE METRONOME!

12.4 SYNC TWO K.O. II UNITS

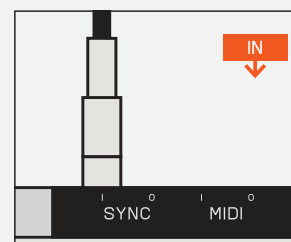
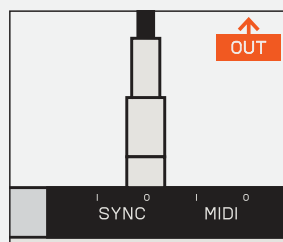
[RETURN TO INDEX](#)

① GET STARTED



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

② CONNECT VIA SYNC



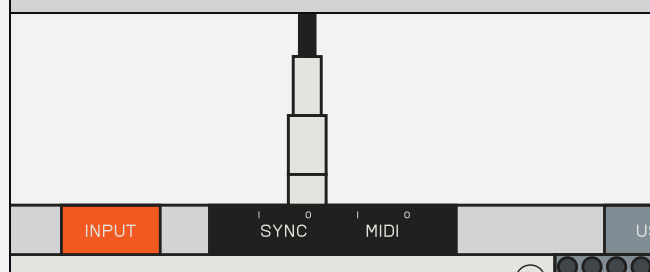
FIRSTLY, MAKE SURE THAT BOTH K.O. II DEVICES ARE SET TO 1/16 SYNC BOTH IN AND OUT.

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

12.5 SYNC A POCKET OPERATOR TO K.O. II

[RETURN TO INDEX](#)

① CONNECT K.O. II TO THE POCKET OPERATOR



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 2



PRESS THE FUNCTION BUTTON UNDER THE RIGHTMOST KNOB AND THE BPM BUTTON UNTIL THE SCREEN SHOWS SY2.

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

③ ENTER SYSTEM SETTINGS



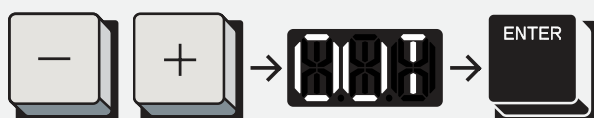
ENTER SYSTEM SETTINGS BY PRESSING **SHIFT** AND **ERASE**.

④ NAVIGATE TO SYNC



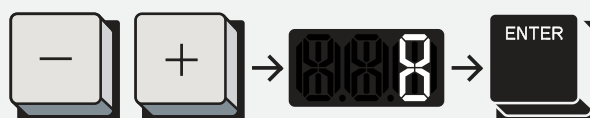
USE **[-]** AND **[+]** TO NAVIGATE TO THE SYNC SETTINGS, THEN PRESS **[ENTER]** ON THE PADS.

⑤ NAVIGATE TO SYNC > OUT



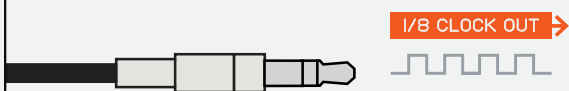
USE **[-]** AND **[+]** TO NAVIGATE TO 'OUT', THEN HIT **[ENTER]**.

⑥ NAVIGATE TO SYNC > OUT > 8



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

⑦ SYNC 8



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

⑧ PRESS PLAY

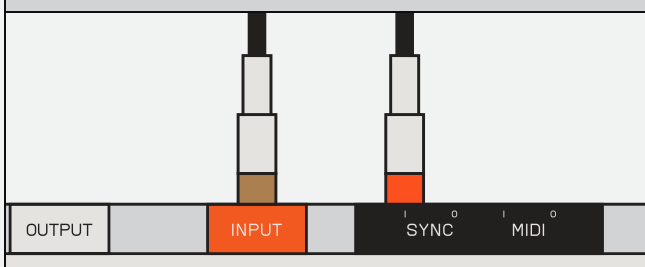


PRESS PLAY ON YOUR POCKET OPERATOR THEN **PLAY** ON YOUR K.O. II AND THE TWO WILL SYNC TO THE SAME BPM!

12.6 SYNC K.O. II TO A POCKET OPERATOR

[RETURN TO INDEX](#)

① CONNECT YOUR POCKET OPERATOR TO K.O. II



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

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

② SET YOUR POCKET OPERATOR TO SYNC I



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

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

③ ENTER SYSTEM SETTINGS



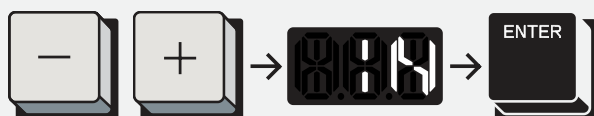
ENTER SYSTEM SETTINGS BY PRESSING **SHIFT** AND **ERASE**.

④ NAVIGATE TO SYNC



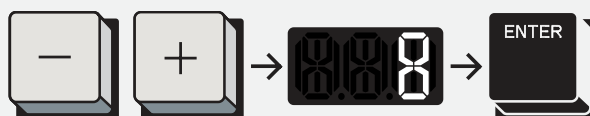
USE **[-]** AND **[+]** TO NAVIGATE TO THE SYNC SETTINGS, THEN PRESS (ENTER) ON THE PADS.

⑤ NAVIGATE TO SYNC > IN



USE **[-]** AND **[+]** TO NAVIGATE TO 'IN', THEN HIT (ENTER).

⑥ NAVIGATE TO SYNC > IN > 8



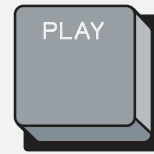
USE **[-]** AND **[+]** TO NAVIGATE TO '8', THEN HIT (ENTER).

⑦ SYNC 8



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

⑧ PRESS PLAY



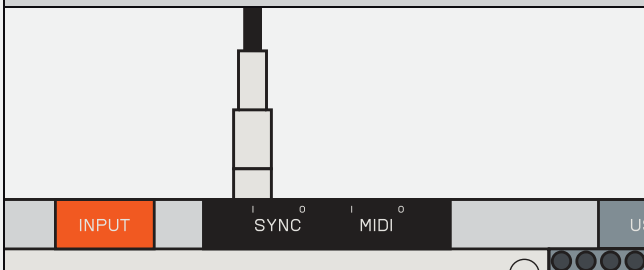
PRESS PLAY ON YOUR POCKET OPERATOR THEN **PLAY** ON YOUR K.O.II AND THE TWO WILL SYNC TO THE SAME BPM!

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 CONNECT YOUR K.O.II TO THE DRUM MACHINE

[RETURN TO INDEX](#)

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



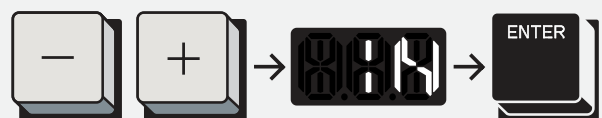
ENTER SYSTEM SETTINGS BY PRESSING **SHIFT** AND **ERASE**.

③ NAVIGATE TO SYNC



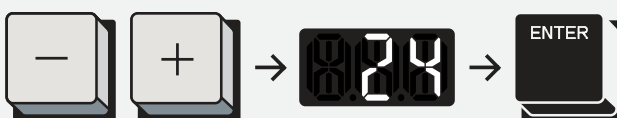
USE **-** AND **+** TO NAVIGATE TO THE SYNC SETTINGS, THEN PRESS **ENTER** ON THE PADS.

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



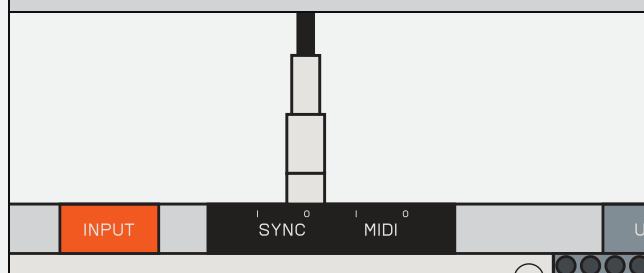
K.O.II WILL NOW LISTEN FOR A SYNC24 CLOCK PULSE ON IT'S SYNC-IN JACK, MEANING THAT IT CAN SYNC WITH ANY DEVICE THAT SENDS SYNC24 CLOCK.

⑦ PRESS PLAY!



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

⑧ SYNC OUT TO THE DRUM MACHINE

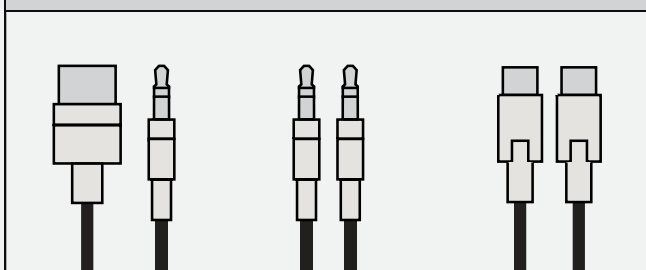


FOLLOW THE SAME STEPS AS BEFORE BUT INSTEAD CONNECT THE K.O.II'S SYNC OUT TO THE SYNC-IN OF YOUR DRUM MACHINE THEN NAVIGATE TO SYNC > OUT > 24.

12.8 CONTROL K.O.II WITH A MIDI KEYBOARD

[RETURN TO INDEX](#)

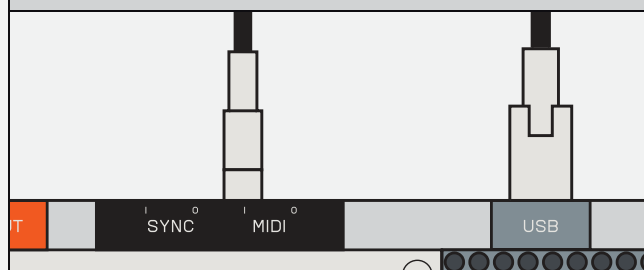
① GET STARTED!



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

FOR USB MIDI KEYBOARDS YOU WILL NEED A MIDI HOST (THIS IS TYPICALLY A COMPUTER CONNECTED OVER USB-C OR A DEDICATED MIDI HOST BOX) BETWEEN THE K.O.II AND THE MIDI KEYBOARD.

② CONNECT YOUR MIDI KEYBOARD



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

③ PLAY THE PADS WITH THE KEYBOARD!



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

④ PLAY ONE PAD ACROSS THE KEYBOARD!



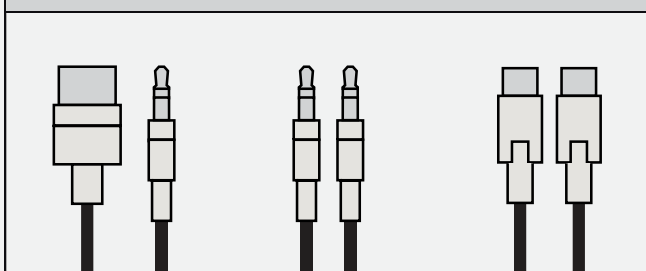
IF YOU WANT TO PLAY ONE PAD TRANPOSED ACROSS THE KEYBOARD THEN JUST PRESS



12.9 SEQUENCE EXTERNAL MIDI WITH K.O.II

[RETURN TO INDEX](#)

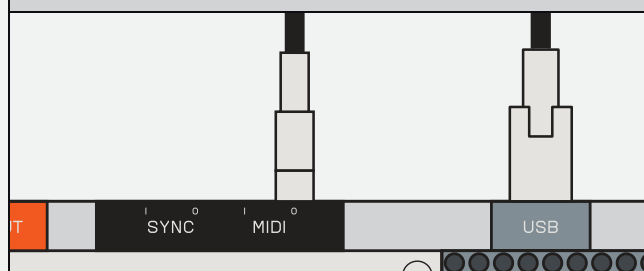
① GET STARTED!



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

SOME MIDI DEVICES HAVE TRS MIDI AND THUS 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



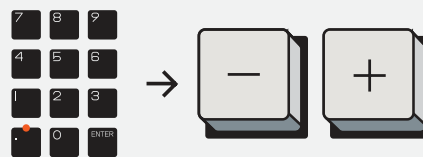
ONCE YOU HAVE YOUR MIDI DEVICE CONNECTED, K.O.II WILL BE ABLE TO SEND MIDI NOTES TO IT.

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

⑤ CHANGE MIDI CHANNEL



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

⑥ CHANGE MIDI ROOT NOTE



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

⑦ DONE!



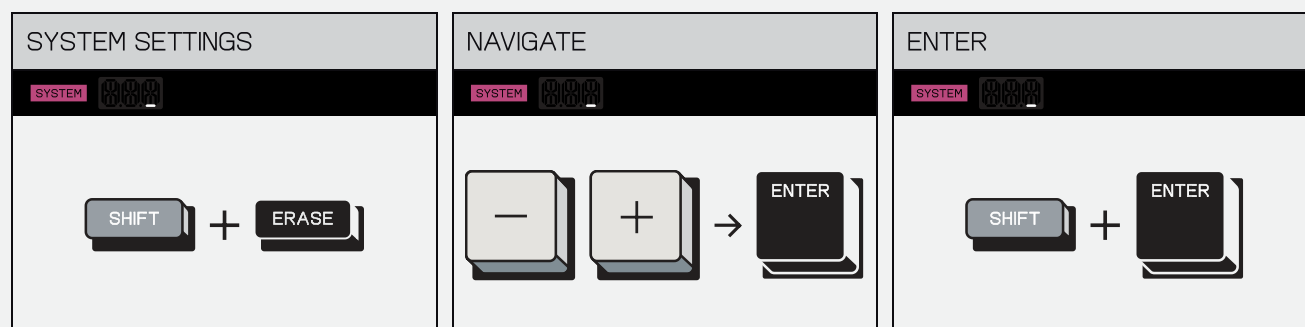
NOW, ANY NOTES YOU PLAY OR SEQUENCE ON THAT PAD WILL SEND MIDI TO THE CHOSEN CHANNEL!

⑧ BONUS: SEND OR RECEIVE MIDI CLOCK



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

SYSTEM LETS YOU CONFIGURE STUFF LIKE PAD-VELOCITY OR HOW YOUR MIDI AND SYNC PORTS BEHAVE. FOR QUICK ACCESS, YOU CAN LEARN THE NUMBERS, LIKE TYPING 301 AND ENTER TO TURN VELOCITY ON. NOW YOU'RE IN EXPERT MODE!



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

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

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

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

CODE	PATH	SETTING
100	MID → CLK → OFF	MIDI CLOCK OFF (DEFAULT)
101	MID → CLK → IN	MIDI CLOCK IN (RECEIVE ONLY)
102	MID → CLK → OUT	MIDI CLOCK OUT (SEND ONLY)
200	SYN → IN → 8	SYNC IN RATE 1/8TH NOTE
201	SYN → IN → 16	SYNC IN RATE 1/16TH NOTE (DEFAULT)
202	SYN → IN → 24	SYNC IN RATE 24 PULSES PER QUARTER NOTE
210	SYN → OUT → 8	SYNC OUT RATE 1/8TH NOTE
211	SYN → OUT → 16	SYNC OUT RATE 1/16TH NOTE (DEFAULT)
212	SYN → OUT → 24	SYNC OUT RATE 24 PULSES PER QUARTER NOTE
300	PAD → VEL → OFF	PAD VELOCITY OFF (DEFAULT)
301	PAD → VEL → HI	PAD VELOCITY HIGH. PLAY WITH A SOFT TOUCH
302	PAD → VEL → LO	PAD VELOCITY LOW. FOR VIGOROUS PLAY STYLES
310	PAD → SCA → 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

14.1 MIDI REFERENCE

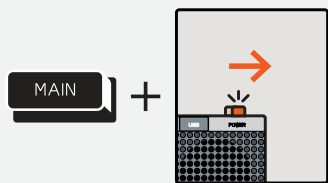
[RETURN TO INDEX](#)

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

14.2 LOCK MODE

[RETURN TO INDEX](#)

LOCK MODE



TO PREVENT ANY CHANGES TO PROJECTS, PATTERNS, SCENES, PADS AND SETTINGS YOU CAN USE LOCK MODE.

HOLD **MAIN** ON START UP TO LOCK THE DEVICE.

LOCK MODE



LOK WILL DISPLAY ON THE SCREEN FOR ABOUT 1 SECOND.

ANY CHANGES MADE ON THE DEVICE WILL RESET WHEN THE DEVICE IS RESTARTED.

14.3 ERROR CODES

[RETURN TO INDEX](#)

ERROR CODE	MEANING	SOLUTION
E.01	SRAM ERROR	YOUR UNIT NEEDS TO BE REPAIRED
E.02	FLASH ERROR	YOUR UNIT NEEDS TO BE REPAIRED
E.03	CODEC ERROR	YOUR UNIT NEEDS TO BE REPAIRED
E.04	LFS MOUNT ERROR	FILE-SYSTEM ERROR, <u>FLASH NEEDS TO BE FORMATTED</u>
E.05	SAMPLE_FS ERROR	FILE-SYSTEM ERROR, <u>FLASH NEEDS TO BE FORMATTED</u>

IF YOUR SEGMENT DISPLAY SHOWS A FILE-SYSTEM ERROR CODE IT MEANS THE FILE-SYSTEM NEEDS TO BE FORMATTED.

TO DO THIS, POWER THE DEVICE OFF, THEN HOLD **SHIFT** + **ERASE** AND TURN IT ON.

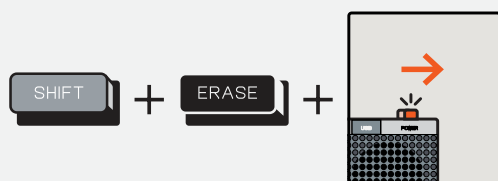
THIS WILL FORMAT THE DRIVE ERASING ALL SOUNDS AND HELP YOUR DEVICE TO BOOT UP AGAIN BY REMOVING ANY FILES THAT WERE CAUSING ISSUES.

MAKE SURE TO UPDATE THE OS TO OUR LATEST RELEASE AS WE ARE CONSTANTLY FIXING BUGS THAT MAY CAUSE SUCH ISSUES.



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

ERASE DRIVE



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.

ERASE DRIVE



FMT WILL DISPLAY ON THE SCREEN FOR ABOUT 10 SECONDS

THEN IT WILL START UP AS USUAL WITH ALL CONTENT REMOVED.

STEREO LINE INPUT

24 BIT

SNR: 96 DBA

IMPEDANCE: 6.5 KOHM

ANALOG GAIN: 0 – 12 DB

MAX LEVEL: 8 DBU, 2.0 VRMS

STEREO HEADPHONE/LINE OUTPUT:

24 BIT

SNR: 98 DBA

MAX LEVEL: 5 DBU, 1.4 VRMS

MIDI INPUT

MMA COMPLIANT PINOUT (TYPE A)

OPTO-COUPLED

MIDI OUTPUT

MMA COMPLIANT PINOUT (TYPE A)

VOLTAGE: 3.3 V

SYNC OUTPUT

TIP: SYNC 8TH, 16TH, 24 PPQN

RING: START/STOP

VOLTAGE: 3.3 V

SYNC INPUT

TIP: SYNC 8TH, 16TH, 24 PPQN

RING: START/STOP

VOLTAGE: 3.3 V

MAX LEVEL: 10 V

INTERNAL CLOCK/SEQUENCER

RESOLUTION/STEP RESOLUTION

96 TICKS (PPQN)

K.O. II

サンプラー 64 MB SAMPLER
COMPOSER

BETA TESTER

ALVARO VILLALOBOS
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

WARNINGS. WARRANTY AND FCC.

TEENAGE ENGINEERING EP-133
MODEL NO. TE032AS001

FCC REGULATORY COMPLIANCE

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

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

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

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

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

ICES STATEMENT

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

WARRANTY AND RETURN POLICY

WARRANTY, RETURNS POLICY AND TERMS AND CONDITIONS CAN BE FOUND [HERE](#)

RECYCLING

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

