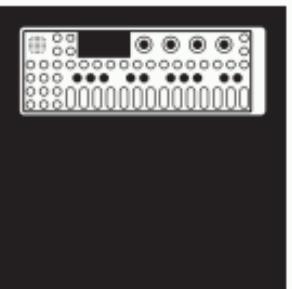


OP-1

field

portable synthesizer
user guide

OP-1 field



introduction

to begin, we'd like to say thank you for choosing OP-1 field, and also for contributing to the OP-1 legacy. we launched the original back in 2011, so what better way to honor the tool that made us than by giving it some tlc. by adapting to the latest technology, updating the design and evolving with the needs of our operators, OP-1 field is the natural continuation of its predecessor and the beginning of a new era.

thank you!

field system

field system began as an idea to create a series of products that function as part of a whole. with aluminum casings and nylon bag accessories; every item is designed with portability, compatibility and durability in mind. as usual, we aim to pack in as much technology into as little space as possible, getting the most out of every device. more than just an engineering challenge, field system is driven by a desire to rethink the way we approach music making.

care

before getting started, make sure to carefully read these instructions. see the section at the end on warnings and warranty for more information. OP-1 field is a highly technical and delicate product. make sure to learn how to properly operate, care for and store your device. take the time to register your unit here: teenage.engineering/register

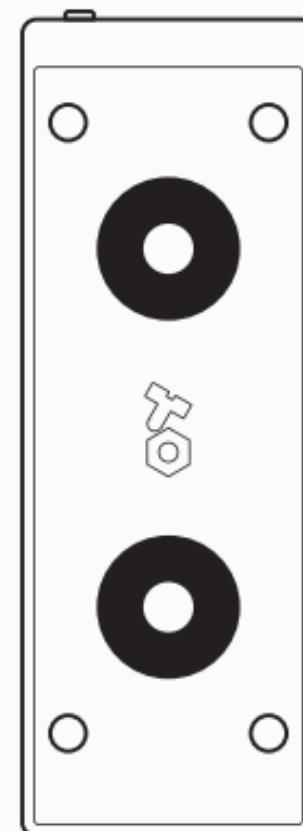
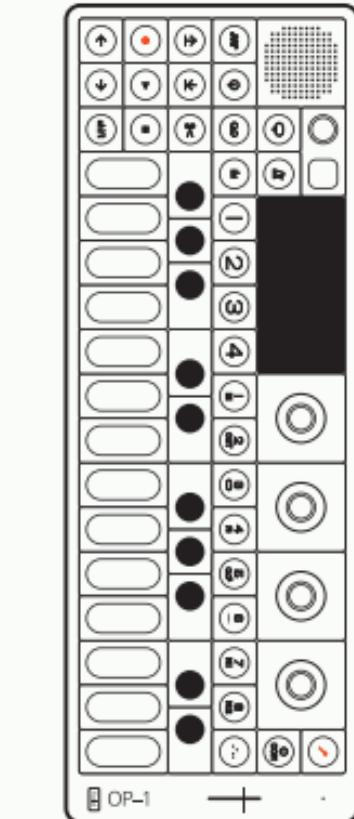
the latest version of this manual: teenage.engineering/guides/op-1

hardware

OP-1 field is a precision tool, made in natural anodized aluminum, with encoders in the color palette of blue, ochre, gray and orange to keep things playful. the low profile keyboard is durable and responsive so it's easy on the fingers. the display is a custom made color lcd, mounted directly onto the keyboard. the soft velcro rings on the bottom side mean the unit can be attached securely to a surface, case or stand. connectivity includes a usb type c port and line in and out sockets, as well as bluetooth le and fm radio.

OP-1 field highlights:

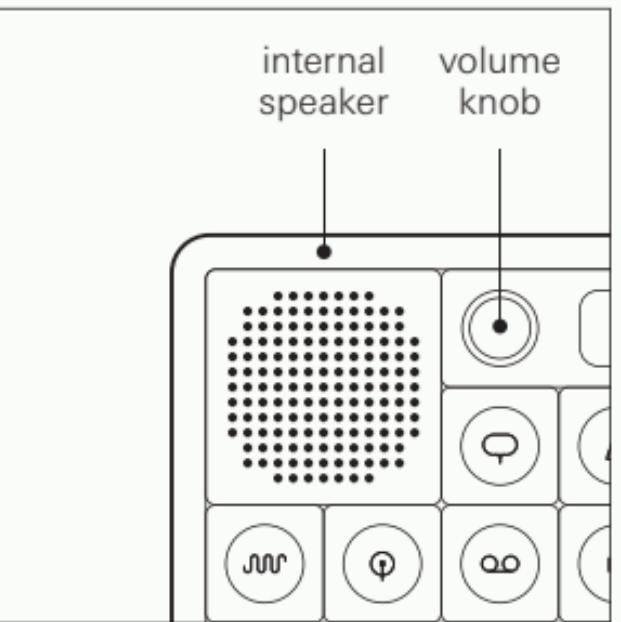
- ultra portable synthesizer
- multichannel usb-c audio interface
- host and device for audio and midi
- 4-track 32-bit stereo tape recorder
- multiple tapes
- stereo sampler
- stereo drum machine
- 7 sequencers
- 3 band equalizer
- 10 stereo effects
- built-in speaker
- fm radio receiver and transmitter
- accelerometer and gyroscope
- midi / clock over bluetooth le
- 24 hour rechargeable battery



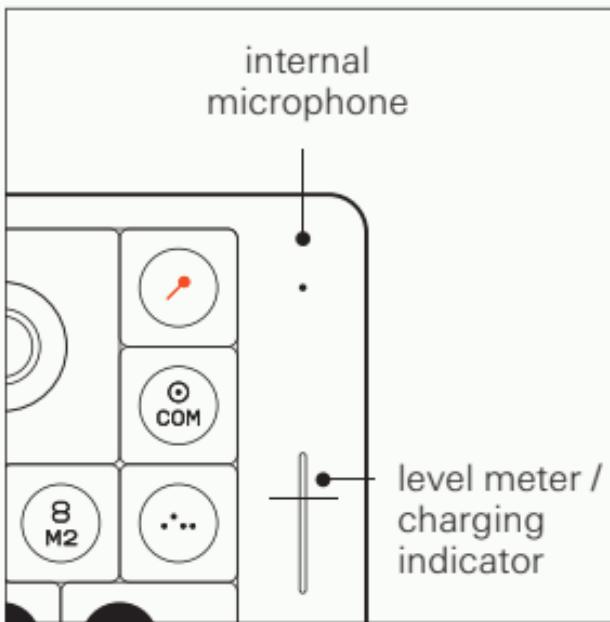
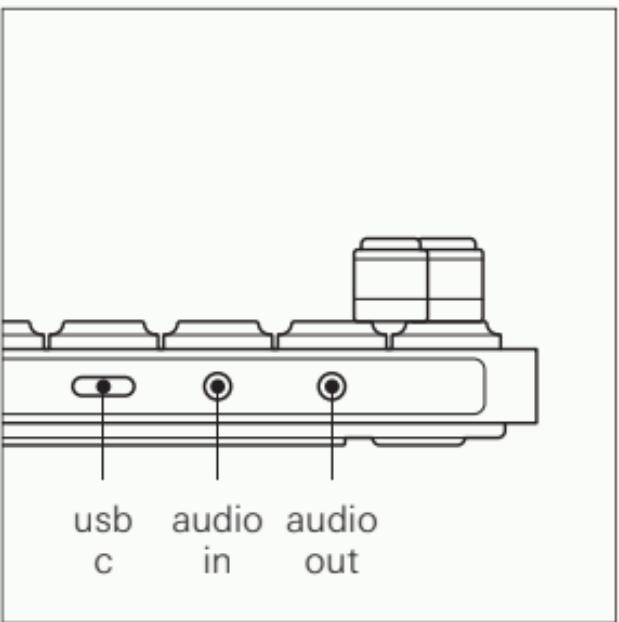
overview

the top left side holds the internal speaker and the main volume knob. on the right you can find a 3.5 mm audio output jack, used for connecting a pair of headphones, a mixer or your speakers. next, the 3.5 mm audio input jack is used when recording or processing any external line-level audio, such as another synthesizer. then, a usb-c port for audio / midi / charging and data, a charging led and the power switch. on the top right you can find the built-in microphone and the level meter.

left side



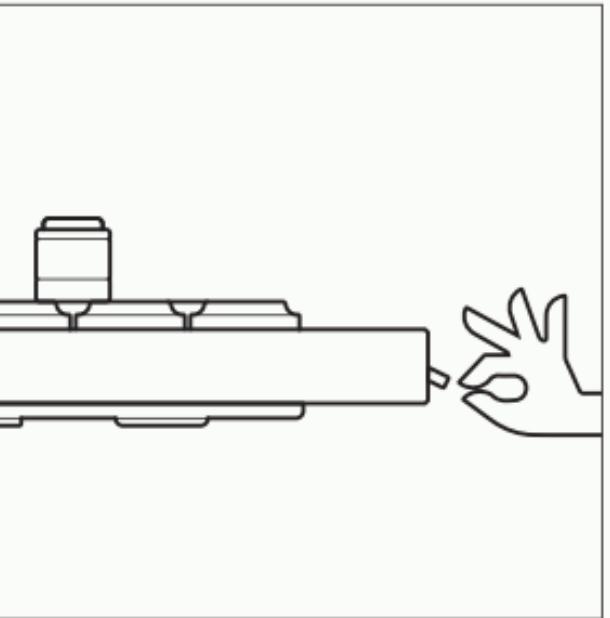
right side



power on

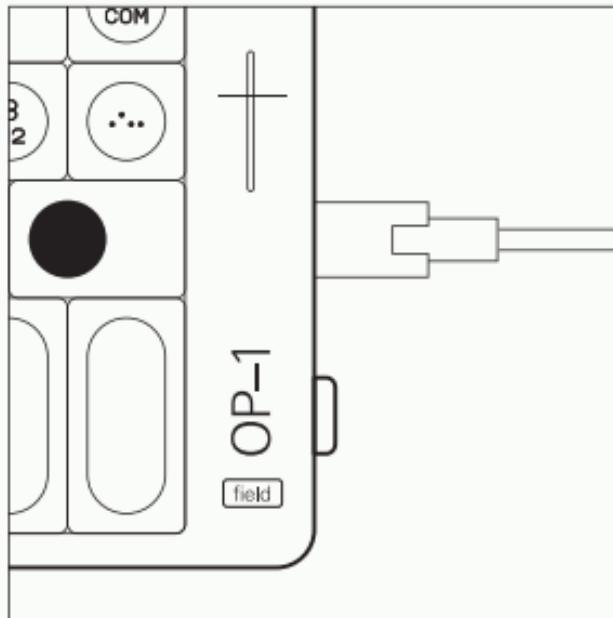
to power on your unit, flip the power switch located on the right side of the device to the up position. the display will show the logo and the currently installed firmware version and then arrive at the tape screen. to power off, flip the switch to the down position.

data is stored automatically, so you don't have to worry about saving. the next time you power on your OP-1 field, everything will still be there, exactly as you left it.



charging

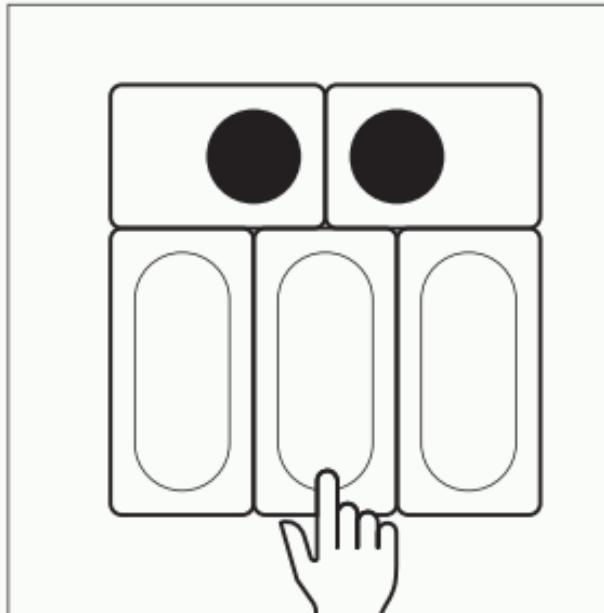
OP-1 field is charged through the usb-c port located on the right side of the unit. the first thing you should do is connect it to a computer or a usb charger. keep it connected until the battery is fully charged, indicated by the charging led on the right side and the level meter. to check battery level, hold the help key (speech bubble). the leds will light up to indicate the level. to keep the battery healthy, the unit should be charged at least every 6 months.



start

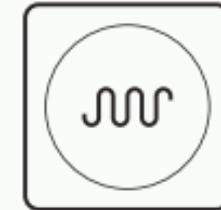
keyboard

the OP-1 workflow is based around playing, recording and layering sounds on tape. the four main modes: synth, drum, tape and mixer are where you'll spend the most time. press synth or drum to access the synth or drum modes and play notes on the keyboard to hear how they sound. once you've got what you want, hit record and record it to tape. keep layering and arranging as you like and press mixer to adjust track levels and eq of your mix. it's as simple as that to build your songs on OP-1 field.



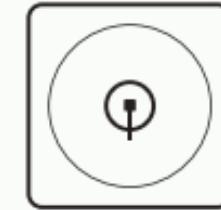
synth

in synth mode you use the keys on the keyboard to play notes. OP-1 field has several original synth engines, each with its own character.



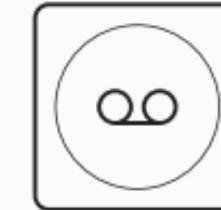
drum

drum mode works similarly to synth mode, except the keys are used for playing drum and percussion sounds, laid out as drum kits.



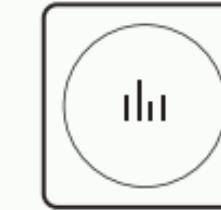
tape

tape is the heart of OP-1, where you record and layer sounds. OP-1 field has four stereo tracks per tape and can hold multiple tapes.



mixer

the mixer is where you control levels and panning for each of the four tracks, as well as the main eq, effects and drive.



shift

help

user guide



use shift with other keys or encoders for secondary functions, such as fine-tuning a parameter and for menu access.



the help button will guide you throughout the interface. use it in combination with any other key to see more information on that topic.

when pressing help you'll see a quick help overlay, explaining the most basic relevant information per screen.

in addition to the help overlays, you can also press and hold shift and then press help to access the built-in user guide. here you'll find a quick start tutorial, as well as more detailed guide information. use the track keys T1-T4, as well as the encoders to navigate through the sections of the guide.

track keys T1-T4



press T1 while in synth or drum mode to show the 'synthesis engine'. in tape and mixer you'll access 'track 1' and the main 'mixer' screen.



T2 holds the 'envelope' in synth and drum modes, 'track 2' in tape and the main 'equalizer' while in mixer mode.



T3 is where you access 'FX' for both synth and drum modes. in tape, 'track 3' and 'main FX' can be found in mixer mode.



finally T4, which will show the 'Ifo' screen in synth and drum modes, 'track 4' in tape mode, and 'master out' in mixer mode.

guide conventions

sometimes you will need to press keys in sequence, sometimes in combination. these illustrations and texts will help you to follow along in the guide.

to press a key, you tap it and then release. to hold a key, you press it and keep it pressed down. the encoders and most keys have different functions depending on the context, as described earlier.



press one key at the time.



hold one key and press the second key.



sometimes gray keys are shown for context but not active.

encoder commands

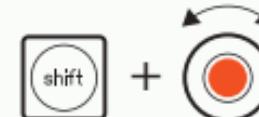
the four color coded encoders are related to the graphical interface on the display. by turning an encoder, you control the parameter with the corresponding color. an encoder can have multiple functions. using an encoder in combination with the shift key usually allows for fine tuning, and tapping an encoder usually means 'confirm', 'return to default' or access to even more extensive features. try it out and see what happens!



- rotate blue
- rotate ochre
- rotate gray
- rotate orange



- tap blue
- tap ochre
- tap gray
- tap orange



- rotate blue
- rotate ochre
- rotate gray
- rotate orange



- tap blue
- tap ochre
- tap gray
- tap orange

shifted

shifted

preset sounds



in synth and drum mode, the sound selection keys 1-8 are your eight instant access preset keys.

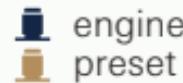
press any key from 1 to 8 while in synth or drum mode, to access the different sounds or drum kits stored to these preset slots. a preset consists of all four modules:

- T1 engine
- T2 envelope
- T3 FX
- T4 lfo

to load a different preset to any of these slots, press shift + any key from 1 to 8. this will reveal a list of all available engines, as well as the presets per engine. select a preset by turning the blue encoder for engine type and ochre encoder for preset choices.

pro-tip: to randomize a preset once it is loaded, hold shift and press drop. this lets you explore the rich sound of OP-1 field in new, unique ways. once you hear something you like, you can save it as a new preset.

changing presets



CLUSTER	BACK BASS
DIGITAL	BEEP ME
DIMENSION	CHRONX
DNA	DSYNTHETIC
DR WAVE	EVOLVES
DSYNTH	HAUNTED
FM	JAMMED
PHASE	LEGACY
PULSE	PIANOLAN

save a preset



to save a snapshot of the sound on 1-8, hold the corresponding sound key for two seconds. a file will be stored in the internal 'snapshot' folder, with its name based on the internal date.

press shift + 1-8 and navigate to the snapshot folder to browse through your own saved snapshot presets.

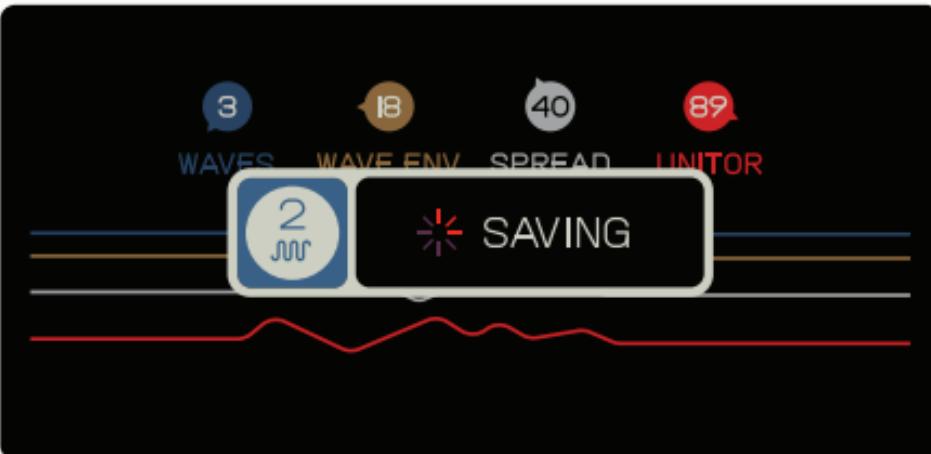
manage presets

to create a new 'user' folder, hold shift and press T1 while in the preset browser.

use lift and drop to copy and paste presets between folders. this works with any user preset, in any custom folder.

you can rename or delete user presets and folders using T1-T4 and the encoders. to delete a folder, first make sure it is empty.

to save a preset, hold 1-8 for two seconds. this will save a snapshot of the sound and store it in the snapshot folder.



synth mode



OP-1 field has several original synthesis engines, each with its own characteristics. To enter synthesizer mode, or synth mode, press the synth key - the key with the wave symbol on it. When in synth mode, the synth engine's visual representation module is located under T1, which is the first screen that will be shown when you change or select a sound. A sound preset consists of four modules (T1-T4) and the synthesis engine is the first one (T1).

To change the synth engine press shift + T1. This opens a synthesis browser screen, with a list of possible synthesis engine choices. Rotate the blue encoder to scroll through the list.

Press T1 or tap the blue encoder to confirm your choice.

Note: The difference between changing just an engine (shift + T1) and a preset (shift + 1-8) is that the latter changes all four module settings T1-T4.

synthesis selection

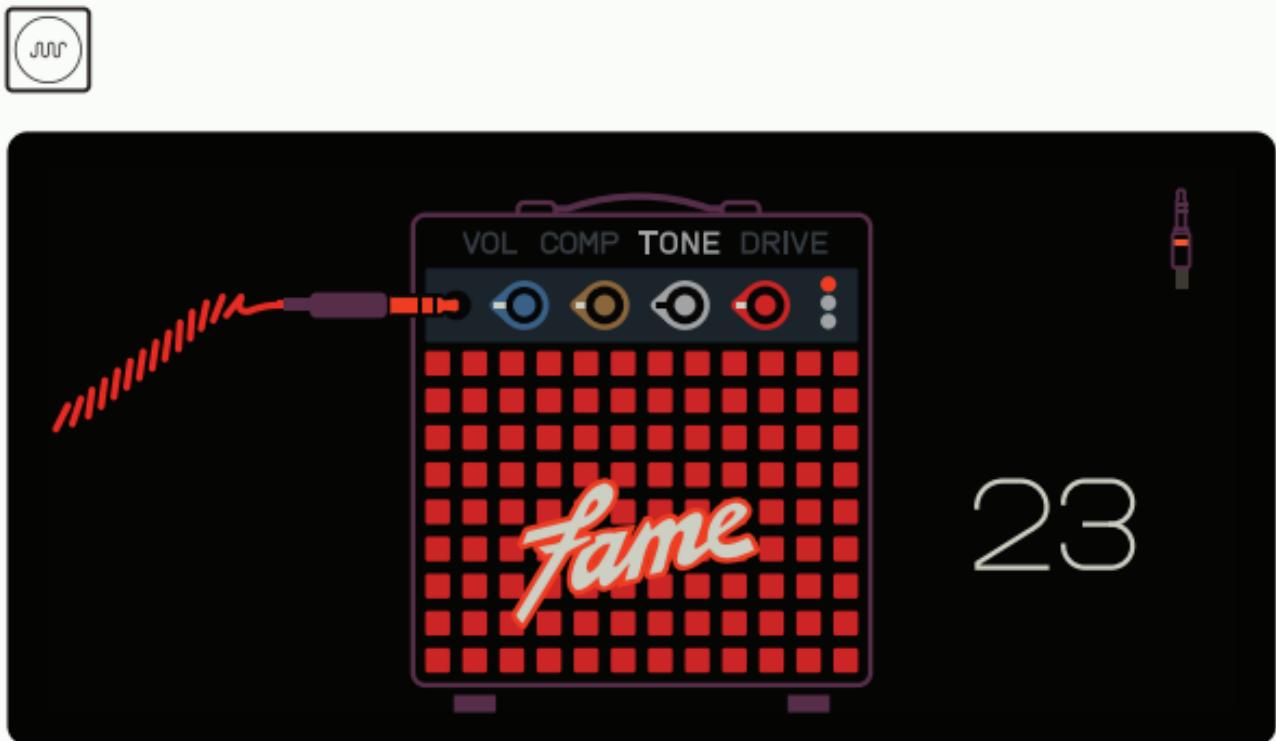


The screenshot shows a list of synthesis engines on the OP-1's screen. The engines listed are CLUSTER, DIGITAL, DIMENSION, DNA, DR WAVE, DSYNTH, FM, PHASE, and PULSE. The 'DSYNTH' option is currently selected, indicated by a dark grey horizontal bar underneath the text. To the left of the list, there is a small icon of a wavy line inside a square frame, followed by a large number '7'. Above the list, there is a 'shift' key icon followed by a plus sign (+).

select engine confirm

amp

- show value
- show value
- show value
- show value
- volume
- compressor
- tone
- overdrive



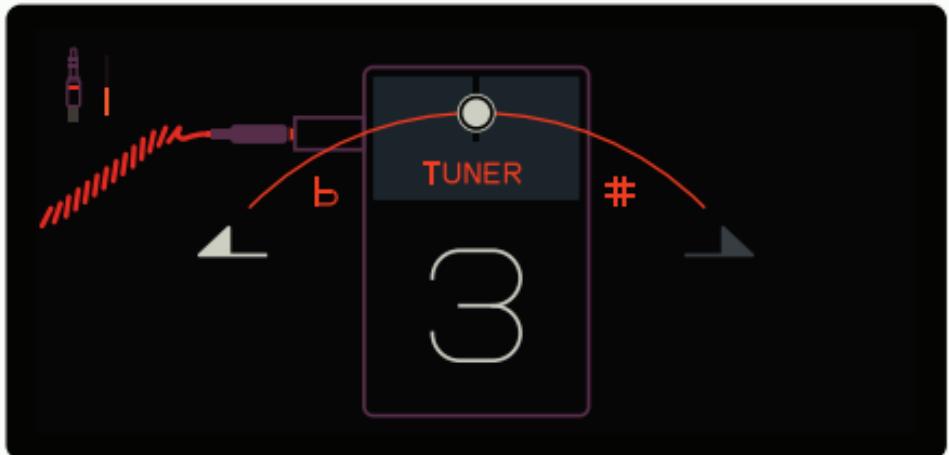
input source.

press the input key and use the blue encoder to select which available audio input source you want to use.
press input again to confirm.



tuner.

pro-tip: press T2 while on the amp screen to access the tuner. make sure your guitar, synth, or vocal cords are in tune.

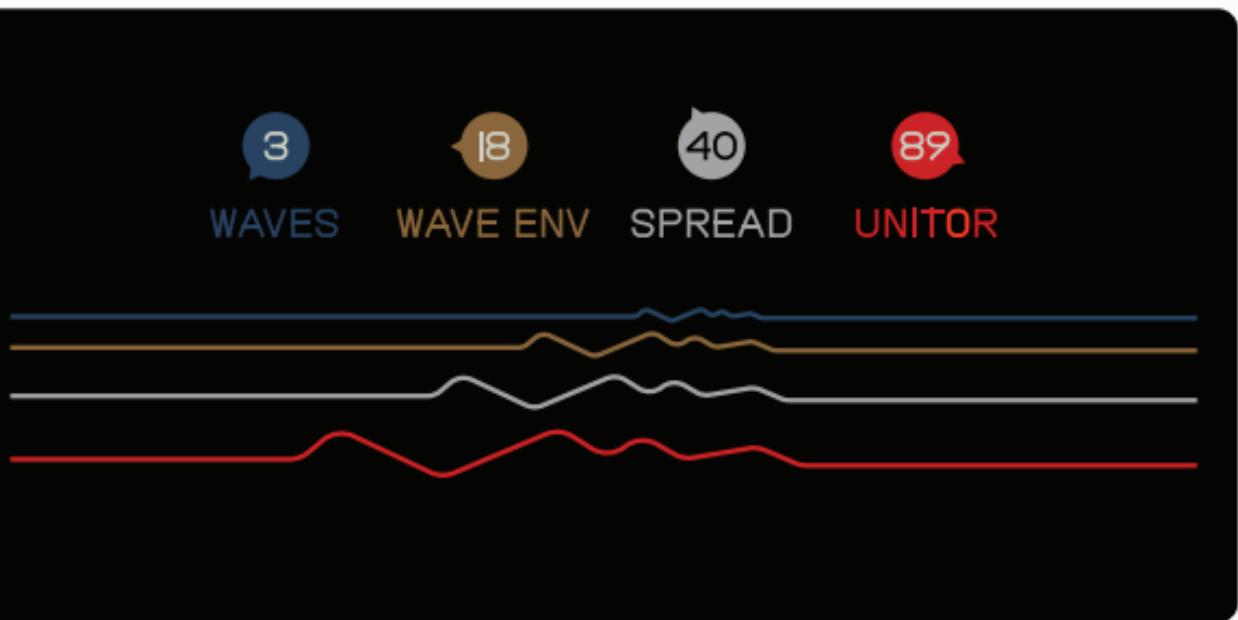


cluster

- wave number
- wave envelope
- spread
- unitor

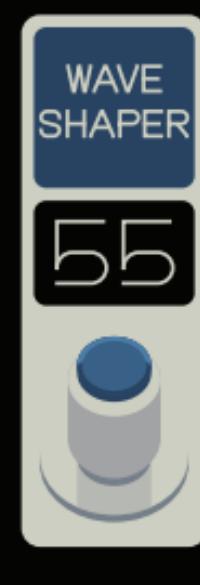
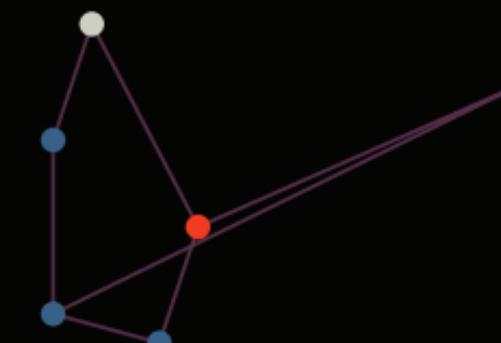


3 WAVES 18 WAVE ENV 40 SPREAD 89 UNITOR

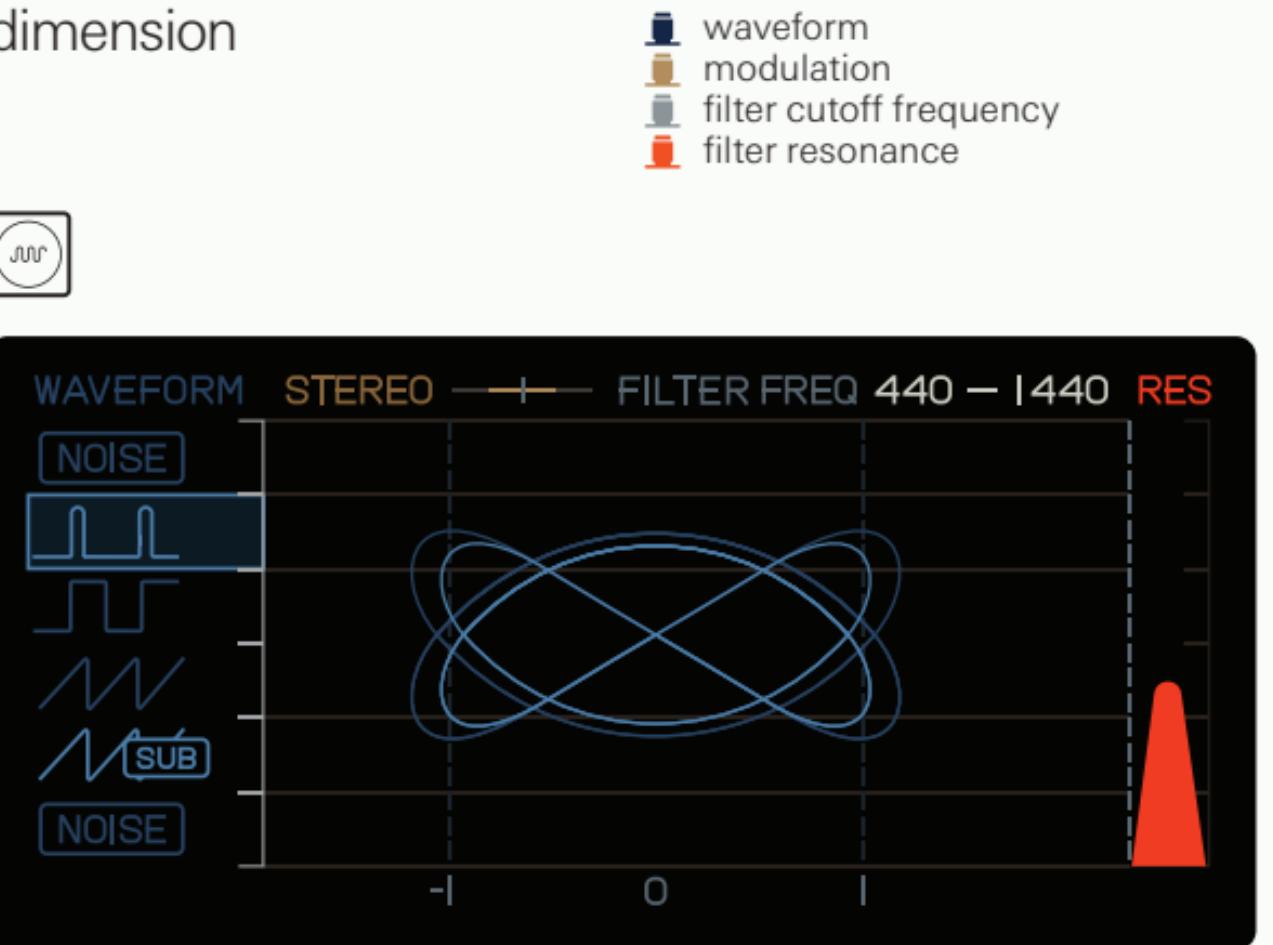


digital

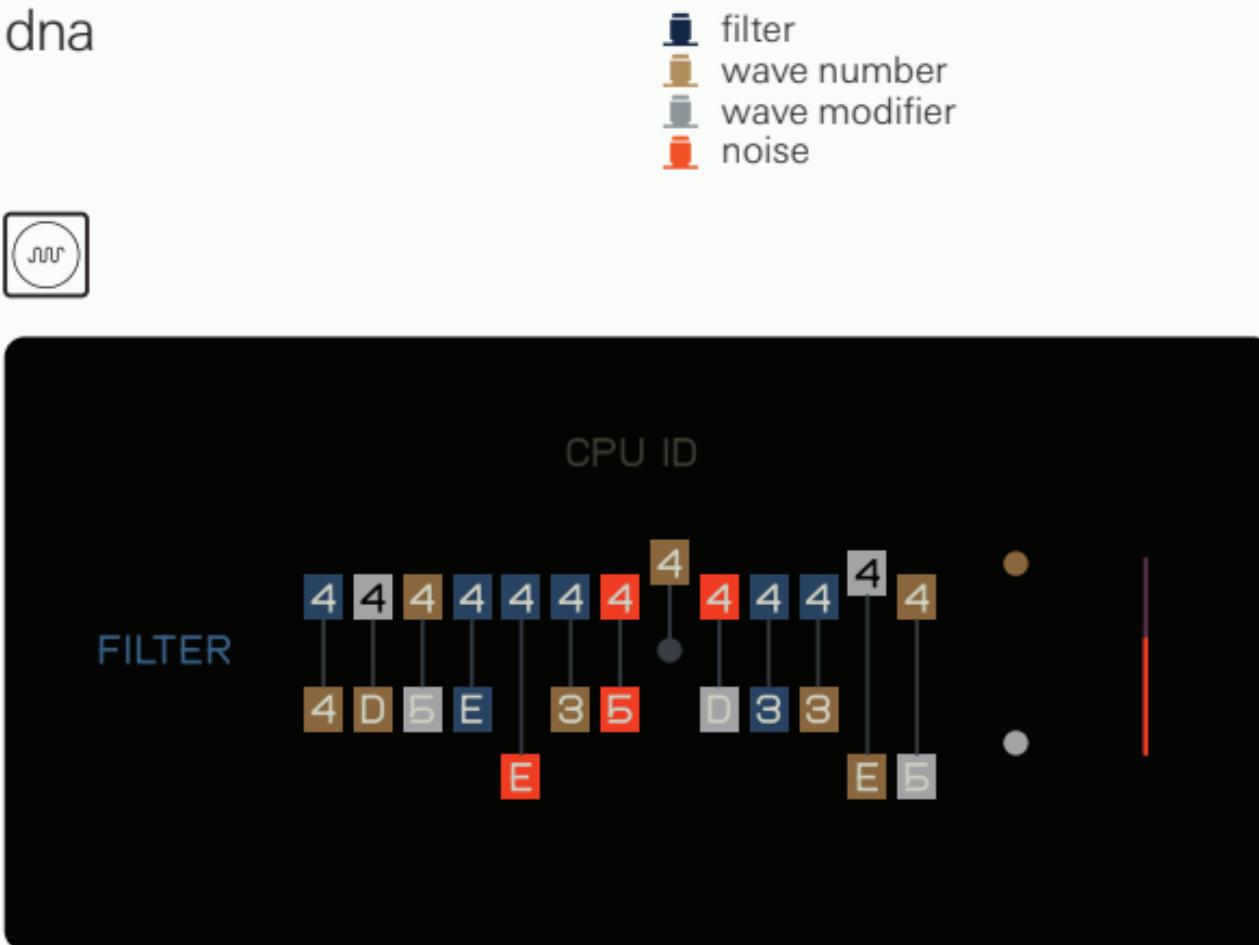
- show pop-up
 - show pop-up
 - show pop-up
 - show pop-up
- wave shaper
 - octave
 - detune and ring modulation
 - digitalness



dimension

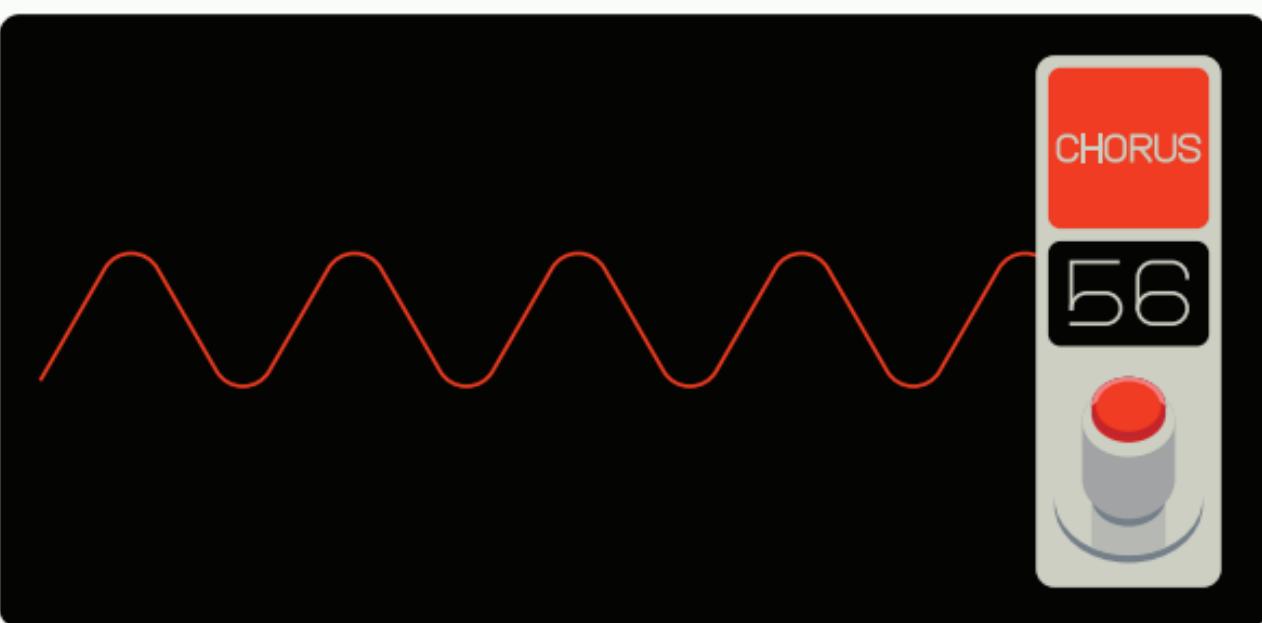


dna



dr wave

- show pop-up
- show pop-up
- show pop-up
- show pop-up
- wave type and length
- filter
- phase
- chorus



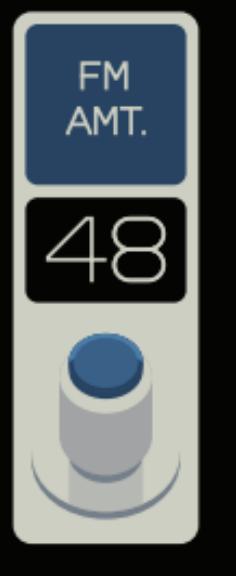
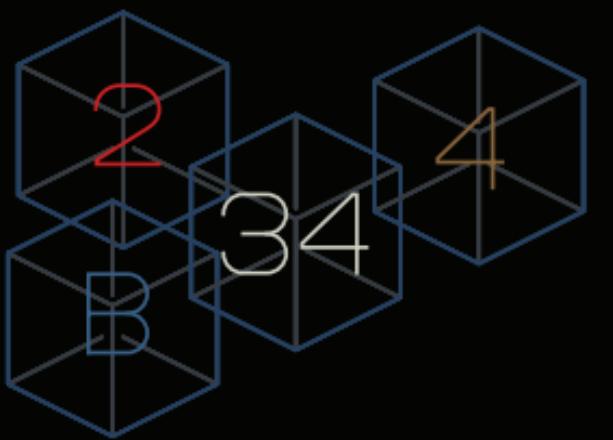
dsynth

- env crossfader
- waveform
- envelope
- cross
- filter cutoff frequency
- frequency
- waveform
- envelope
- filter cutoff frequency



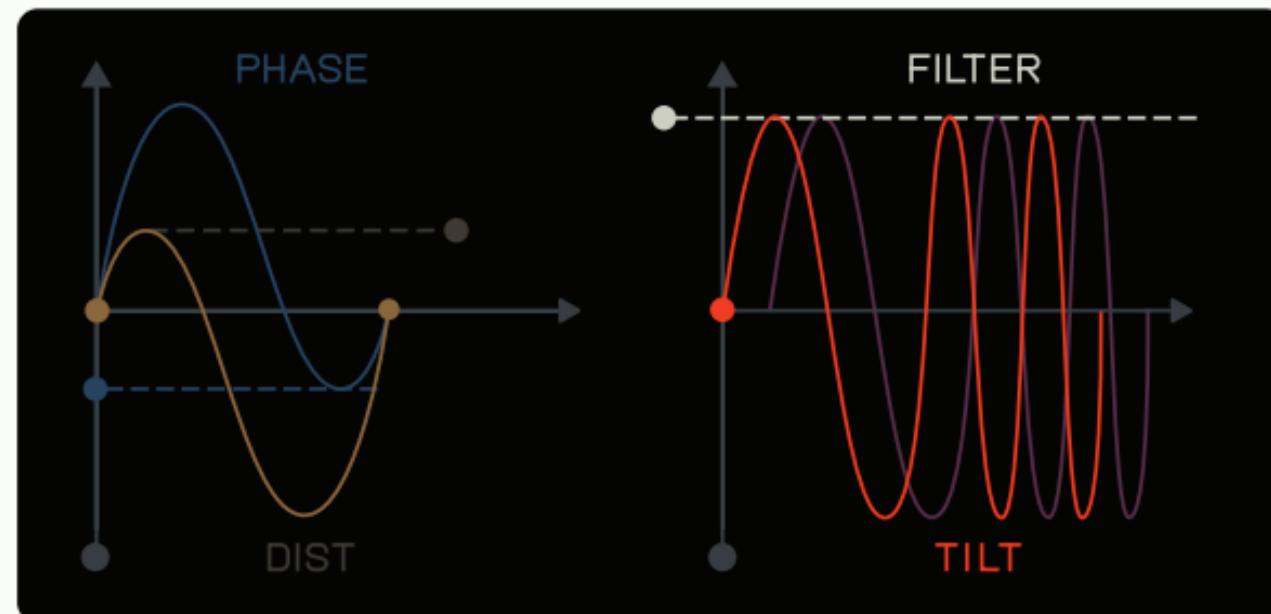
fm

- show pop-up
- show pop-up
- show pop-up
- show pop-up
- fm amount
- frequency
- topology
- detune



phase

- phase shift
- distortion amount
- phase filter
- phase tilt

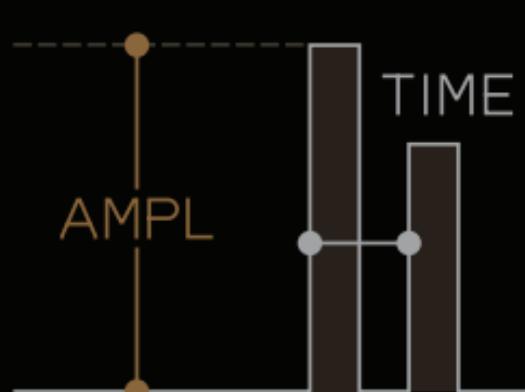


pulse



- filter
- amplitude
- second pulse
- modulation

FILTER MOD



sampler

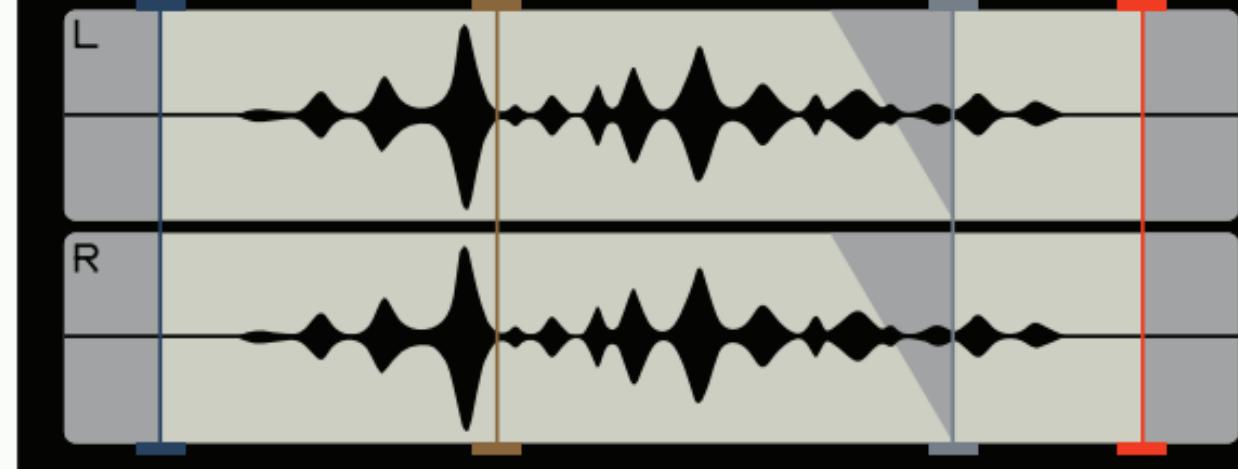


- start zoom
- loop in zoom
- loop out zoom
- end zoom

- start loop in
- loop out
- end

- direction
- fine tune
- loop fade
- gain

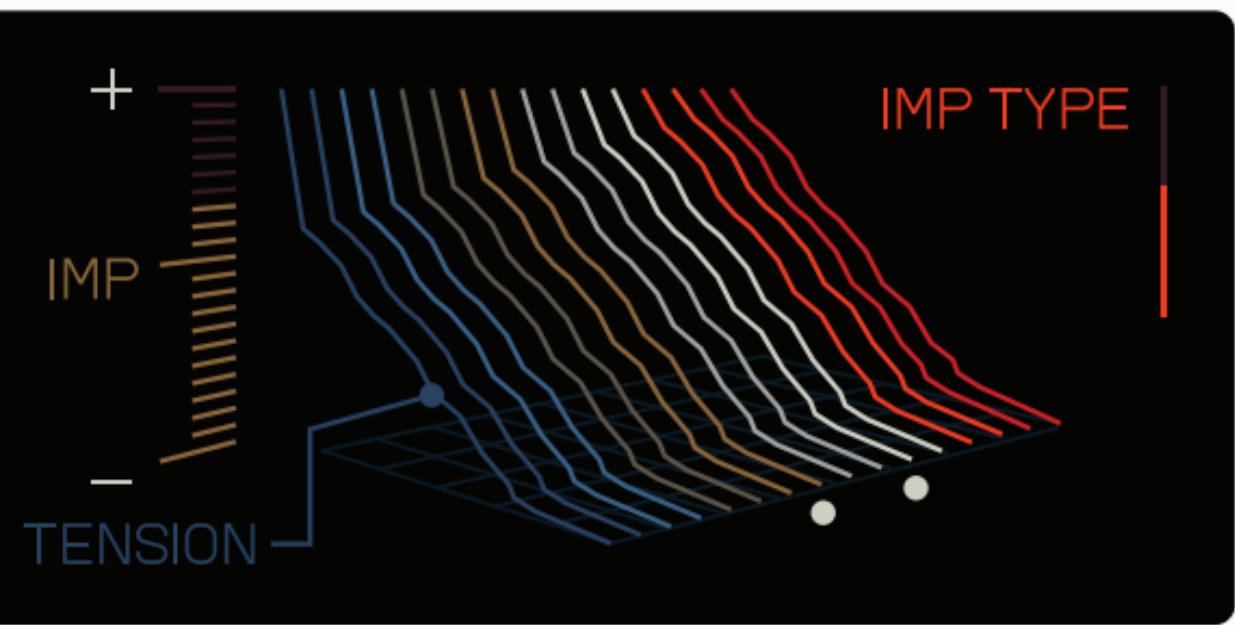
TUNE 34 56 FADE I +5



string



- tension
- decay
- detune
- impulse



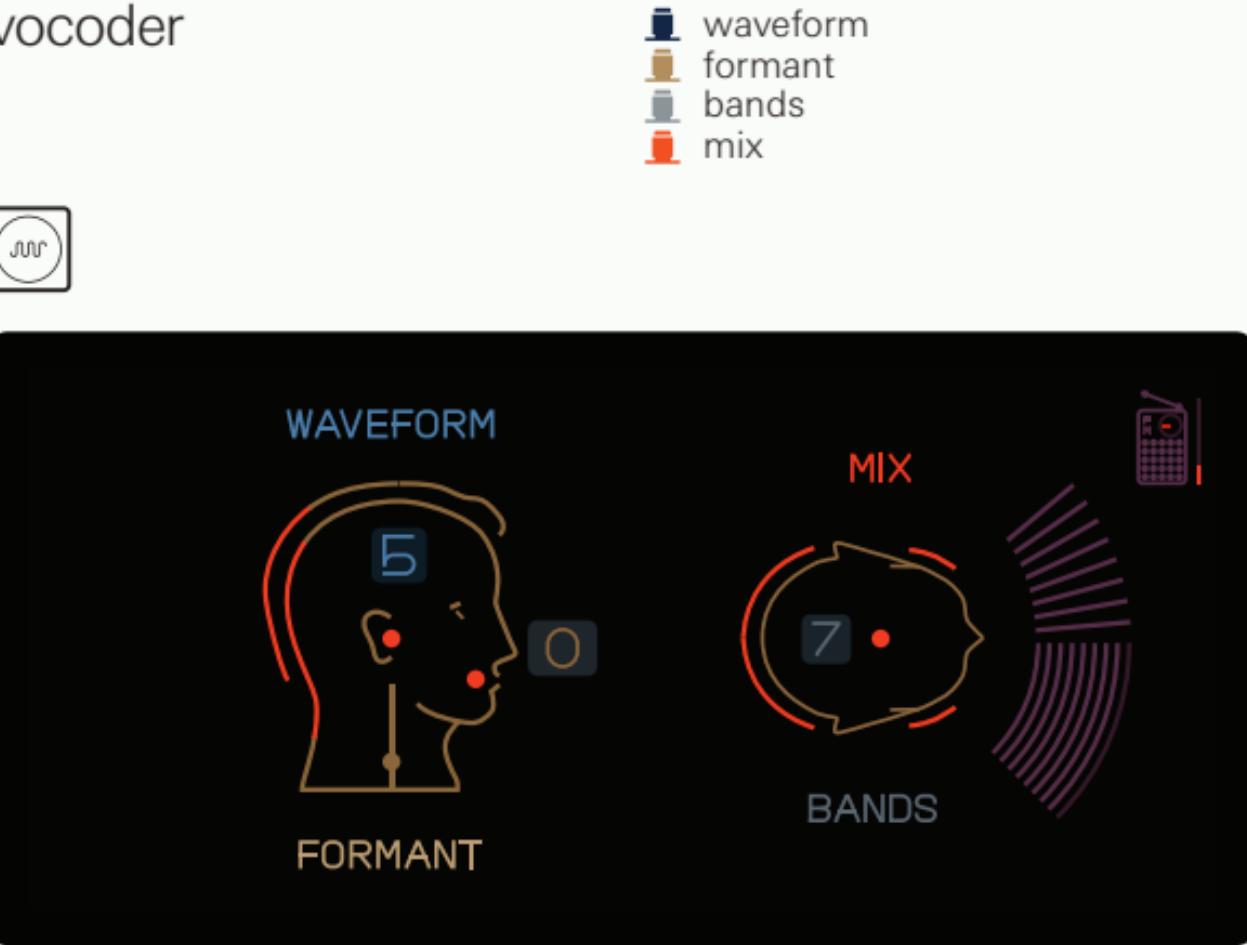
voltage



- modulation
- ground noise
- phase filter
- detune



vocoder



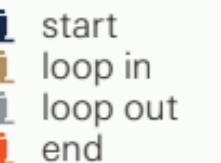
pro-tip: the vocoder uses the currently selected input source to modulate. it works with any of the input signals with the exception of in-out. the active input signal is displayed in the top right corner of the vocoder screen.

synth sampler



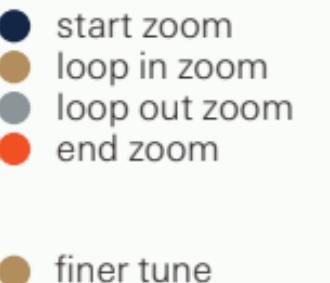
the synth sampler is a chromatic stereo sampler with region loop functionality. playing the keyboard will play the sound from the start point, loop a section if enabled and play it through to the end upon release. this is the main view (T1), showing the waveform. the sound is affected by the envelope (T2), the FX (T3) and T4 lfo as well.

you can import your own sounds or sample straight into your OP-1 field using any input source.



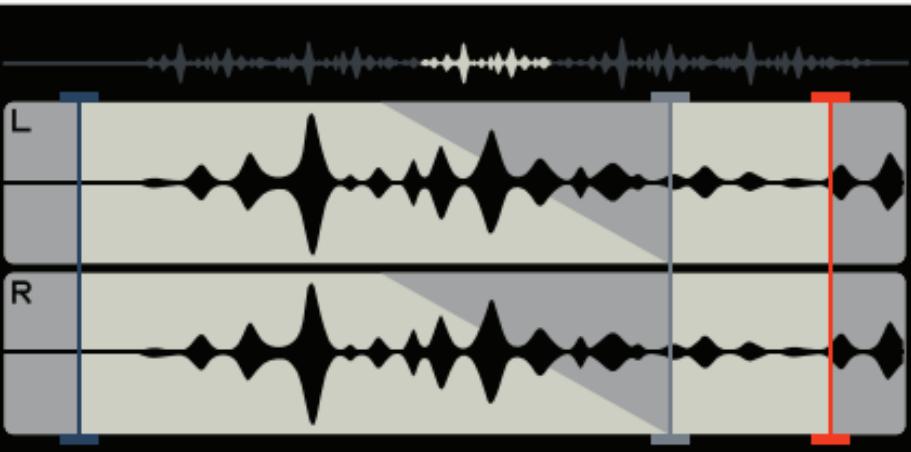
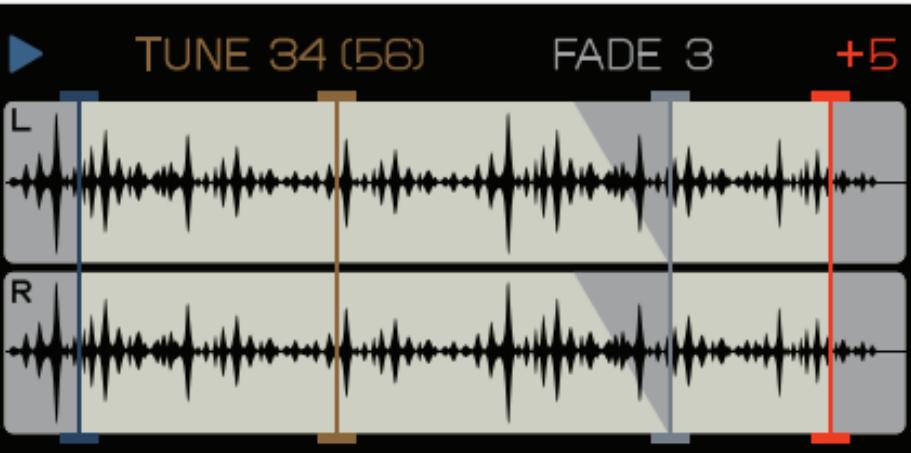
 direction
 fine tune
 loop fade
 gain

shifted



shifted

This is the main sampler view while holding shift, showing play direction, tuning, loop fading and gain, as well as the entire stereo waveform.



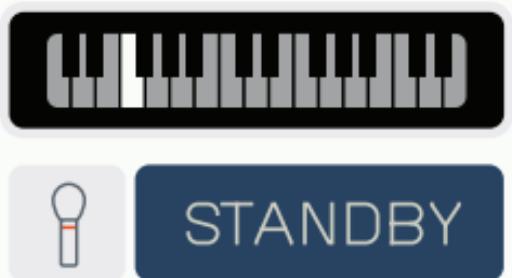
sampling



to sample a sound using the built-in microphone, make sure the sampler is selected and press the input key (the top right key with a mic symbol). choose microphone as input.

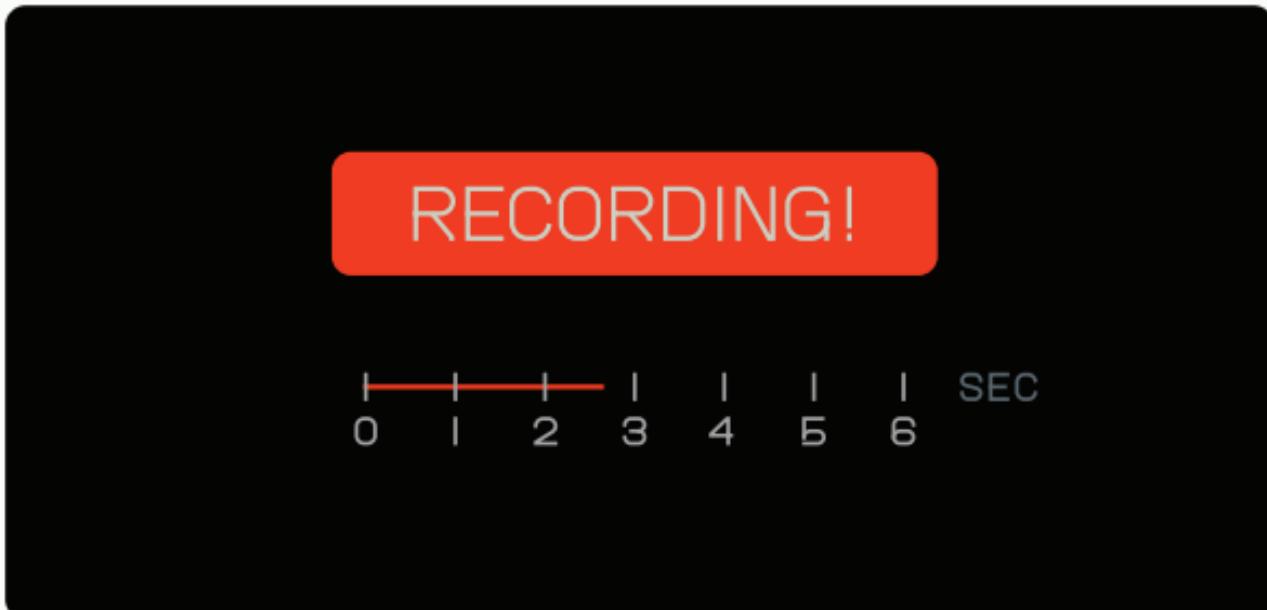
adjust threshold and gain settings (gray and orange). hold any key and speak into the microphone. release the key and then play the keyboard.

use the encoders to trim the start and end points of your sound and enjoy the beautiful sound of your voice.



more information about recording can be found in the input chapter.

recording screen

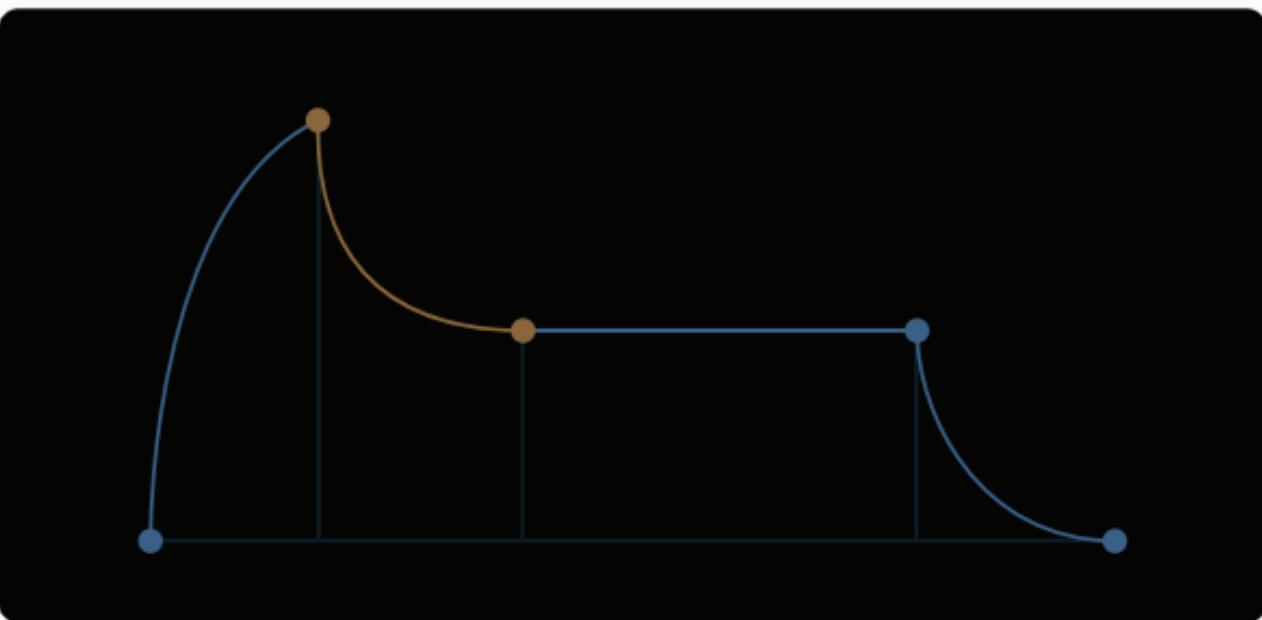


envelope



- attack
- decay
- sustain
- release

an adsr envelope is the second (T2) module of a synth sound. this controls how the sound is shaped over time.



play mode



- play mode
- portamento
- bend range
- volume

shifted

PLAY MODE
PORTAMENTO
BEND RANGE
VOLUME

POLY
20
3 NOTE
10

hold shift while in the envelope screen to access various play mode patch settings.

effects



the internal stereo effects module in OP-1 field can be found under T3. to add an effect to a sound, press the FX key (T3). one effect at a time can be active. to change effect, press shift + T3. use the blue encoder to scroll through the list and press T3 to make your selection. you may toggle an effect on and off by pressing the T3 key again.

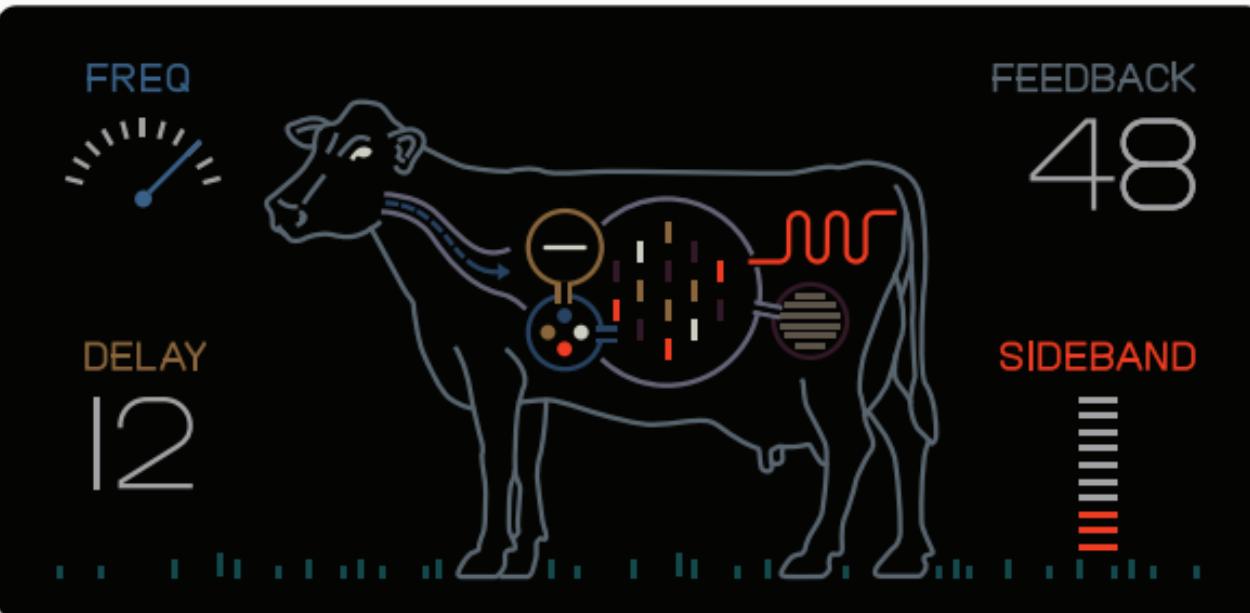
effects work the same way for both synthesizer mode and drum mode.

master effects are the same as found in synth and drum mode, but instead they are applied to the main mix. press mixer and then T3 to access the master effects. the master effect will not be recorded to tape but will be recorded during output mixdown.

use the color coded encoders to adjust the effect. an overview of the available effects and parameters follows.

CWO

- frequency
- delay
- feedback
- sideband



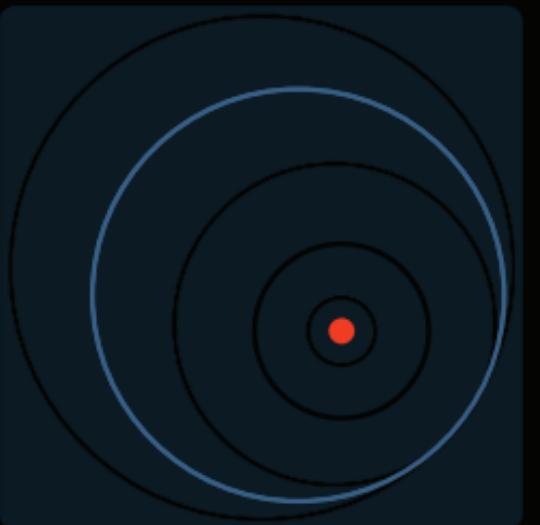
delay

- range
- speed
- feedback
- level

(3)

RANGE
250 MS

SPEED
48



FEEDBACK
48

LEVEL

???

(3)

D?O?? U?
?BE?LI?VE

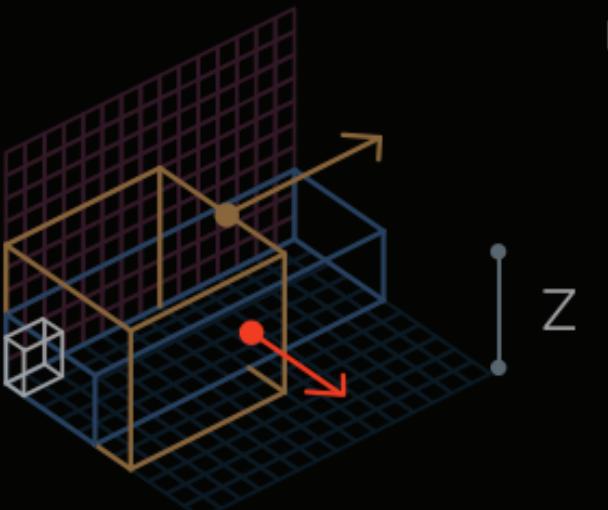
grid

- x size
- y size
- z feedback
- mix

(3)

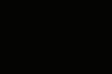
Y
48

X
48



FEEDBACK
48

MIX



mother

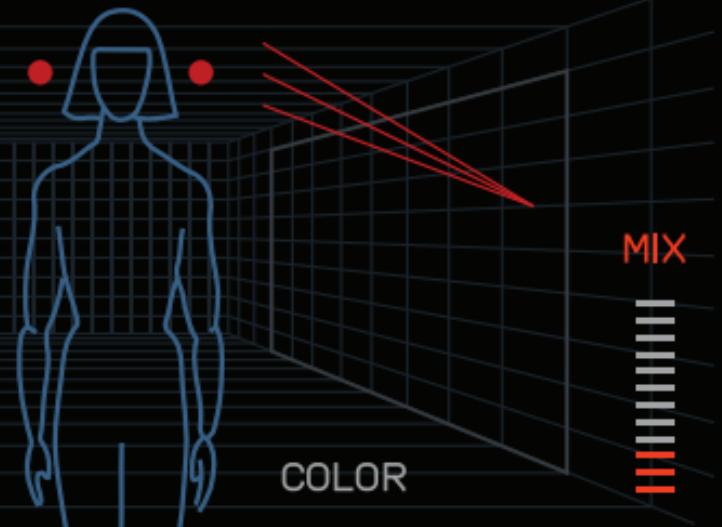
- distance
- gate
- color
- mix

(3)

DISTANCE
48

GATE

COLOR



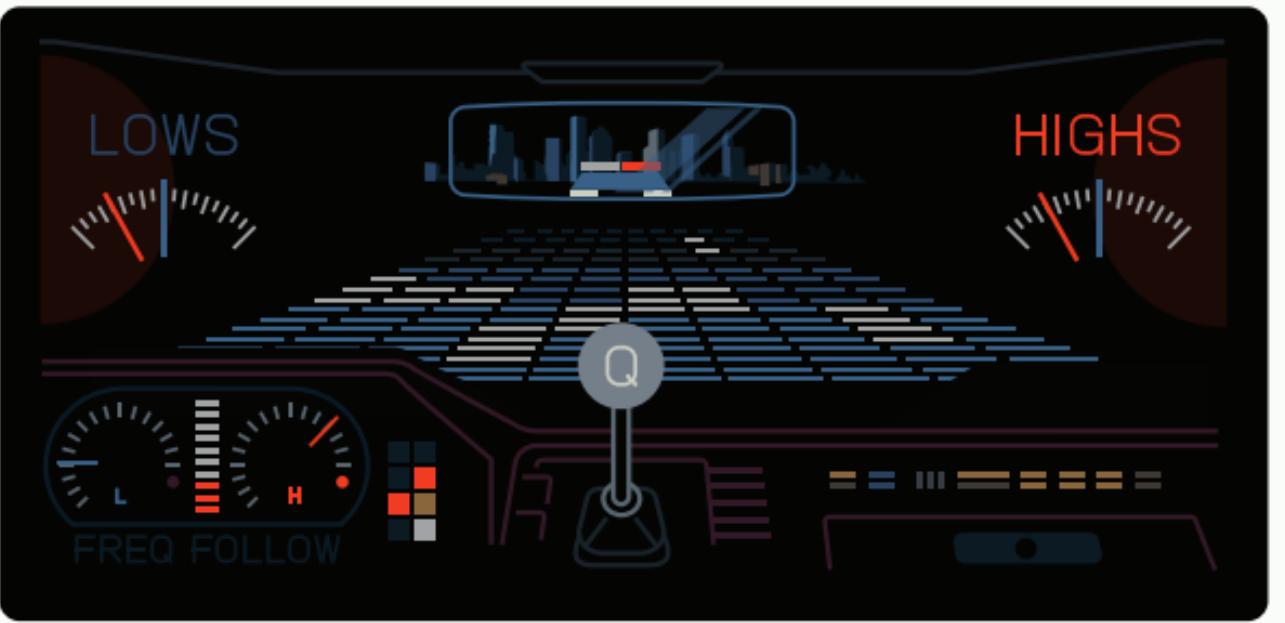
MIX



nitro

- frequency
- filter follow
- feedback
- frequency

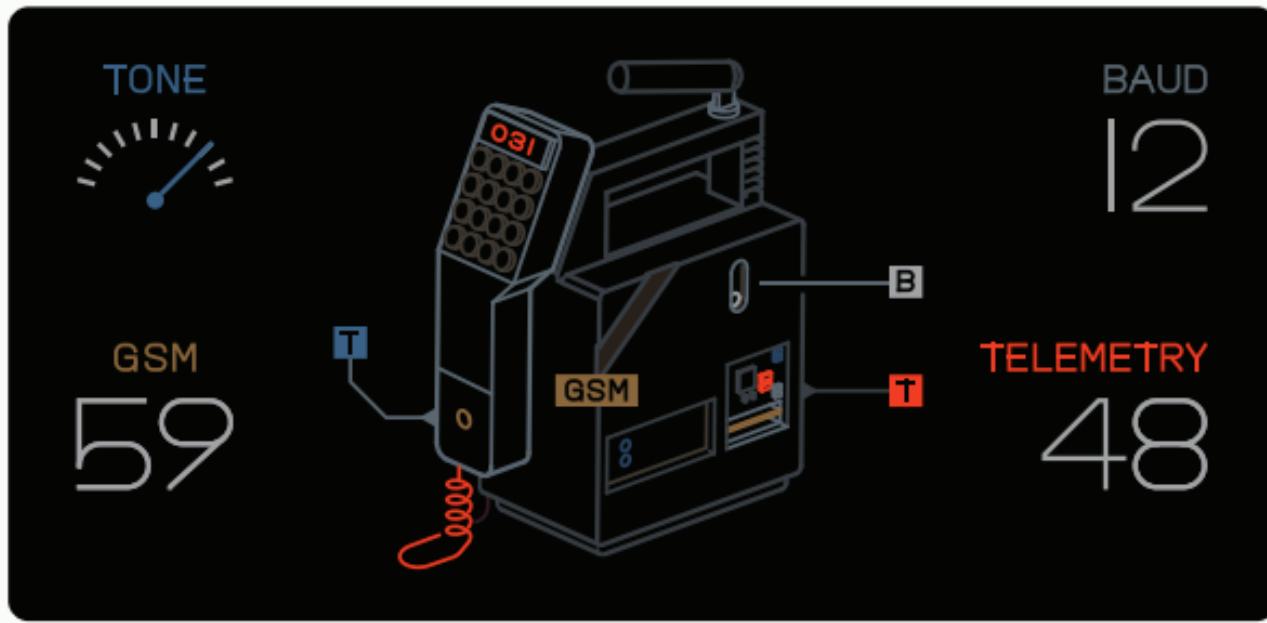
(3)



phone

- tone
- gsm
- baud
- telemetry

(3)



punch

- frequency
- punch
- rounds
- power

(3)

FREQ

PUNCH

48



ROUNDS

05

POWER

30

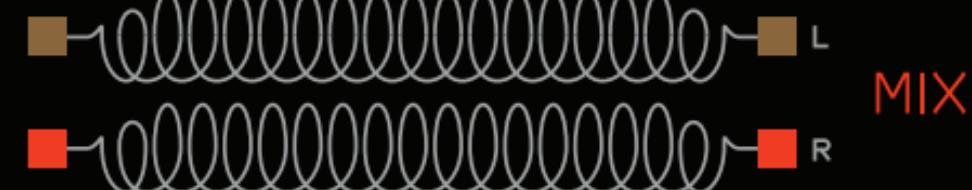
spring

- tone
- turns
- damping
- mix

(3)

TURNS

TONE



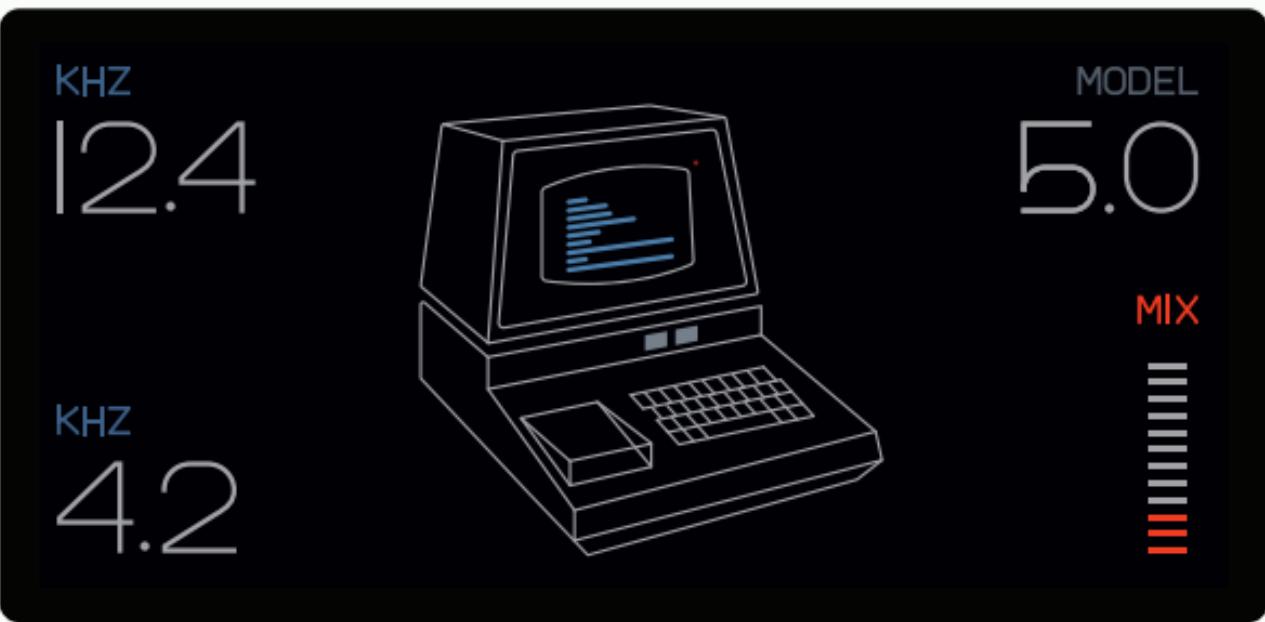
DAMPING

MIX

terminal

-  rate
-  bits
-  model
-  mix

(3)



pro-tip: use effects to get creative and turn any preset into your own unique sound.

when designing a sound, try to experiment with the effects and their controls, to shape it, to add color, and to get it as close as you can to what you want to achieve. when an effect is used in combination with an lfo (see the next chapter) you can really make your sound come to life and take your sound design game to a whole new level. listen carefully and explore the possibilities.

Ifo



the fourth module of a sound preset is its low frequency oscillator, or Ifo. the Ifo lets you modulate any parameter from the synth engine, the envelope or the effects.

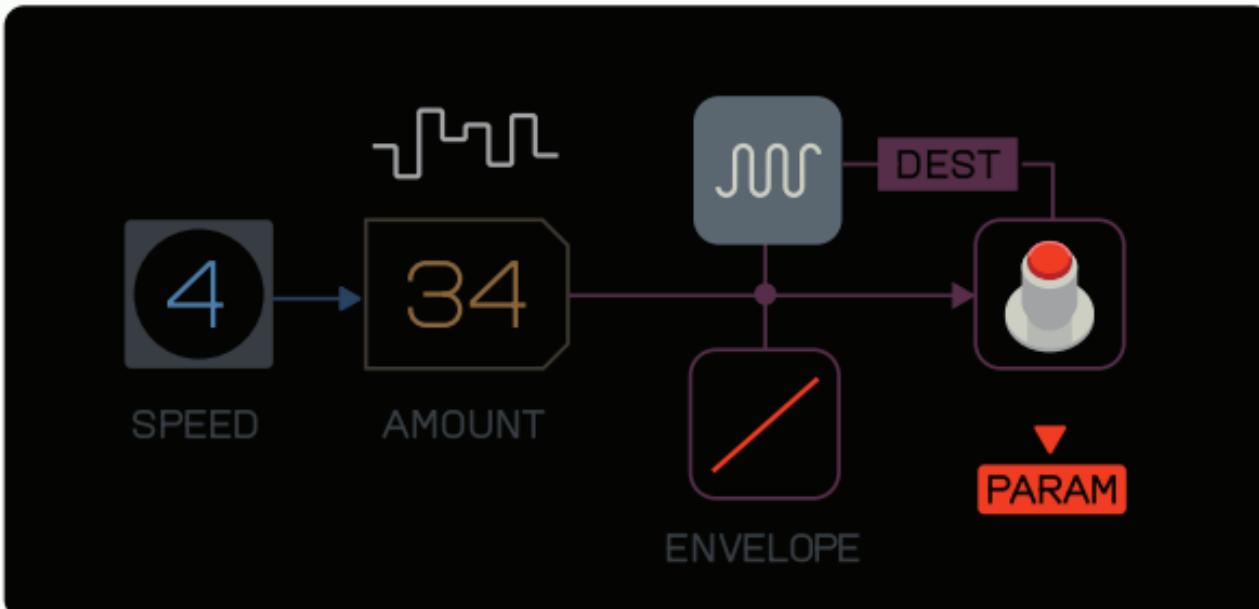
to add an Ifo to a sound, press T4. you may toggle the Ifo on or off by pressing the T4 key a second time.

to change Ifo, press shift + T4. this opens a browser screen, with the list of possible Ifos. the Ifo works the same way for both synth mode and drum mode.

pro-tip: use the Ifo to add character and movement to your sounds when working on sound design. adding subtle modulation often goes a long way and can make your presets sound much more interesting and unique.

experiment as much as you want and just disable or change the Ifo if needed.

random Ifo



element lfo



element lfo lets you use an external source to affect a parameter of your sound. use the blue encoder to select the input source.

If selecting the external input option you need to configure this in the input screen. press shift + input (the mic key) to select input and to adjust the gain. if radio is selected here you may tune in to a radio station for interesting results. the destinations (synth engine, envelope, FX and main) affect which parameters are available to choose from.



g-force allows you to affect a parameter by physically tilting your unit. shake the sound.



external input (mic / line in / radio / usb) can be used as the input source for the lfo.



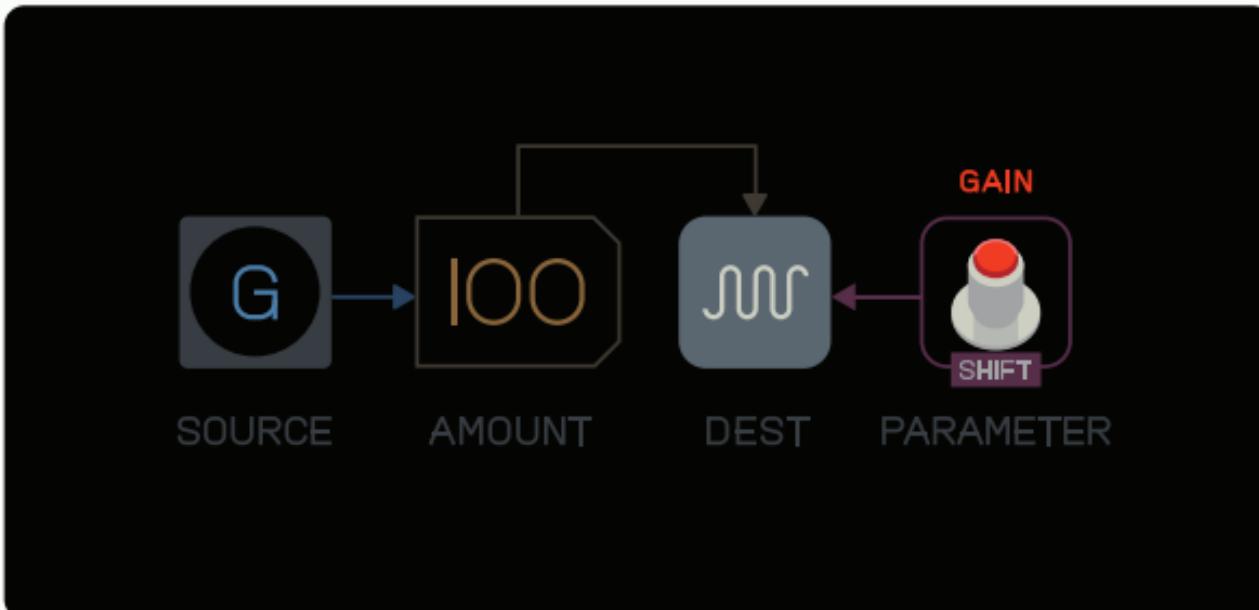
envelope means the envelope (T2) is the lfo input source.



sum means whatever sound is sent to main out will be the lfo input source.

- source
- amount
- destination
- parameter

parameter



midi lfo



the midi lfo lets you receive external midi control change data (midi cc) to control parameters within OP-1 field.

press shift + T4 from any synth or drum patch to set this up. use midi cc 1-4 from the external source and use the encoders to assign the internal parameter destinations.

connect your external midi device or daw to your OP-1 field using usb and make sure to properly configure and transmit the external signals. midi cc can be sent from most hardware midi controllers, daws or music software.

for more information on how to set it up for your situation, please consult the manual of your particular device or software.



tremolo lfo

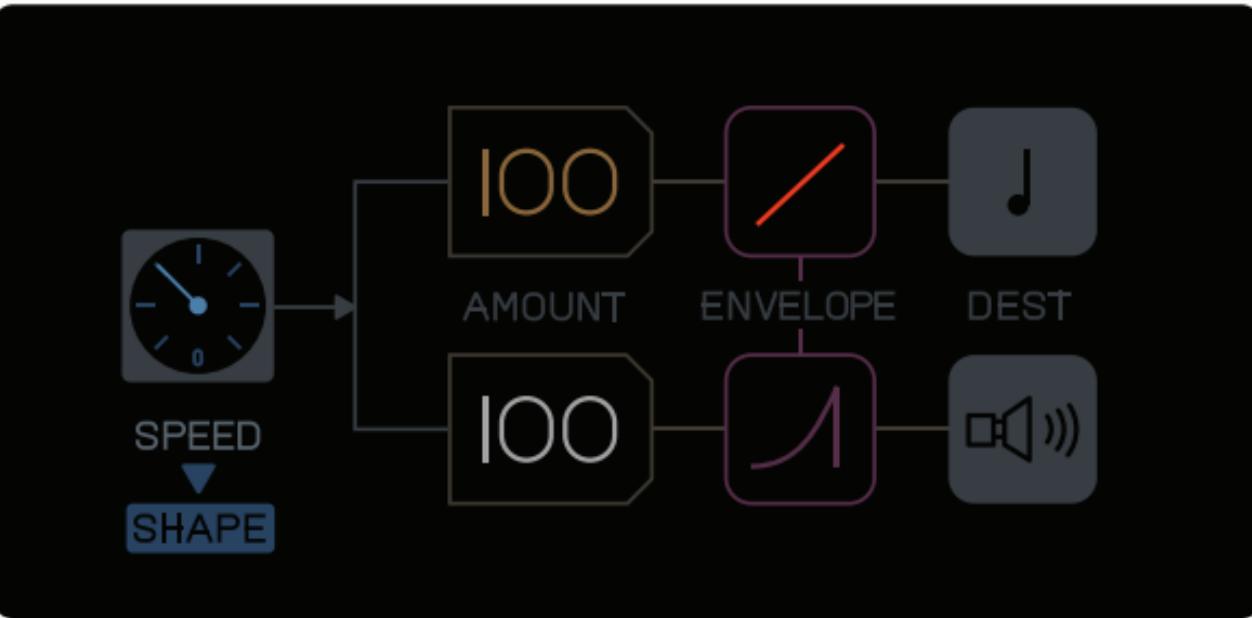


tremolo lfo lets you modulate the pitch and volume of your sound to create tremolo effects. turn blue to set speed. ochre sets the amount of pitch modulation and gray sets modulation amount for volume.

note: these parameters can have negative values, effectively inverting the lfo shape.

orange sets the envelope. use shift + orange encoder to change lfo shape:

- sine
- saw
- exp
- square
- blip



speed
pitch amount
volume level
pitch envelope

speed fine
pitch amount
volume level
Ifo shape

shifted

value lfo



the value lfo modulates a single parameter value, using one of four lfo shapes.

turn blue to set speed. ochre sets the level and gray sets destination. the destination parameter offers the lfo synced to whenever a note is triggered, or running free, based on the internal tempo.

the orange encoder sets destination parameter.

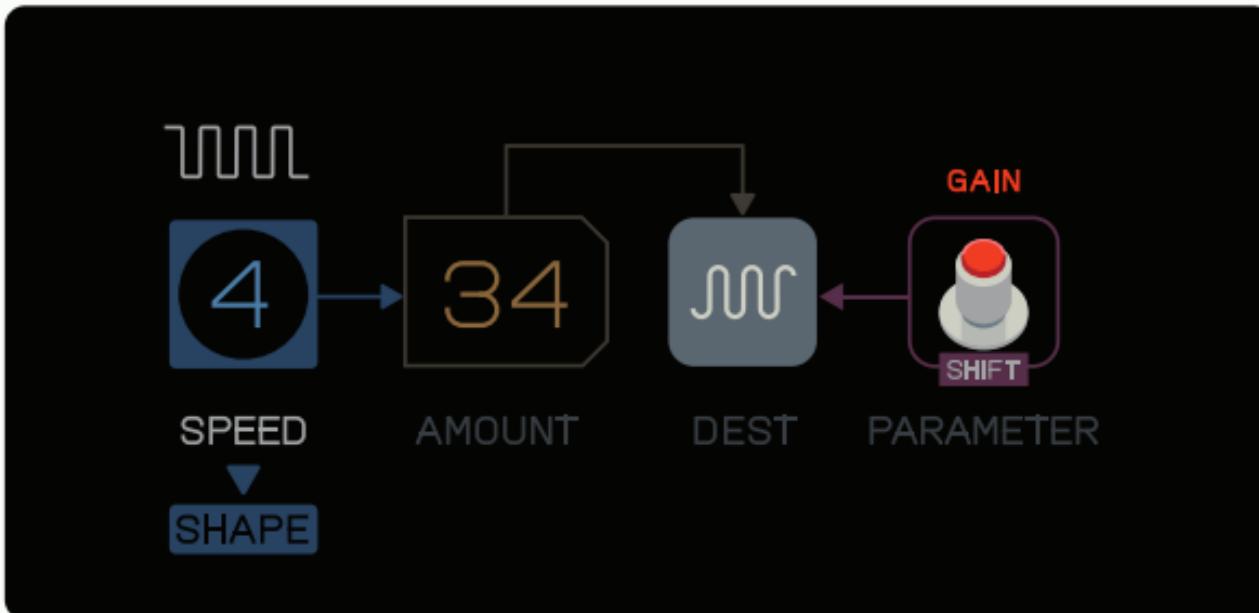
tap the blue encoder to change the lfo shape:

- square
- ramp
- saw
- sine

- lfo shape
- parameter

- speed
- amount
- destination
- parameter

- speed fine
- shifted



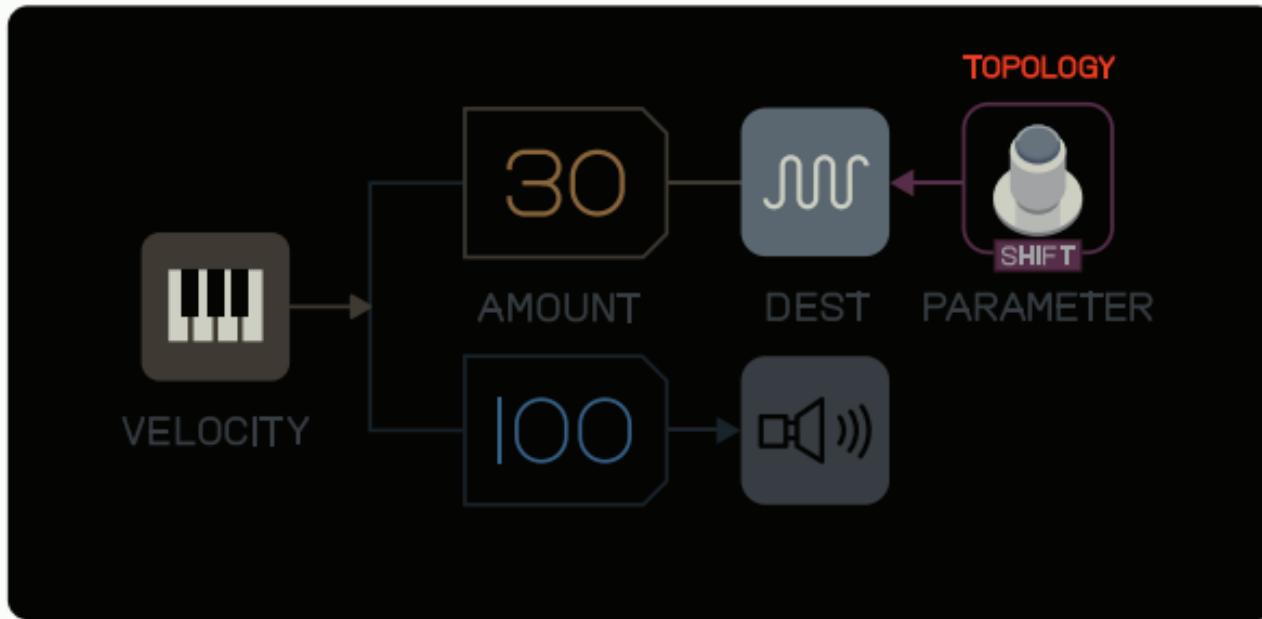
velocity lfo



the velocity lfo takes keyboard velocity and translates that into lfo data. use this lfo together with an external midi keyboard to get richer expression possibilities. playing the keys piano or forte / soft or loud, will affect the chosen destination parameter accordingly.

there is also a second option to affect volume amplification.

- destination amount
- volume amount
- destination
- parameter



drum mode



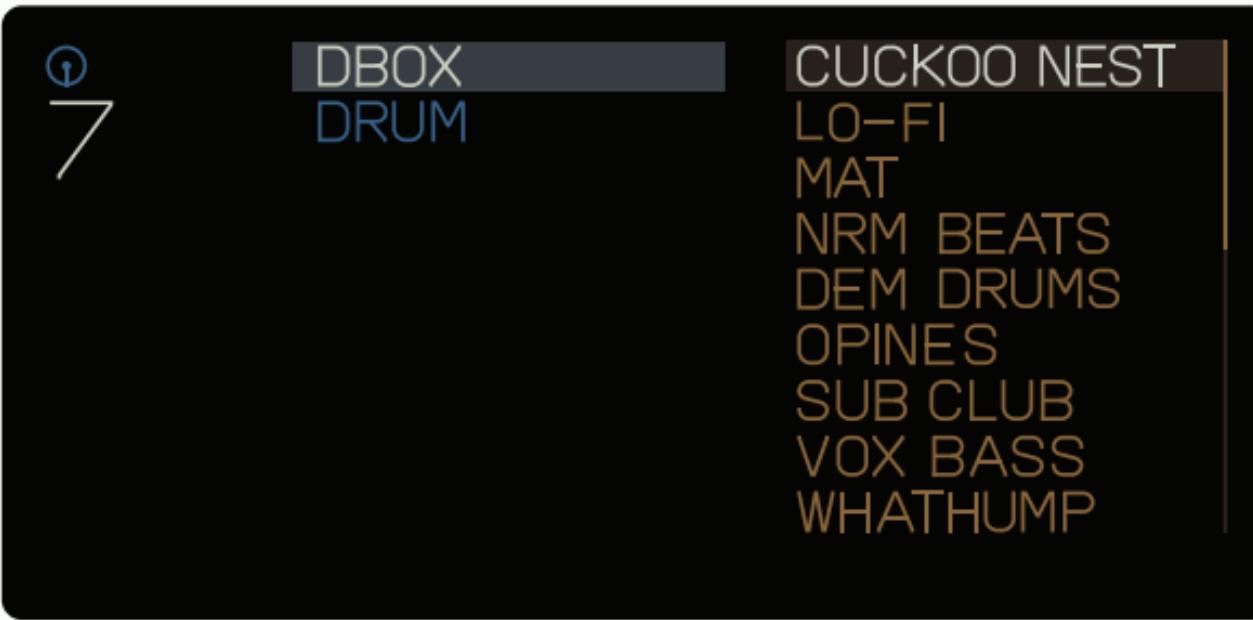
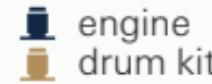
drum mode in OP-1 field includes a stereo drum sampler (drum) and a dual oscillator drum synth (dbox). press the drum key to enable drum mode. as with synth mode, this enables both the T1-T4 modules and the sound selection keys 1-8. a drum kit preset consists of all four modules:

- T1 drum engine
- T2 drum envelope
- T3 FX
- T4 lfo

to load a drum kit, press shift + any key from 1 to 8. this will reveal a list of the drum engines, and the drum kit presets per engine.

use the encoders to scroll through the list and press 1-8 again to confirm your selection.

load drum kit



The image shows the OP-1's touchscreen interface. At the top left, there is a small blue icon with a white 'd'. To its right, the text 'DBOX DRUM' is displayed in blue. Below this, a large number '7' is centered. To the right of the number, a vertical list of ten options is shown in white text on a dark background:

- CUCKOO NEST
- LO-FI
- MAT
- NRM BEATS
- DEM DRUMS
- OPINES
- SUB CLUB
- VOX BASS
- WHATHUMP

drum sampler



to layout a drum kit, press any key on the musical keyboard and start to set the in point of the sound. this can be anywhere on the sample. then set the out point and hit the same key again to confirm your settings. you should now hear the part of the sample that you have assigned to that key. the tools to set up your drum kit are noted on the encoders to the right. the channels can either be stereo or stacked. the envelope, effects and lfo work in the same way for drum as for synthesizer.

- tuning
- in point
- out point
- play mode

- direction
- panning
- fade amount
- gain

shifted

- fine tuning
- in point zoom
- out point zoom

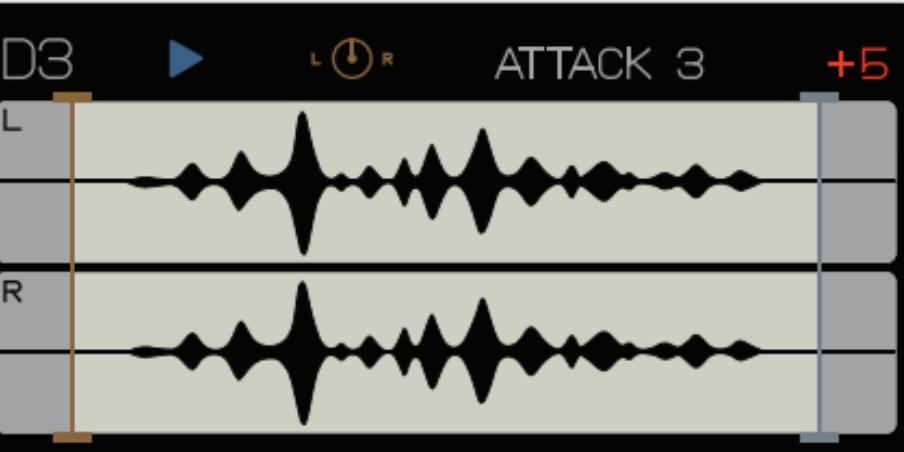
- stereo L+R / stacking A+B
- attack / release

shifted

this is the main drum sampler view, showing each note with corresponding settings and the active section of the stereo waveform.



this is a zoomed in view, great for adjusting exact in and out zero positions within the sample. tap ochre or gray to zoom in. tap again to exit to the main view.



dbox



dbox, short for drumbox, is a dual oscillator synthesizer, convenient for producing drum sounds. every key on the musical keyboard represents a unique sound.

hold shift to access the second oscillator layer.

- pitch
- waveform
- envelope
- cross modulation

- pitch
- waveform
- envelope
- filter cutoff frequency

shifted

this is the main dbox screen controlling the settings for the first oscillator as well as for cross modulation.



while holding shift you instead get access to the second oscillator and the filter setting for dbox.



drum envelope

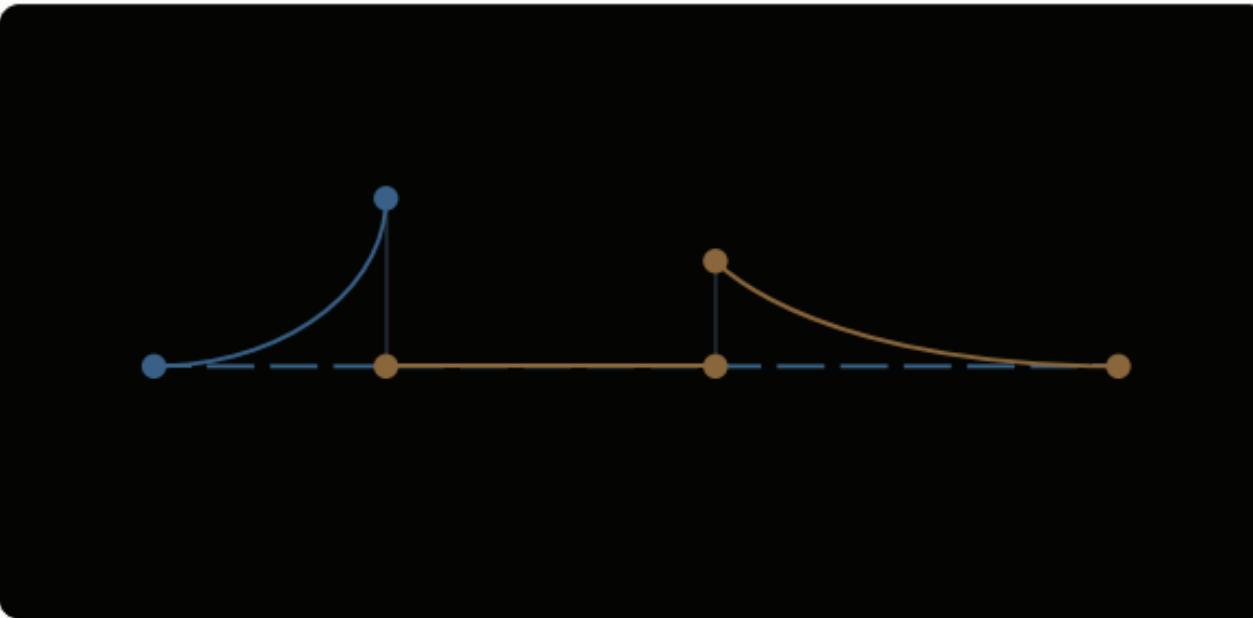


the drum envelope works slightly differently compared to the synth envelope. in drum mode you get a transient processor that allows you to control and shape the attack and release of your percussion sounds, to make them sound more or less sharp or soft. a transient is that initial high level peak of a sound, such as the snappy part of a kick drum or a snare drum. with the drum envelope you can shape your drums to sound more aggressive or more laid back.

use the blue encoder to control the attack of the transients. the ochre encoder controls the overall gain of your sound. the gray encoder adjusts the release and tail of the sound, and finally the orange encoder controls the overall timing of the attack and release.

drum envelope

- attack
- gain
- release
- timing



tape mode



the heart of OP-1 field is its built-in tape feature. each tape has 4 stereo tracks and 6 minutes recording time per track (at normal tape speed). you can store up to 8 tapes in memory and can instantly switch between them.

press tape to enter tape mode. T1-T4 now represent the four tape tracks, keys 1-8 represent the 'tape tricks', and the tape transport control keys as well as the tape edit keys are now active. note: record, play and stop are always active.

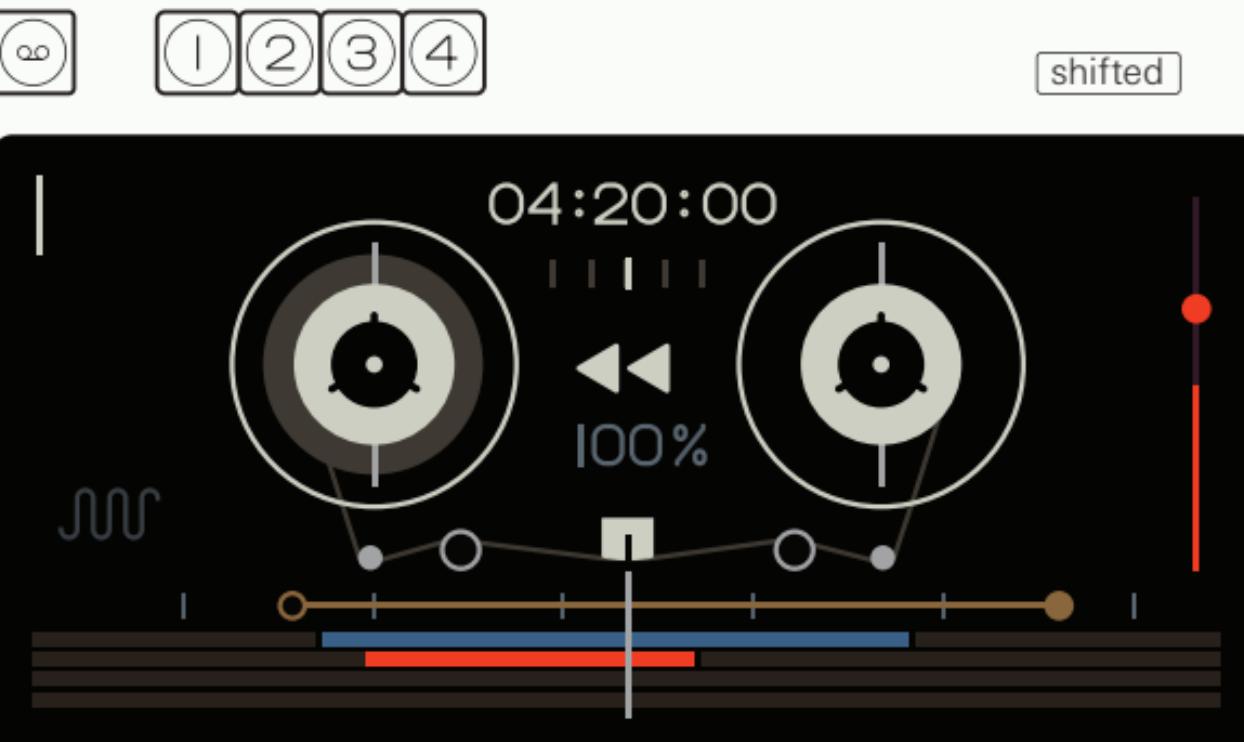
to use the tape first select a synth sound or drum kit that you want to record, then press tape to enter tape mode.

select a track to record to by pressing any of the track keys T1-T4 and find an empty spot on tape.

play notes, pan and adjust recording level with the orange encoder.

hold record and start playing, then press stop when you're done. now rewind and listen to your recording.

	scrub		slide a take
	loop out point		loop in point
	tape speed		tape speed %
	recording level		recording pan



record to tape



record.



play.



stop.



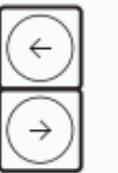
lift / erase. press the lift key to lift a take.



drop. use this as way to place the last take stored in memory.



split. this splits a take.



use the arrow keys to rewind and fast-forward the playback of the tape. they are also used for octave shift.

tape edit

tape tricks



sound 1 / loop in.
sets the loop in point.



sound 2 / loop out.
sets the loop out point.



sound 3 / loop on/off.
toggles loop on/off.



sound 4 / break.
stops the tape.



sound 5 / reverse.
change direction of the tape.



sound 6 / chop.
a tempo locked repeat effect.



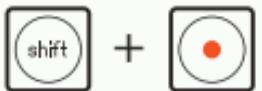
sound 7 / memo 1.
memorize any parameters.



sound 8 / memo 2.
memorize any parameters.

in synth and drum mode, the sound selection keys 1-8 access different preset sounds. in tape and mixer mode they are called tape tricks - a collection of functions made to interact with the tape or the mixer.

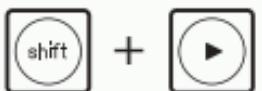
shift functions



+



arm recording.



+



play in reverse.



+



tape grid resolution.



+



lift all.



+



merge drop.



+



join.

pressing play while recording is armed will give you a count in, based on your current tempo. the tape grid is also based on the current tempo; from 1 bar, down to 8th note steps.

pro-tip: lift all lets you lift all four tracks within an active loop. merge drop will drop them on a single track, merged. join joins two nearby takes from the same track.



+



jump. jump left and right between beat markers.



+



+



revert preset. discard any changes done to the active sound and revert to its saved preset.



+

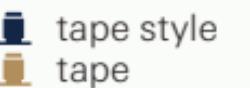


tape browser



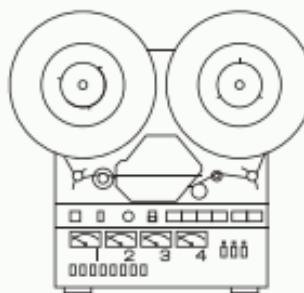
OP-1 field has four different tape styles and can hold up to eight tapes in memory.

each tape references different recording methods and their unique characteristics. from studio and vintage tape, to porta cassette and disc mini, each tape style adds its own flavor to your recordings. you can also rename your tapes to suit your tracks for easy identification.

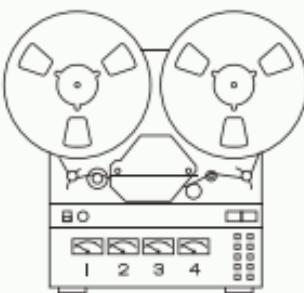


- tape style
- tape
- rename
- load
- new
- erase / delete

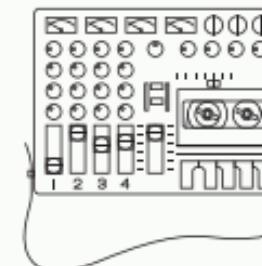
tape styles



studio 4-track.
professional
studio recording
with optimal
sound quality.
15 inch / second
tape speed.



vintage 4-track.
classic model
with the lowest
tape speed still
used in a pro
setting. 7 1/2
inch / second.



porta 4-track.
consumer high-
speed multitrack
machine using
compact cassette.
3 3/4 inch /
second.



disc mini.
magneto-optical
data storage with
psychoacoustic
digital audio data
compression.

mixer



mixer is the final stage of the sound path. its main function is to set the individual levels and panning of the four tape tracks, adjust the master equalizer, add a master effect on your mix, as well as to control the main output level and drive.

the mixer transforms the four tape tracks into one stereo signal. to enter the mixer, press the mixer key. then press T1 to enter the mixer main screen.

these are the four mixer pages:

- T1 mixer.
set the individual levels and panning of the four tape tracks. use shift and T1-T4 to mute the different tracks.
- T2 equalizer.
adjust the three-band master equalizer.
- T3 master FX.
apply an effect to the main mix.
- T4 master out.
controls main output volume and drive.

mixer



shifted

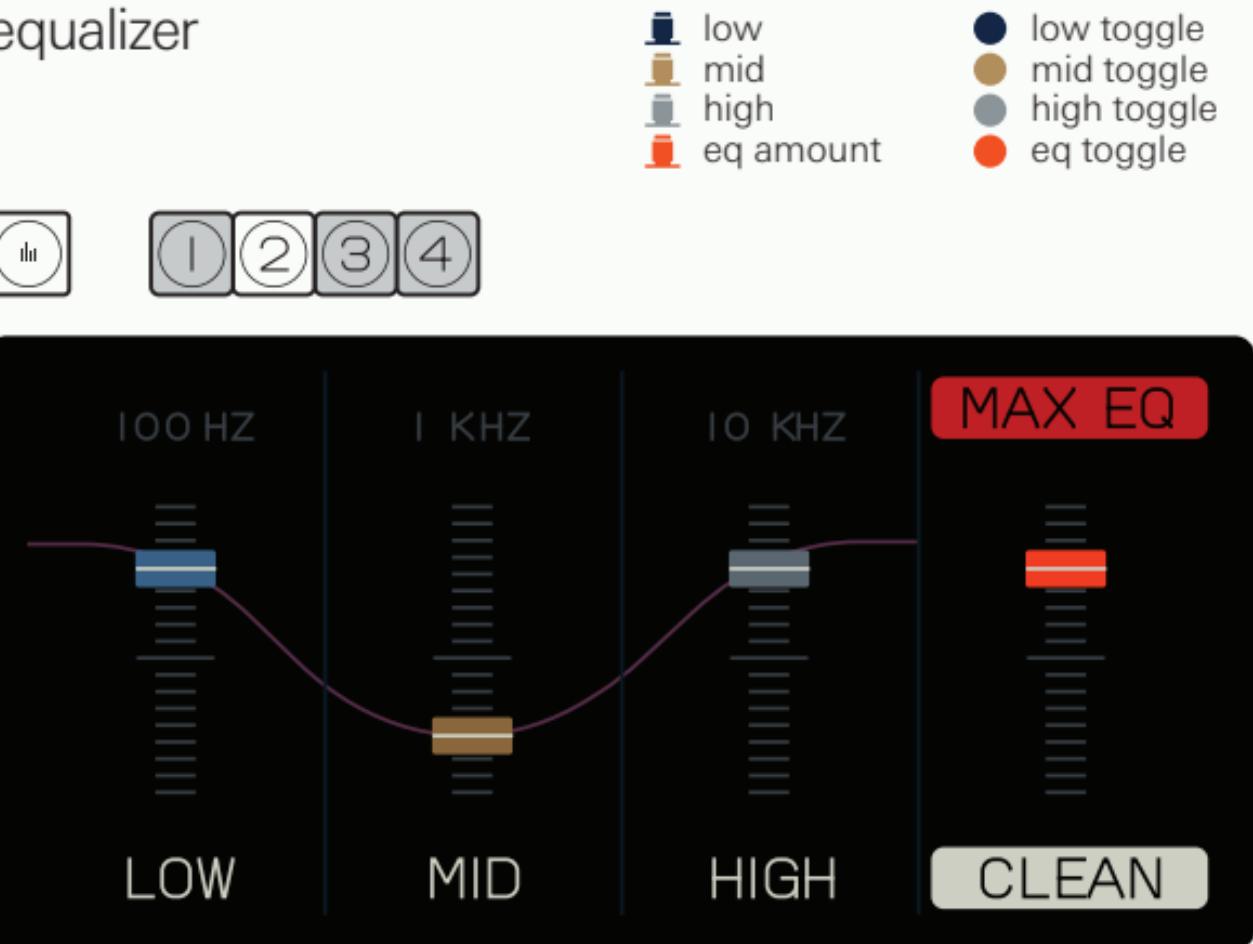


● track 1 mute
● track 2 mute
● track 3 mute
● track 4 mute

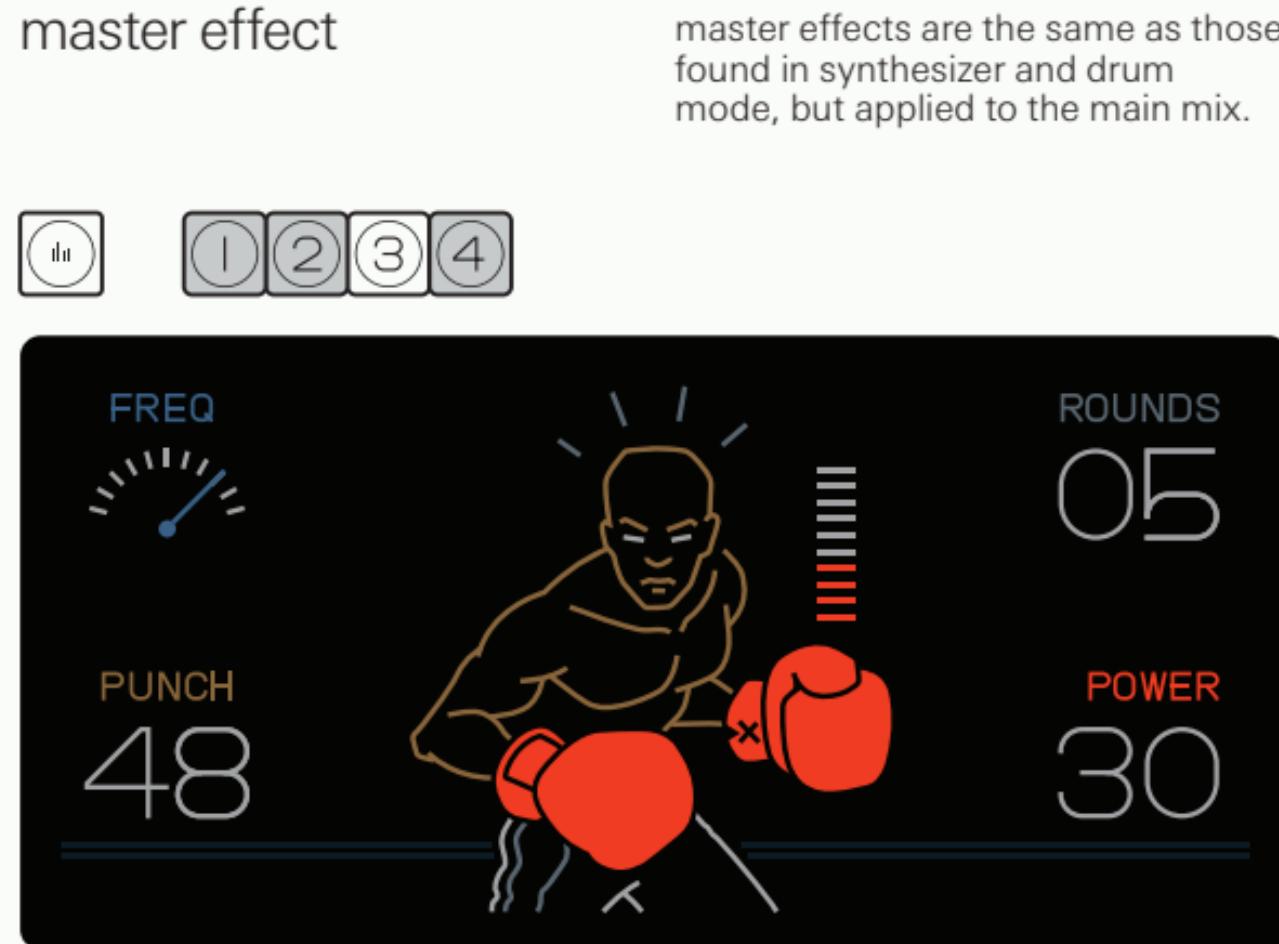
● track 1 level
● track 2 level
● track 3 level
● track 4 level

● track 1 pan
● track 2 pan
● track 3 pan
● track 4 pan

equalizer



master effect



master out



the master out screen is found under T4. here you adjust the master volume, balance left and right, drive amount and the release of the drive.

adding drive narrows the difference between high and low audio levels, and makes the output sound louder and more compact. at high levels of drive, the audio starts to sound distorted.

release sets how quickly the drive will narrow the difference between high and low audio levels. at mid to long release times, you'll start to notice the drive as a 'pumping' sound.

you can use drive to add texture to your music and to make your final mix more dirty and raw. however in doing so you will lose dynamics and your mix might sound dull and tiring. less is often more in this case so find a balance that works for you.

master out



master left
master right
drive
release

stereo link
stereo link

shifted



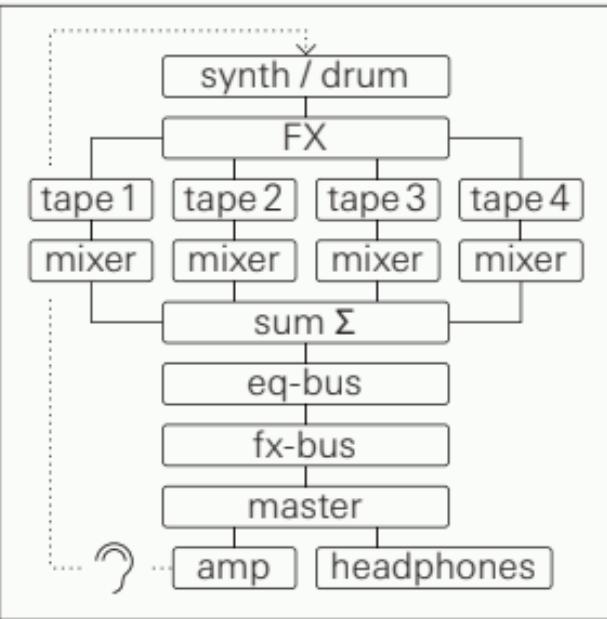
sound path

 + 

the sound path is an overview of the way the sound moves from the moment you hit a key on the musical keyboard or press play on tape, until it reaches the speaker or line out. to help you keep an eye on this, there is a sound path screen in mixer mode that you may check at anytime.

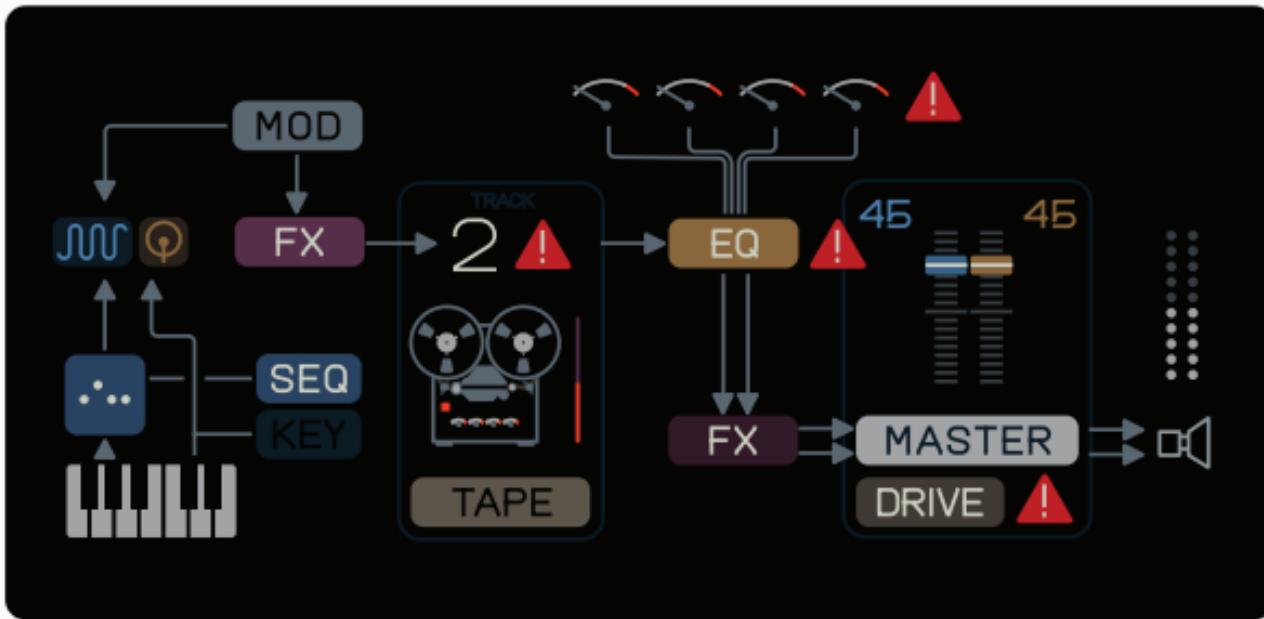
to enter the sound path screen, press shift + mixer key.

note: a warning symbol will light up when any critical level is set to zero.



sound path

 + 



sequencers



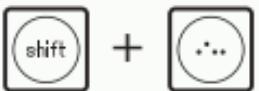
OP-1 field comes with seven original sequencers that let you program your music in different ways. both synthesizer and drum mode have their own dedicated sequencer memory and can have separate types active, even though only one can be played at a time. the big difference between the tape and a sequencer is that tape records audio, while a sequencer stores note data. one of the reasons for using a sequencer is that you may change or alter the sound but continue playing the same stored notes.

to select sequencer type press shift and the sequencer key to enter the sequencer browser screen.

turn the blue encoder to make your selection, then tap it or press the sequencer key again to enable.

note: repeatedly pressing the sequencer key will toggle the selected sequencer on or off.

sequencers



select sequencer

enable

arpeggio



1/8

ALL



shifted

HOLD



12 NOTE LENGTH

TYPE②



SWING 56%

- note value
- trigger mode
- trigger pattern
- hold

- note length
- type
- pause / skip
- swing

endless



1/4



OFF

HOLD



- note value
- swing
- trigger pattern
- hold

- manual mode
- rotate pattern
- direction

shifted

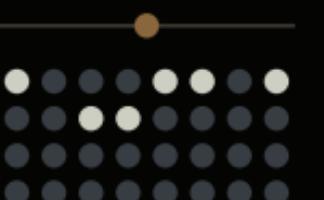
finger

- move cursor
- swing
- pattern length
- hold
- erase notes
- play mode



shifted

ERASE



HOLD



JOIN

- | +

A

B

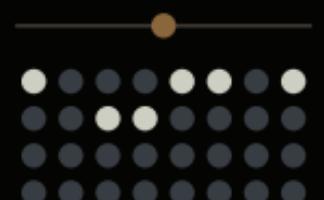
finger (drum)

- move cursor
- swing
- pattern length
- hold
- erase notes
- play mode



shifted

ERASE



HOLD



JOIN

- | +

hold

● clear

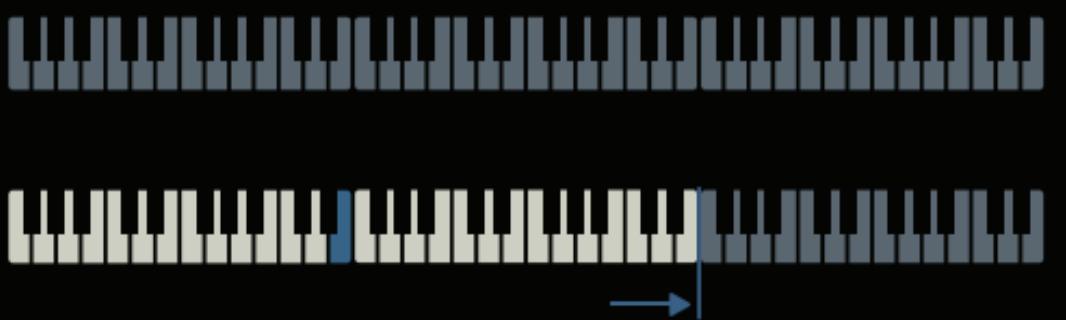
- break point
- mono / poly
- transpose
- hold



D3

POLY

HOLD



pattern

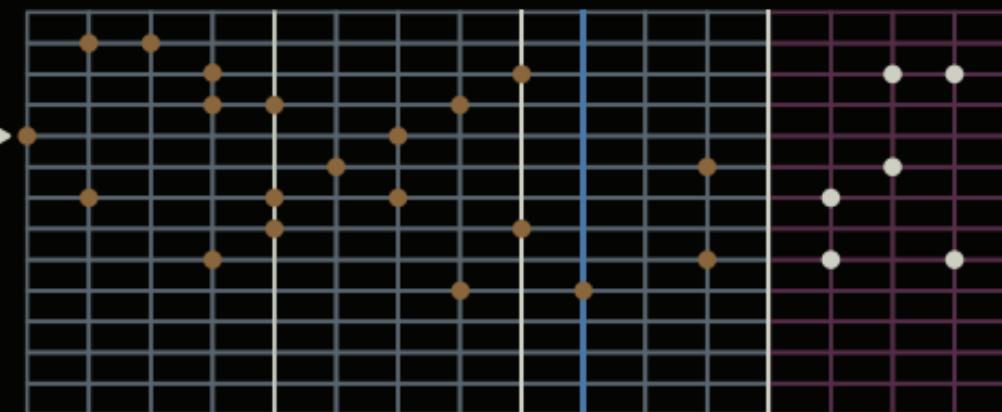


shifted

ERASE

48%

HOLD

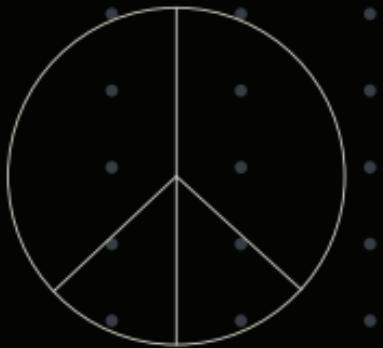


sketch



X Y DRAW

X Y MOVE



shifted

draw x
draw y
move x
move y

erase
use divider
use grid
hold

tombola



G-FORCE ⚡ BOUNCE ↗



shifted

rotation speed
heaviness
shape
bounciness

manual mode

tempo



tempo shows the song bpm in beats per minute (bpm) for all sequencers, tempo-synced Ifos and the tape. turn blue, or tap tempo, to adjust bpm.

change sync mode using ochre. the different sync modes are:

- free - internal clock, no sync.
- beat match - internal master clock.
- midi sync - external clock sync.
- PO sync / 1/16 sync - this can be used to sync pocket operators and modulars from OP-1 field. use shift and ochre to switch to 1/16 sync.

change tape speed using gray. link shows how bpm and tape speed are connected: ochre means master clock is sent, orange means midi sync is received. if link is orange and midi clock in is enabled, tape speed will be adjusted to external clock.

turning and tapping orange controls the metronome.

pro-tip: use the left and right keys to nudge tempo. this can be handy when jamming together with others in a non synced scenario.

beat match

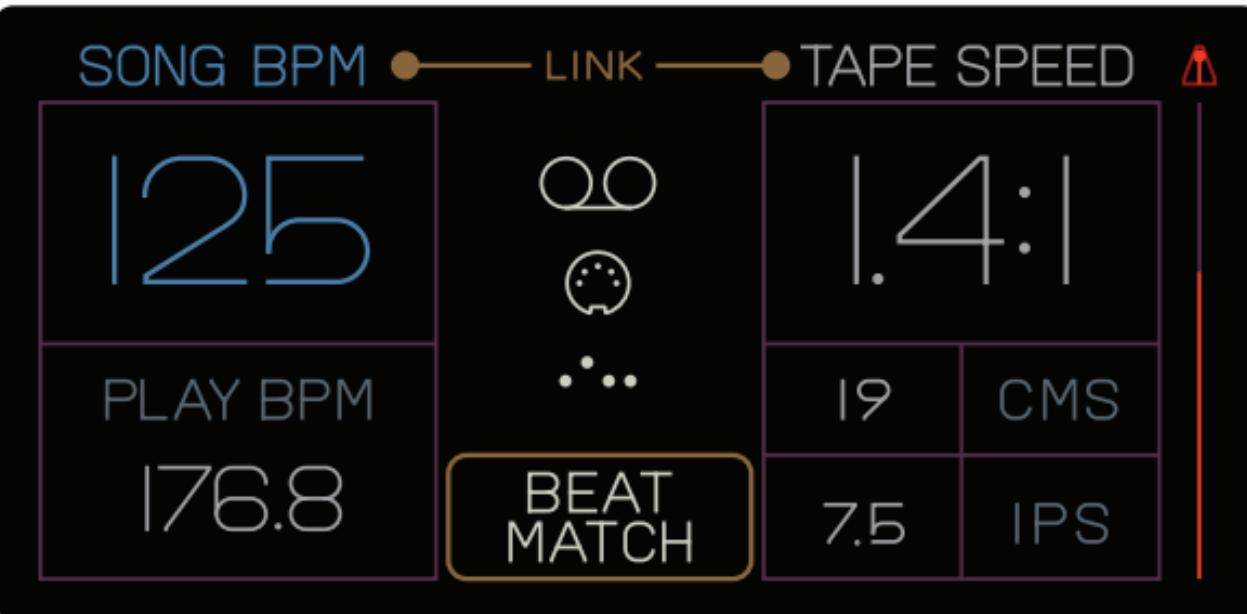


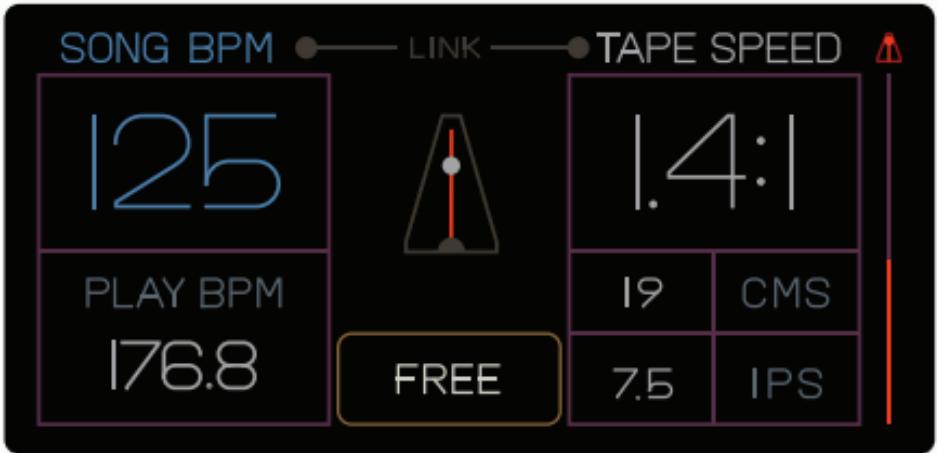
metronome sound

- song bpm
- sync mode
- tape speed
- metronome level

- bpm fine
- PO sync / 1/16 sync

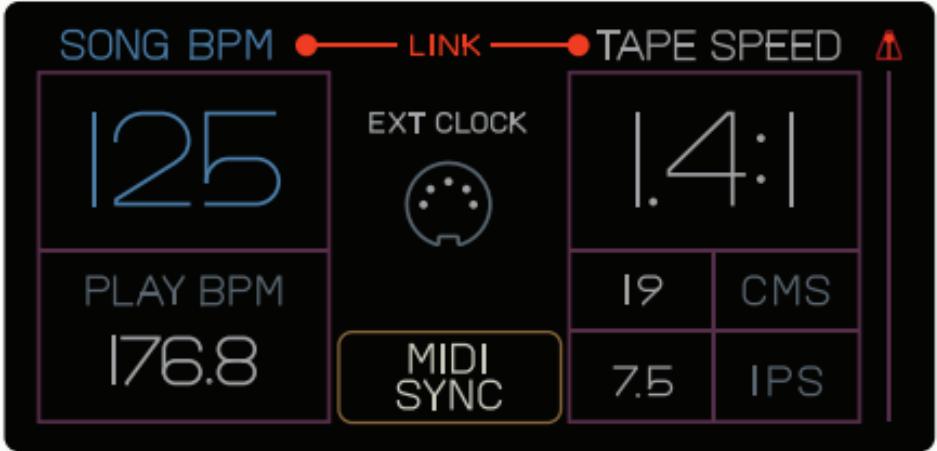
shifted





free tempo.

internal clock is used, no sync is sent or received. metronome is currently on.

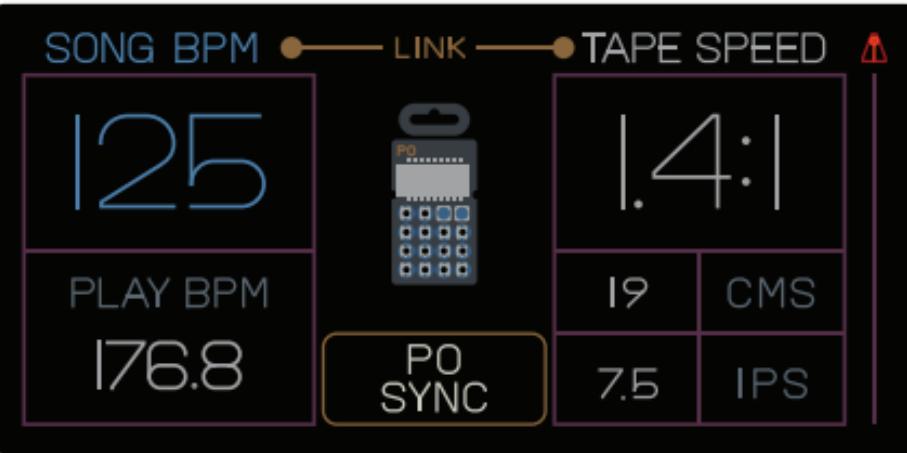


midi sync.

this is the main mode to use when syncing OP-1 field to external devices. external clock is detected and sync is received.

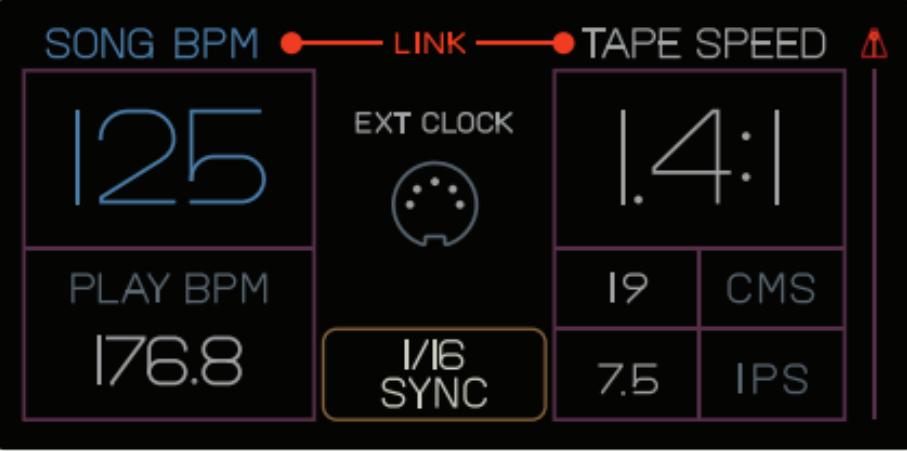
PO sync.

use PO sync to synchronize pocket operators straight from OP-1 field. note: the output signal is split into dual mono, L being the sync signal and R the audio mix.

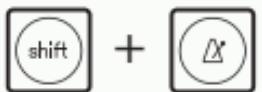


1/16 sync.

hold shift and turn ochre while using PO sync to get a 16th note sync pulse, handy for modular systems.



settings



pressing shift and tempo will show the settings menu. use the blue encoder to select a setting, and use the other encoders to change parameters and values.

the settings are:

- keyboard - velocity and detuning.
- system - display brightness, region setting related to radio, input and power off behavior, as well as a setting for usb audio out.
- clock - so you know what time it is.
- battery - charge information.

keyboard



- system setting
- parameter
- value

KEYBOARD	VELOCITY	OFF
SYSTEM	DETUNE	CENTS: -1
CLOCK	DETUNE	NOTES: 3
BATTERY		

system

KEYBOARD
SYSTEM
CLOCK
BATTERY

BRIGHTNESS
COUNTRY
INPUT
POWER OFF
USB MODE

100
WORLD
ON
DELAYED
8CH



parameter
value

power off setting.

pro-tip: set power off to delayed in the system settings to prevent accidentally turning OP-1 field off.

POWER OFF?

FLIP POWER SWITCH TO ABORT
0 1 2 3 4 5 6

COM FOR INSTANT OFF

usb audio modes:

- 2 channel stereo only.
- 8 channel tape tracks 1-4.
- 10 channel main stereo + tape tracks 1-4.

KEYBOARD
SYSTEM
CLOCK
BATTERY

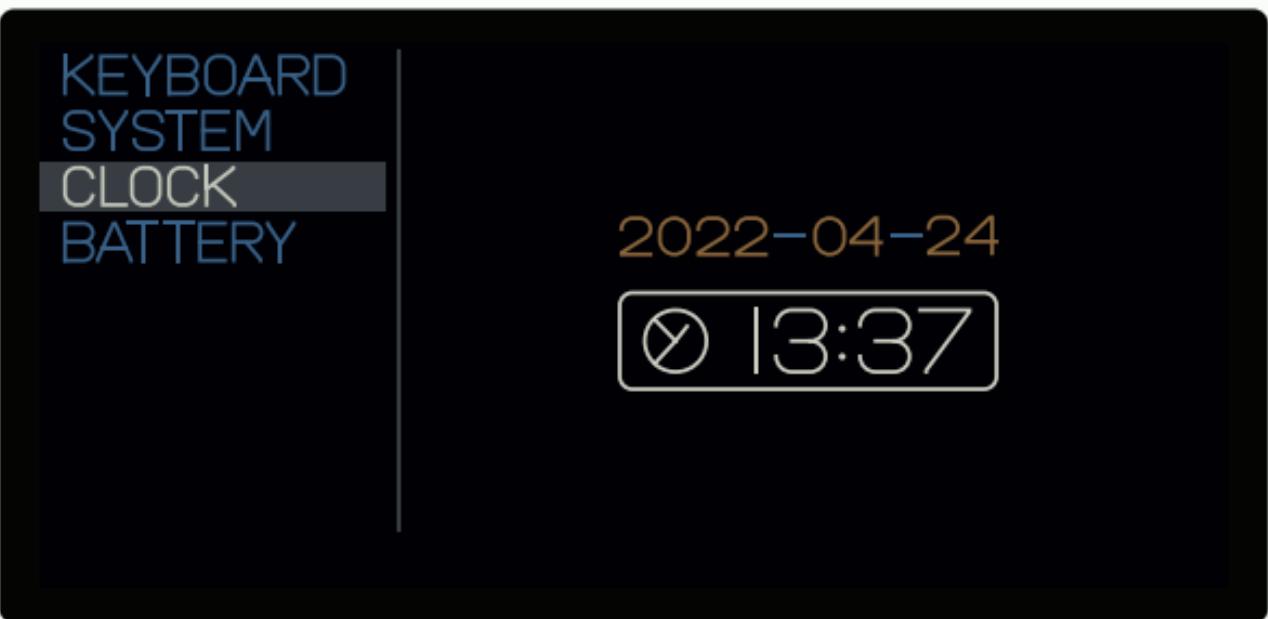
BRIGHTNESS
COUNTRY
INPUT
POWER OFF
USB MODE

100
WORLD
ON
DELAYED
8CH

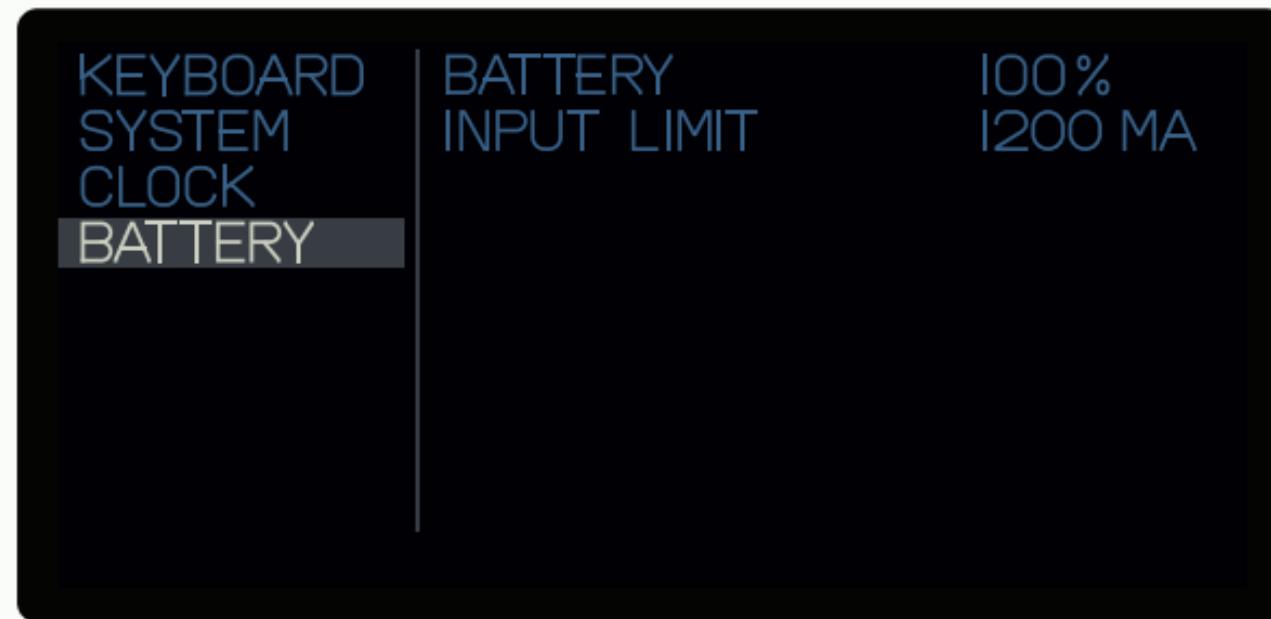
clock

-  set month
-  set date
-  set time

 + 



battery



input



the input key is used when you want to record any external audio or when resampling internally. pressing input will toggle the selected input source on or off, or prepare to sample if you're in the sampler context.

press shift + input to access the input screen.

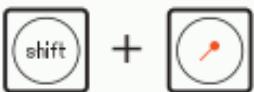
use the blue encoder to select one of the different input sources:

- built-in microphone / line in
- built-in fm radio
- usb audio
- output to input / resample (ear)

use ochre to adjust stereo / mono for line in, and fm frequency for the radio. tap ochre to auto scan fm.

adjust the input gain and recording threshold with orange and gray.

input



output



when you connect OP-1 field to your computer you will find your tapes are saved as they were recorded, as four audio tracks, giving you access to each of the four tape tracks independently. however, you may want to capture the elements of a live performance or simply access your tape as a stereo audio file - output allows you to do so. press the output key to access the output screen and T1-T4 to operate it. press T4 to begin the recording and then navigate anywhere within OP-1 field and play.

mixdown will capture what you are doing. once your performance is complete, hit T2. use T3 to prepare for another recording. your two recordings are stored as 6-minute audio files, available when you connect via usb.

choosing the radio antenna instead lets you set an fm frequency to output whatever you are playing over the fm band. it's best to choose a frequency that is not occupied by an existing fm radio station.

mixdown



The screenshot shows the OP-1 software's 'OUTPUT' screen for mixdown. At the top right, there is a legend with four colored squares: blue for 'play', orange for 'stop', grey for 'side a / b', and red for 'record'. Below the legend, the word 'OUTPUT' is displayed in a white box. The main interface features a turntable icon with the letter 'B' on it, a radio tower icon, and a digital display showing the frequency '96,25'. At the bottom, there are four large buttons: a blue button with a play symbol (▶), an orange button with a stop symbol (■), a grey button labeled 'A', and a red button with a record symbol (●).

fm transmit



choosing the radio antenna as the output lets you set an fm frequency to transmit whatever you are playing over the fm band, ideal for use together with the OB-4 magic radio, or from the passengers seat of your car to your car stereo.

it's best to choose a frequency that is not occupied by an existing fm radio station. an automatic pre scan for the best fm transmit frequencies is performed at start.

press T1 or blue to go live and start your broadcast.

press T2 to pick a transmit frequency and ochre to fine tune it.

OP-1 field can sync its frequency automatically to a nearby OB-4. when detected, an OB-4 icon appears. press T3 or gray to link the transmitting frequency of OP-1 field to the receiving OB-4.

fm transmit.

press T1 to toggle FM transmission on or off. T2 lets you pick between frequencies for optimal quality.

LIVE TUNE MIXDOWN 96.25

fm transmit.

if an OB-4 is detected nearby you can press T3 or tap gray to sync its receiving fm frequency with OP-1 field.

LIVE TUNE OB-4 96.25

com



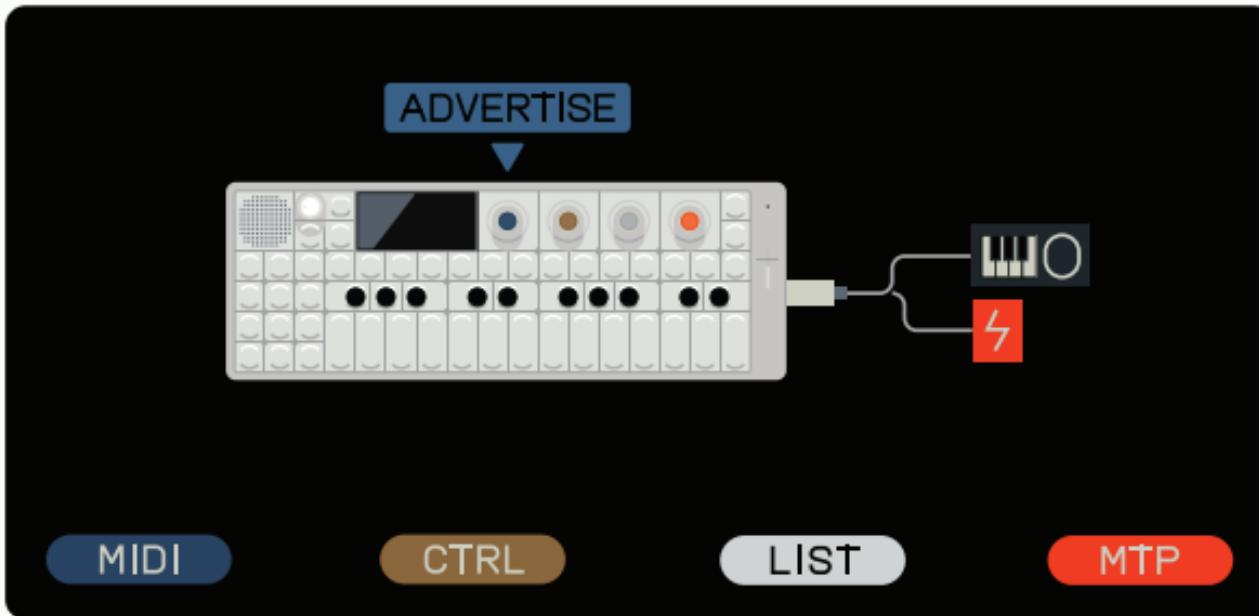
in the com screen you can access midi settings, turn OP-1 field into a midi keyboard controller, list available ble and usb midi devices, as well as access disk mode and mtp. hold shift and press the output key to access the com screen.

com is also where you toggle to advertise OP-1 field as a midi device over bluetooth le, by pressing blue. you can toggle usb charging on or off by pressing orange. this can remove noise related to usb.

these are the available options:

- T1 midi - set options for midi.
- T2 ctrl - makes your OP-1 field a midi controller keyboard.
- T3 list - list and control any connected usb / ble midi devices. press shift and com again to return.
- T4 mtp / disk - turns OP-1 field into a usb mass storage device while connected to a computer. mtp is default but hold shift and press T4 for disk mode. always make sure to eject the disk before disconnecting OP-1 field from usb.

com



● advertise
ble midi

● toggle usb
charging

midi



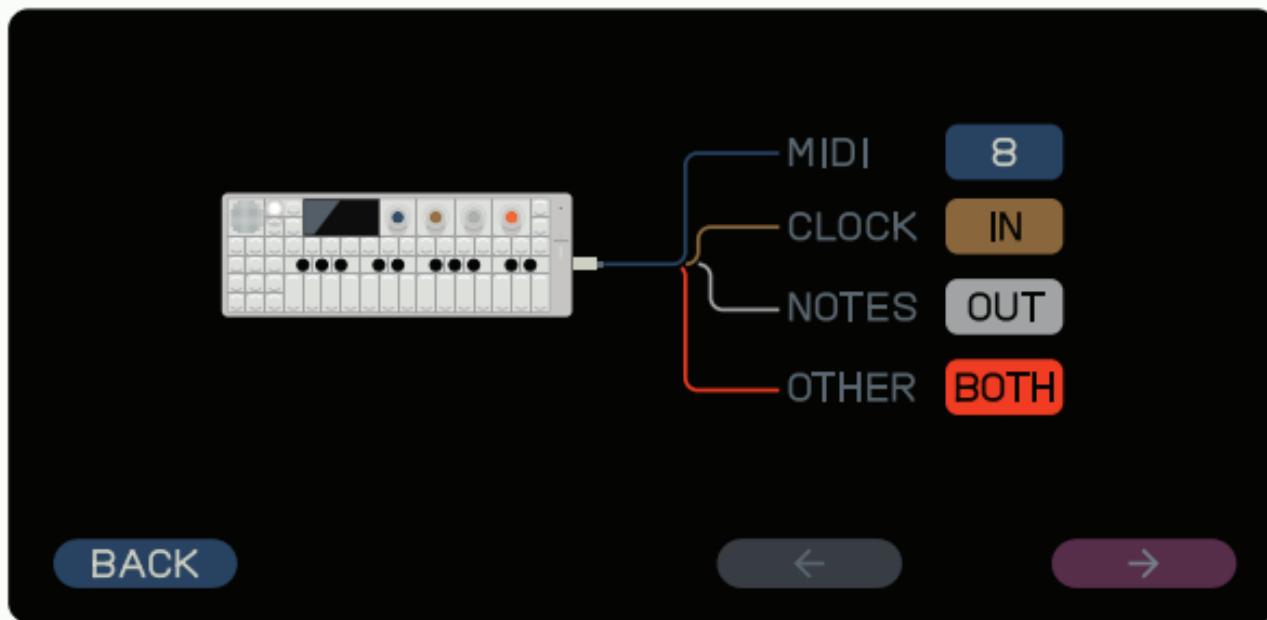
pressing T1 while in the com screen takes you to midi settings. here you can set the incoming and outgoing midi channel (blue), decide how to handle midi clock (ochre) and midi notes (gray), as well as other midi messages (orange), such as modwheel and other midi cc data.

turn the dials to configure OP-1 field midi processing and press T1 again to go back once you're done.

midi



- midi channel
- midi clock
- midi notes
- other midi

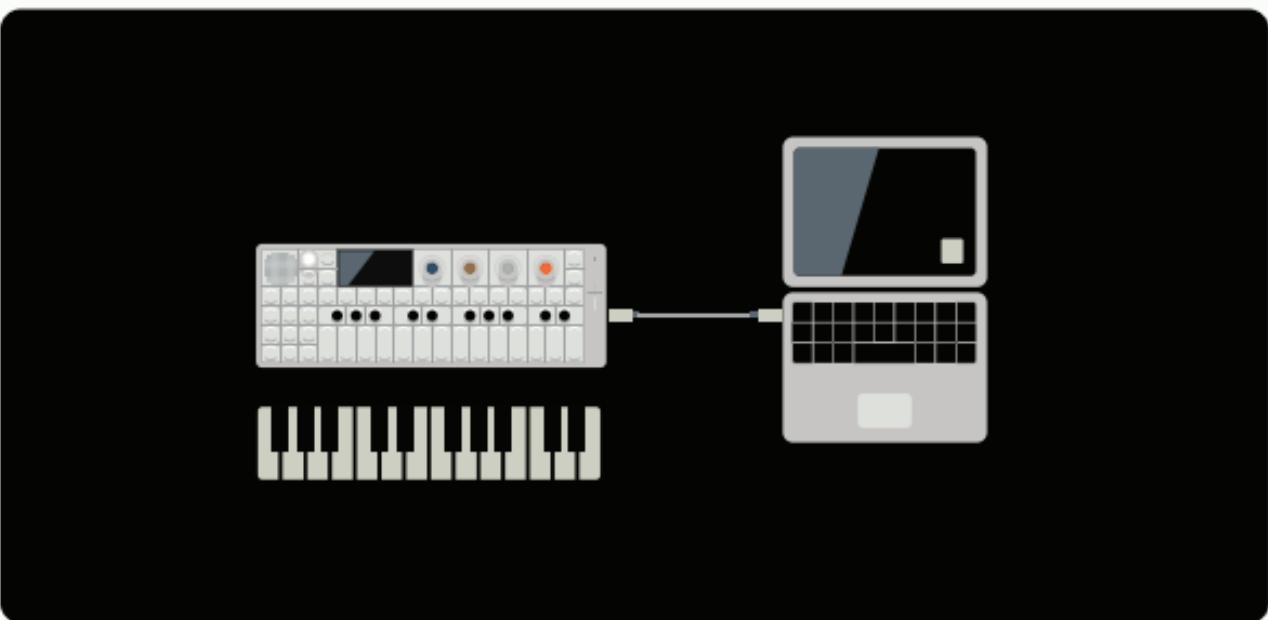


control



- midi channel 1-16
- encoders relative / absolute
- octave

shifted



list



+

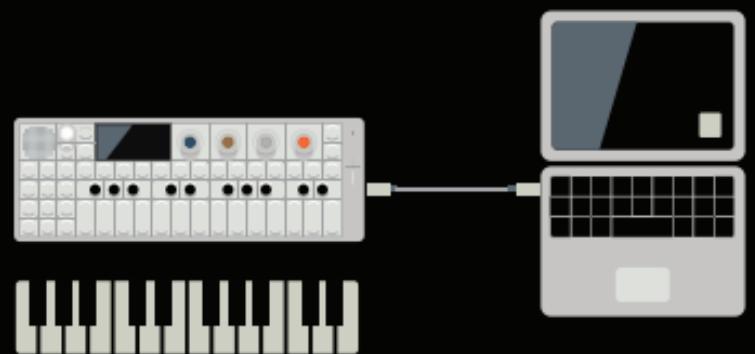


- select device
- midi clock
- midi notes
- other midi



disk mode / mtp

● eject



EJECT

mtp

OP-1 field's storage allows you to use the media transfer protocol to import sounds from your computer and use them as synth and drum kit presets. you can also export your own presets from your unit.

- connect OP-1 field to a computer.
- hold shift and press com.
- keep holding shift and press T4.
- press T4.

mtp is the primary way to access your content. read more about mtp at teenage.engineering/guides/mtp

disk mode

hold shift to instead use disk mode to access your files. note that this mode only gives access to patch data. here's how to use disk mode to access your files:

- connect OP-1 field to a computer.
- hold shift and press com.
- keep holding shift and press T4.
- double-click the OP-1 desktop disk icon to reveal the internal files.

the snapshot presets are stored as audio files in the 'snapshot' folders for synth and drum respectively.

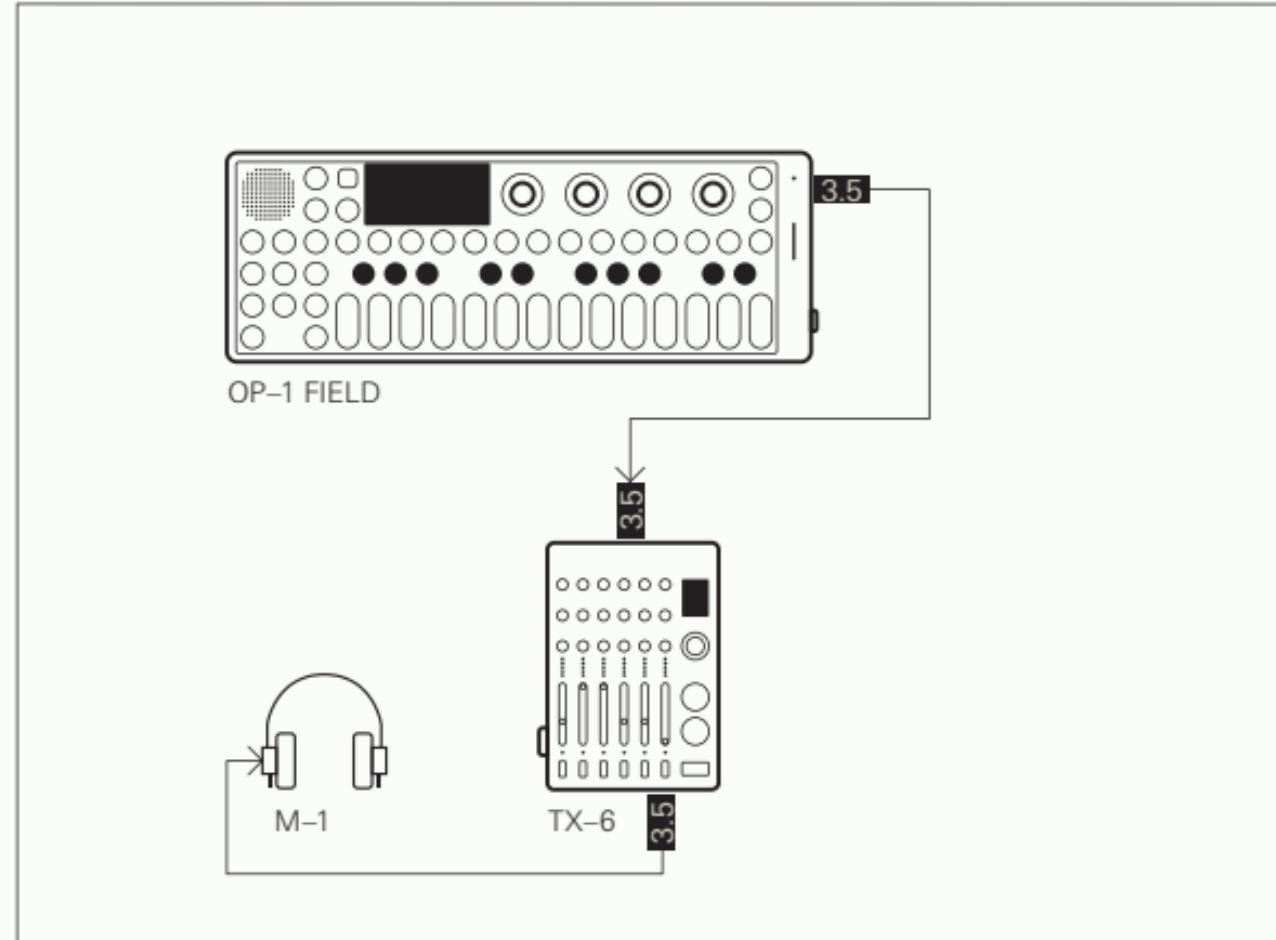
field

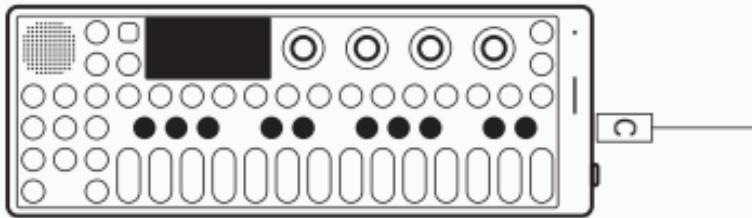


using OP-1 field with other gear

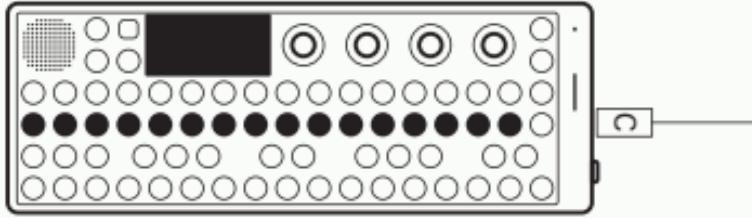
OP-1 field is designed to be used as a stand-alone digital audio workstation, with a computer, or together with any of the teenage engineering products, as well as any other audio equipment.

The following pages illustrate a variety of ways in which you can connect OP-1 field with the rest of the field system, the EP series, pocket operators, and more.

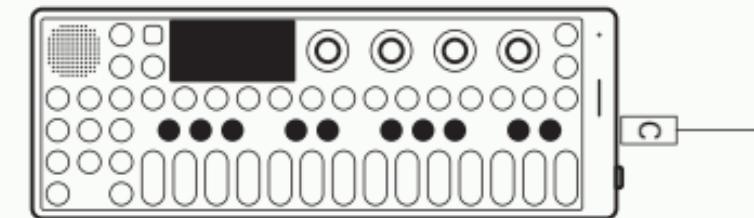




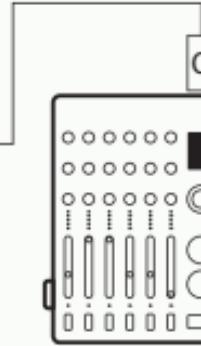
OP-1 FIELD



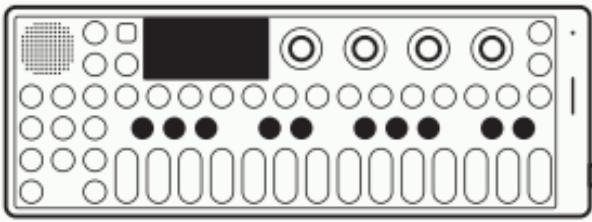
OP-XY



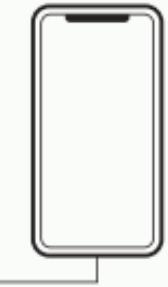
OP-1 FIELD



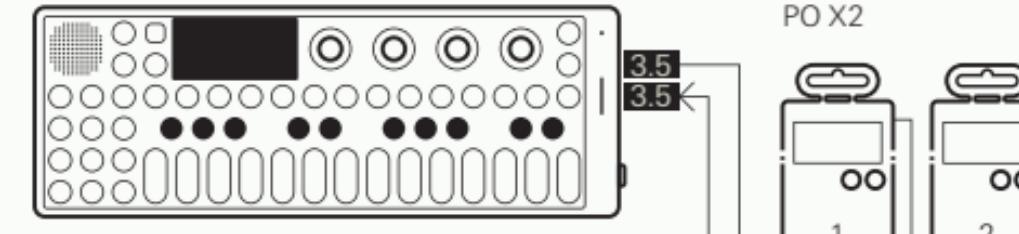
TX-6



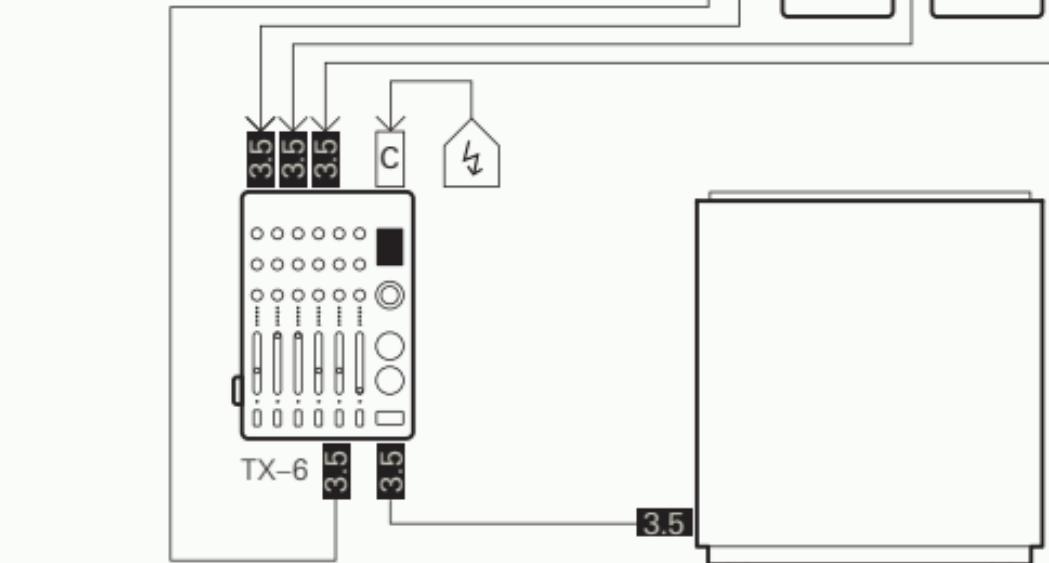
OP-1 FIELD



MOBILE DEVICE

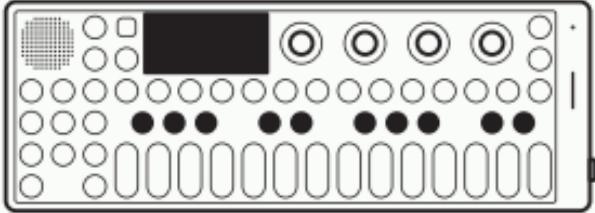


OP-1 FIELD



TX-6

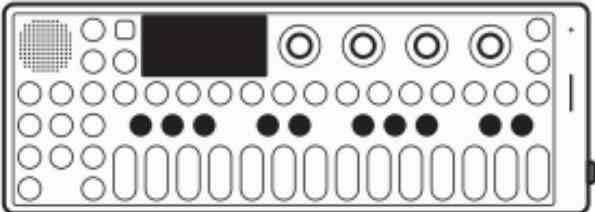
OD-11



OP-1 FIELD



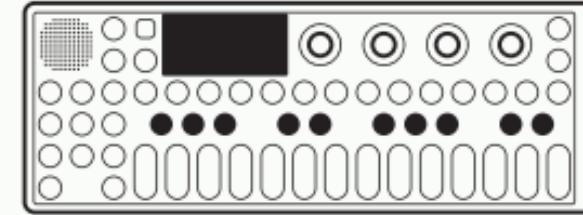
MOBILE
DEVICE



OP-1 FIELD



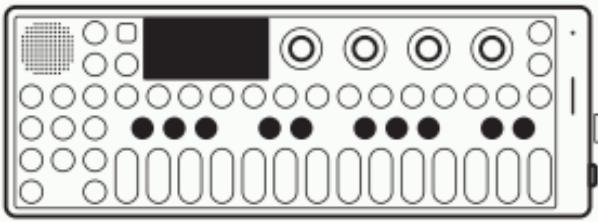
ORTHO
REMOTE



OP-1 FIELD



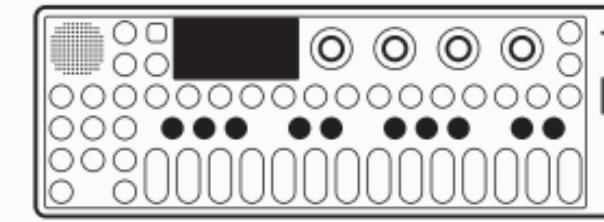
BLE MIDI
CONTROLLER



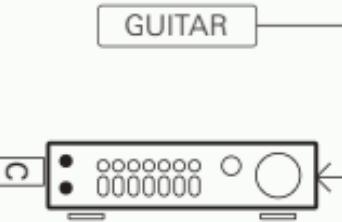
OP-1 FIELD



MIDI
KEYBOARD



OP-1 FIELD



GUITAR
AUDIO
INTERFACE

field system™

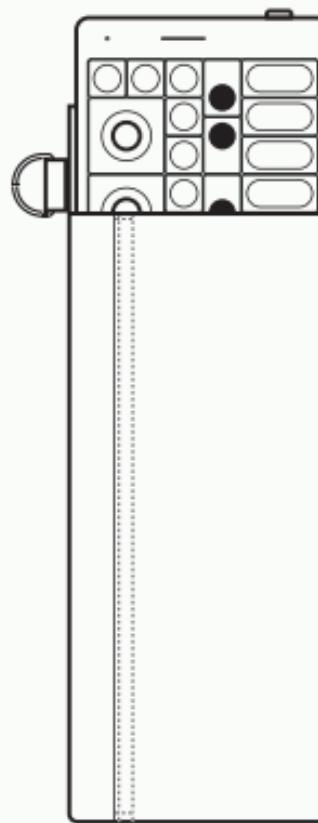
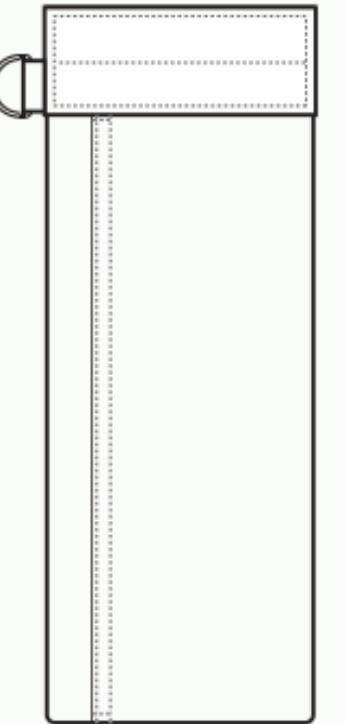
accessories

the field system™ is our advanced sound and recording system that'll let you create anywhere, anytime. ever wanted a studio that fits in your pocket? check out the full range:

- OP-1 field
- TX-6
- TP-7
- CM-15
- OP-XY

to prepare you for your journey into the field, we've created a collection of custom accessories, crafted from durable fabrics and designed with versatility and durability in mind.

each piece has multiple uses and ways of wear, using adjustable straps and attachments. now you'll be fully equipped to get the most out of your OP-1 field, as well as other field devices.





technical specifications

- 3.5 mm stereo input jack
- 3.5 mm stereo output jack with headset microphone support
- audio class 2.0 usb device support
- usb midi host & device
- bluetooth low energy radio
- rechargeable battery
- 24 h battery life
- color display
- frequency band / power:
 - ble: 2402 – 2480 mhz/ < 10dbm
 - fm transmitter: 87.5 –108mhz /-49.56 dbm
 - fm receiver: 87.5 –108mhz

electrical characteristics

audio input:

impedance: 13 kOhm
analog gain: 0 - 31 dB
max level: 8 dBu, 2 Vrms
SNR: 98 dBA (typical)

audio output:

max level: 8 dBu, 2 Vrms
SNR: 124 dBA (typical)

handling

to keep the battery healthy, the unit should be charged at least every 6 months. if not used for a long time, it may not charge again.

ambient working temperature:
10°-35°C (50°-95°F)

ambient storage temperature:
0°-30°C (32°-86°F)

clean the shell of the unit with a lightly damp cloth. let dry before usage.

firmware update

to update the firmware of OP-1 field, turn OP-1 field on and connect it via usb-c to a computer, while visiting the online update utility:
teenage.engineering/apps/update



manual OP-1 field firmware update:

- access te boot.
- connect OP-1 field via usb-c to a computer.
- press 1. the device will show up as a mass storage disk.
- put the new firmware file on the disk and safely eject it.
- wait for the update to finish and follow the on-screen instructions.

the latest firmware version:
teenage.engineering/downloads

te boot

te boot is the bootloader in OP-1 field. it loads and runs the firmware and is used for firmware updates and factory reset.

to access te boot:

- turn OP-1 field off.
- disconnect from usb.
- hold com while switching power on to enter te boot.

factory reset

to perform a factory reset:

- access te boot.
- press 7.
- press the orange knob to confirm.
note: all user data will be removed.
- restart OP-1 field and wait for the factory reset to finish.

factory reset allows you to erase all user settings and content, as well as recreate the original file structure and restore the unit to factory default.

warnings and warranty

TEENAGE ENGINEERING OP-1 FIELD
MODEL NO: TE002AS002

RISK OF EXPLOSION OR FIRE IF THE BATTERY IS REPLACED WITH INCORRECT TYPE. ONLY A BATTERY SUPPLIED BY TEENAGE ENGINEERING AND INSTALLED BY QUALIFIED PERSONNEL SHOULD BE USED. TO PREVENT POSSIBLE HEARING DAMAGE, DO NOT LISTEN AT HIGH SOUND LEVELS FOR LONG PERIODS.

FOR WARRANTY, SAFETY INSTRUCTIONS AND FULL REGULATORY INFORMATION, VISIT:
teenage.engineering/guides/op-1

THIS DEVICE COMPLIES WITH PART 15 OF THE FCC RULES AND ISED CANADA'S LICENCEEXEMPT RSS(S). 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 UNDESIRED OPERATION.

MODIFICATIONS NOT EXPRESSLY APPROVED BY TEENAGE ENGINEERING COULD VOID THE USER'S AUTHORITY TO OPERATE THE EQUIPMENT.

FCC ID: Z23002A
IC: 9915A-002A

avertissements et garantie

TEENAGE ENGINEERING OP-1 FIELD
MODEL NO: TE002AS002

RISQUE D'EXPLOSION OU DE FEU SI LA BATTERIE EST REMPLACÉE PAR UN TYPE DE BATTERIE INCORRECT. SEULE UNE BATTERIE FOURNIE PAR TEENAGE ENGINEERING ET INSTALLÉE PAR UN PERSONNEL QUALIFIÉ DOIT ÊTRE UTILISÉE. AFIN D'ÉVITER TOUT DOMMAGE LIÉS À VOTRE AUDITION, IL EST RECOMMANDÉ DE NE PAS ÉCOUTER VOTRE MUSIQUE TROP FORT ET TROP LONGTEMPS.

POUR PLUS D'INFORMATIONS À PROPOS DE LA GARANTIE, LES INSTRUCTIONS DE SÉCURITÉS ET INFORMATIONS RÉGLEMENTAIRES, VISITEZ:
teenage.engineering/guides/op-1

CET APPAREIL EST CONFORME À LA PARTIE 15 DES RÈGLES DE LA FCC ET LE PERMIS D'ISED CANADA NORMES RSS EXEMPTÉES. SON FONCTIONNEMENT EST SOUMIS AUX DEUX CONDITIONS SUIVANTES:

(1) CET APPAREIL NE DOIT PAS PROVOQUER D'INTERFÉRENCES PRÉJUDICIALES, ET

(2) IL DOIT ACCEPTER TOUTE INTERFÉRENCE REÇUE, Y COMPRIS LES INTERFÉRENCES POUVANT ENTRAÎNER UN MAUVAIS FONCTIONNEMENT.

LES MODIFICATIONS NON EXPLICITEMENT APPROUVÉES PAR TEENAGE ENGINEERING PEUVENT CONDUIRE À ANNULER LES DROITS DE L'UTILISATEUR À UTILISER L'ÉQUIPEMENT.

FCC ID: Z23002A
IC: 9915A-002A

RF EXPOSURE COMPLIANCE

THIS EQUIPMENT COMPLIES WITH FCC/ISED RADIATION EXPOSURE LIMITS SET FORTH FOR AN UNCONTROLLED ENVIRONMENT. END USER MUST FOLLOW THE SPECIFIC OPERATING INSTRUCTIONS FOR SATISFYING RF EXPOSURE COMPLIANCE. THIS TRANSMITTER MUST NOT BE CO-LOCATED OR OPERATING IN CONJUNCTION WITH ANY OTHER ANTENNA OR TRANSMITTER.

THE PORTABLE DEVICE IS DESIGNED TO MEET THE REQUIREMENTS FOR EXPOSURE TO RADIO WAVES ESTABLISHED BY FCC/ISED. THESE REQUIREMENTS SET A SAR LIMIT OF 1.6 W/KG AVERAGED OVER ONE

GRAM OF TISSUE. THE HIGHEST SAR VALUE REPORTED DURING PRODUCT CERTIFICATION FOR USE WHEN PROPERLY WORN ON THE BODY, WITH 0 MM SEPARATION, WAS 0.521 W/KG.

CONFORMITÉ D'EXPOSITION AUX RF

CET ÉQUIPEMENT EST CONFORME AUX LIMITES D'EXPOSITION AUX RAYONNEMENTS FCC/ISED ÉTABLIES POUR UN ENVIRONNEMENT NON CONTRÔLÉ. L'UTILISATEUR FINAL DOIT SUIVRE LES INSTRUCTIONS SPÉCIFIQUES POUR SATISFAIRE LES NORMES. CET ÉMETTEUR NE DOIT PAS ÊTRE CO-IMPLANTÉ OU FONCTIONNER EN CONJONCTION AVEC TOUTE AUTRE ANTENNE OU TRANSMETTEUR.

L'APPAREIL PORTABLE EST CONÇU POUR RÉPONDRE AUX EXIGENCES D'EXPOSITION AUX ONDES RADIO ÉTABLIES PAR L'ISED.

CES EXIGENCES ÉTABLISSENT UN SAR LIMITÉ DE 1,6 W/KG EN MOYENNE POUR UN GRAMME DE TISSU ORGANIQUE. LA VALEUR SAR LA PLUS ÉLEVÉE SIGNALÉE LORS DE LA CERTIFICATION DE PRODUIT À UTILISER LORSQU'IL EST CORRECTEMENT PORTÉ SUR LE CORPS, AVEC UNE SÉPARATION DE 0 MM, EST 0.521 W/KG.

EU COMPLIANCE

HEREBY, TEENAGE ENGINEERING DECLARES THAT THE RADIO EQUIPMENT TYPE OP-1 FIELD IS IN COMPLIANCE WITH DIRECTIVE 2014/53/EU. THE FULL TEXT OF THE EU DECLARATION OF CONFORMITY IS AVAILABLE AT THE FOLLOWING INTERNET ADDRESS:

teenage.engineering/guides/op-1

FREQUENCY BAND: 2400 - 2483.5 MHZ
MAXIMUM OUTPUT POWER: 10 DBM EIRP

UK COMPLIANCE

HEREBY, TEENAGE ENGINEERING DECLARES THAT THE RADIO EQUIPMENT TYPE OP-1 FIELD IS IN COMPLIANCE WITH RADIO EQUIPMENT REGULATIONS 2017. THE FULL TEXT OF THE UK DECLARATION OF CONFORMITY IS AVAILABLE AT THE FOLLOWING INTERNET ADDRESS:

teenage.engineering/guides/op-1

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.

THIS PRODUCT CONTAINS A BUILT IN LI ION BATTERY.



CAUTION

DO NOT TRY TO CHARGE OR USE A UNIT
WITH A SEEMINGLY DAMAGED BATTERY.

ONLY A BATTERY SUPPLIED BY TEENAGE
ENGINEERING INSTALLED BY QUALIFIED
PERSONNEL SHOULD BE USED.

DISPOSAL OF A BATTERY INTO FIRE OR A
HOT OVEN, OR MECHANICALLY CRUSHING
OR CUTTING OF A BATTERY, THAT CAN
RESULT IN AN EXPLOSION.

LEAVING A BATTERY IN AN EXTREMELY HIGH
TEMPERATURE SURROUNDING
ENVIRONMENT THAT CAN RESULT IN AN
EXPLOSION OR THE LEAKAGE OF
FLAMMABLE LIQUID OR GAS.

TO PREVENT POSSIBLE HEARING DAMAGE,
DO NOT LISTEN AT HIGH SOUND LEVELS FOR
LONG PERIODS.

STORE SMALL PARTS OUT OF THE REACH OF
CHILDREN AND INFANTS. IF ACCIDENTALLY
SWALLOWED, CONTACT AN EMERGENCY
MEDICINE DOCTOR IMMEDIATELY

intellectual property rights

PROTECTED MATERIAL

THIS PRODUCT CONTAINS INTELLECTUAL PROPERTY RIGHT MATERIAL (THE "MATERIAL") OWNED BY TEENAGE ENGINEERING.

THE MATERIAL WITHIN THIS PRODUCT INCLUDES, BUT IS NOT LIMITED TO, SAMPLES, SOUND FILES, STYLE DATA, ACCOMPANIMENT PATTERNS, PHRASE DATA, AUDIO LOOPS, AND IMAGE DATA.

PERMITTED USAGE

YOU ARE PERMITTED TO USE THE MATERIAL IN THE CREATION, PERFORMANCE, RECORDING, AND DISTRIBUTION OF YOUR OWN ORIGINAL CREATION.

PROTECTED MATERIAL

YOU ARE PROHIBITED FROM REDISTRIBUTING, RESELLING, LEASING, SHARING, REPRODUCING, OR PUBLICLY DISPLAYING THE MATERIAL IN ITS ORIGINAL OR MODIFIED FORM, INCLUDING THROUGH ONLINE PLATFORMS, PUBLIC PERFORMANCES, BROADCASTS, OR AS PART OF DERIVATIVE WORKS, UNLESS IT IS SUBSTANTIALLY TRANSFORMED INTO AN ORIGINAL CREATION.

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THAT YOUR USE OF THE PRODUCT DOES
NOT INFRINGE ON ANY THIRD-PARTY
COPYRIGHTS. TEENAGE ENGINEERING
ASSUMES NO LIABILITY FOR ANY
COPYRIGHT INFRINGEMENTS THAT
RESULT FROM THE USE OF THIS PRODUCT.

RESPECT FOR THIRD-PARTY COPYRIGHTS

TEENAGE ENGINEERING HOLDS ALL RIGHTS
TO ITS REGISTERED TRADEMARKS

TEENAGE ENGINEERING AB
TEXTILGATAN 31
120 30 STOCKHOLM
SWEDEN / SUÈDE

FIRMWARE
VERSION:
1.6



designed and
engineered by
teenage
engineering