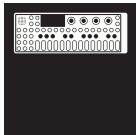


OP-1

field

portable synthesizer  
user guide



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 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.

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](https://teenage.engineering/register)

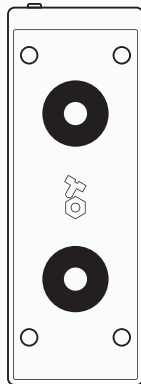
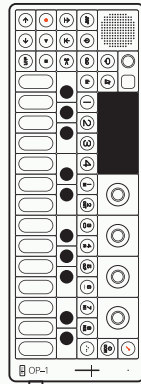
the latest version of this manual: [teenage.engineering/guides/op-1](https://teenage.engineering/guides/op-1)

# 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:

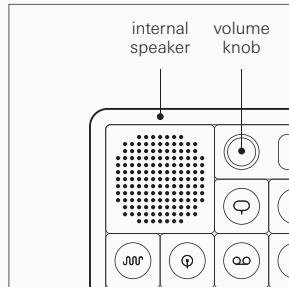
- ultra portable synthesizer
- multichannel usb-c audio interface
- host and device for audio and midi
- 4-track 32-bit stereo tape recorder
- multiple tapes
- stereo sampler
- stereo drum machine
- 7 sequencers
- 3 band equalizer
- 10 stereo effects
- built-in speaker
- fm radio receiver and transmitter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



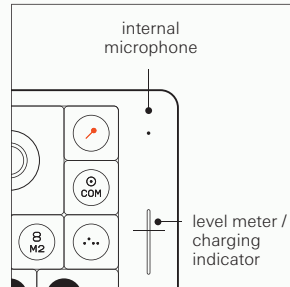
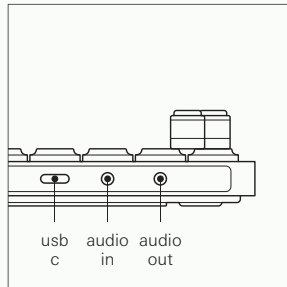
## overview

## left side

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.



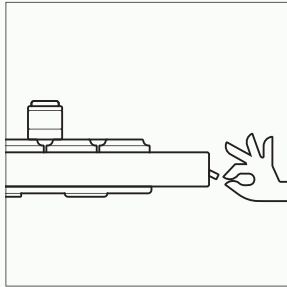
## right side



## power on

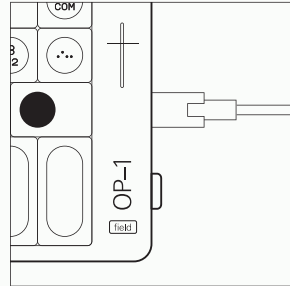
to power on your unit, flip the power switch located on the right side of the device to the up position. the display will show the logo and the currently installed firmware version and then arrive at the tape screen. to power off, flip the switch to the down position.

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

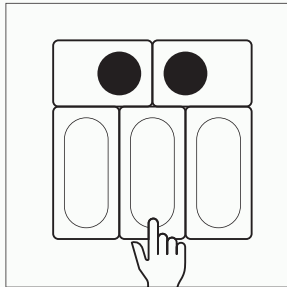
OP-1 field is charged through the usb-c port located on the right side of the unit. the first thing you should do is connect it to a computer or a usb charger. keep it connected until the battery is fully charged, indicated by the charging led on the right side and the level meter. to check battery level, 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.

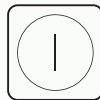


the help button will guide you throughout the interface. use it in combination with any other key to see more information on that topic.

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 'lfo' 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



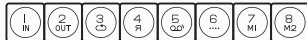
tap orange

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  
DIGITAL  
DIMENSION  
DNA  
DR WAVE  
DSYNTH  
FM  
PHASE  
PULSE

BACK BASS  
BEEP ME  
CHRONX  
DSYNTHETIC  
EVOLVES  
HAUNTED  
JAMMED  
LEGACY  
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

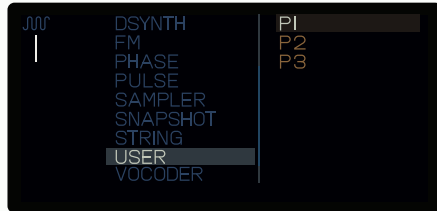
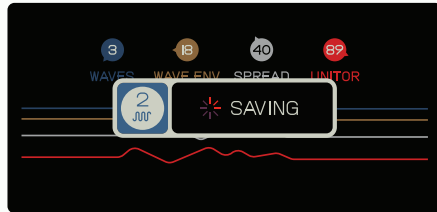
to create a new 'user' folder, hold shift and press T1 while in the preset browser.

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.

user presets and folders can be moved, renamed and deleted, by using lift and drop, as well as T1-T4 and the encoders.



## 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

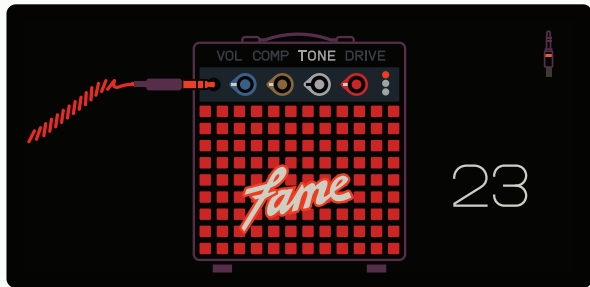
 select engine     confirm



CLUSTER  
DIGITAL  
DIMENSION  
DNA  
DR WAVE  
DSYNTH  
FM  
PHASE  
PULSE

amp

- |              |              |
|--------------|--------------|
| ● show value | 🔊 volume     |
| ● show value | 🔊 compressor |
| ● show value | 🔊 tone       |
| ● show value | 🔊 overdrive  |



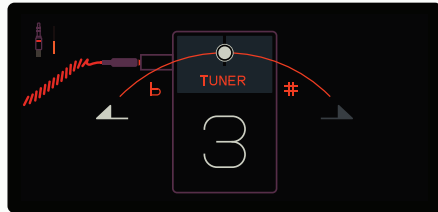
input source.

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.

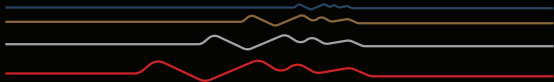


## cluster

- wave number
- wave envelope
- spread
- unitor

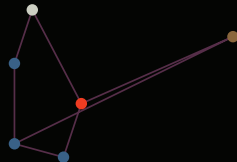


3 18 40 89  
WAVES WAVE ENV SPREAD UNITOR



## digital

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



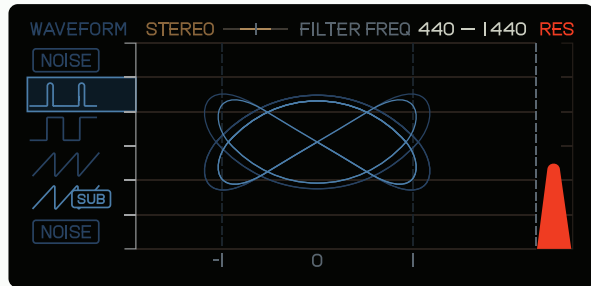
WAVE  
SHAPER

55



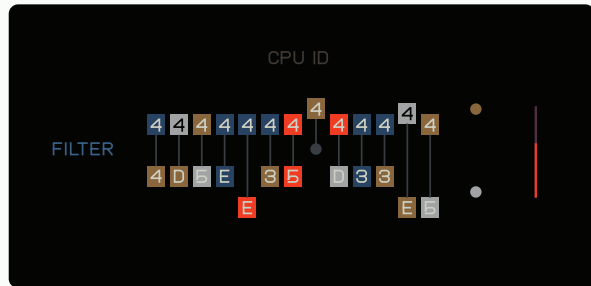
# dimension

- 📊 waveform
- 📊 modulation
- 📊 filter cutoff frequency
- 📊 filter resonance



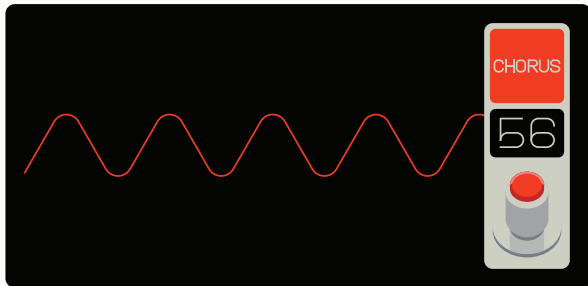
# dna

- 📊 filter
- 📊 wave number
- 📊 wave modifier
- 📊 noise



## dr wave

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

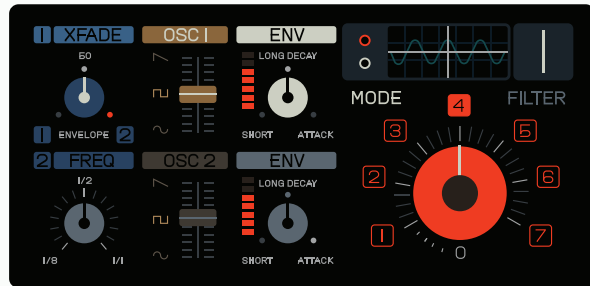


## dsynth

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

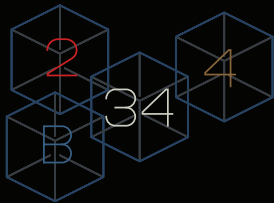


shifted



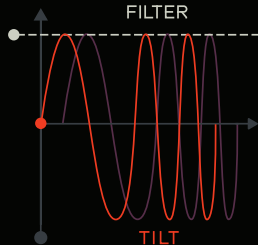
fm

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



phase

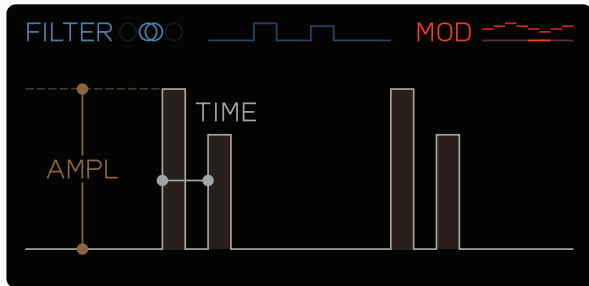
- phase shift
- distortion amount
- phase filter
- phase tilt





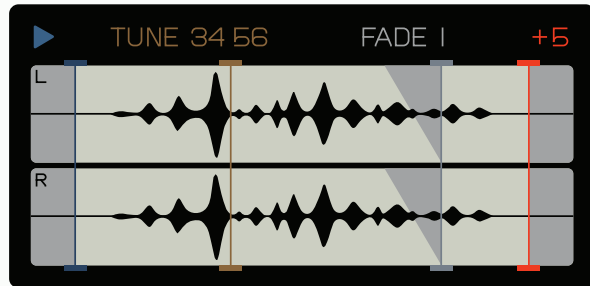
# pulse

- filter
- amplitude
- second pulse
- modulation



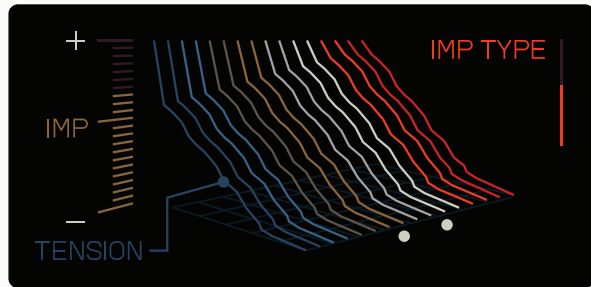
# sampler

- start zoom
- loop in zoom
- loop out zoom
- end zoom
- start
- loop in
- loop out
- end
- direction
- fine tune
- loop fade
- gain



string

- tension
- decay
- detune
- impulse



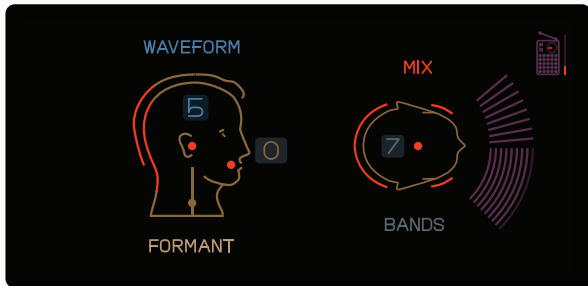
voltage

- modulation
- ground noise
- phase filter
- detune



# vocoder

- 📶 waveform
- 📶 formant
- 📶 bands
- 📶 mix



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.



start



loop in



loop out



end



direction



fine tune



loop fade



gain

shifted



start zoom



loop in zoom



loop out zoom



end zoom

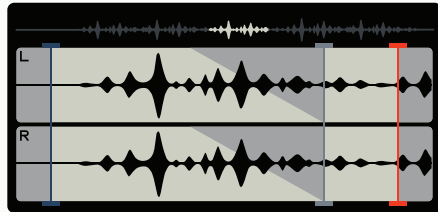


finer tune

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.

this is a zoomed in view, great for adjusting exact in and out zero positions within the sample. tap any encoder to zoom in around its section. tap again to exit to the main view.



## 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.



STANDBY

## recording screen



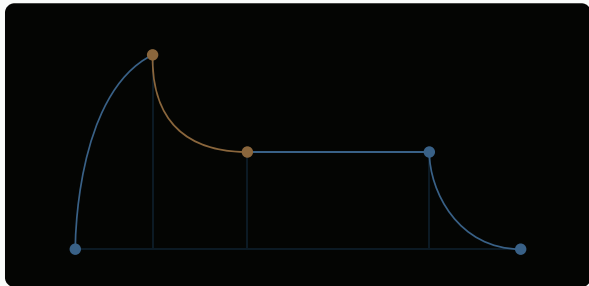
RECORDING!

0 1 2 3 4 5 6 SEC

## 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

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



shifted



## 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.

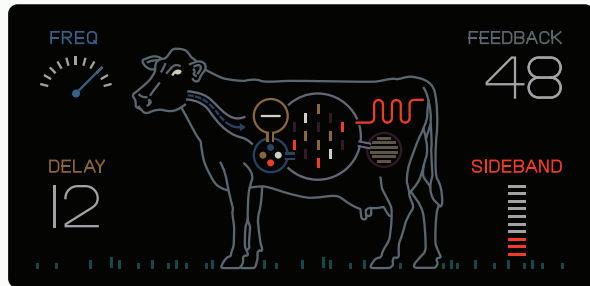


master effects are the same as found in synth and drum mode, but instead they are applied to the main mix. press mixer and then T3 to access the master effects. the master effect will not be recorded to tape but will be recorded during output mixdown.

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

CWO

- frequency
- delay
- feedback
- sideband



delay

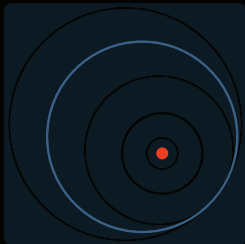
 range  
 speed  
 feedback  
 level

3

RANGE  
250 MS

FEEDBACK  
48

SPEED  
48



LEVEL  


???

3

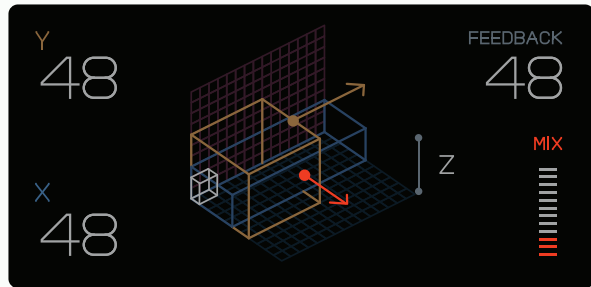
D?O?? U?  
?BE?LI?VE



grid

- x size
- y size
- z feedback
- mix

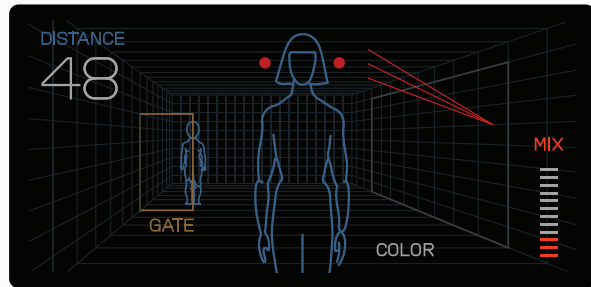
3



mother

- distance
- gate
- color
- mix

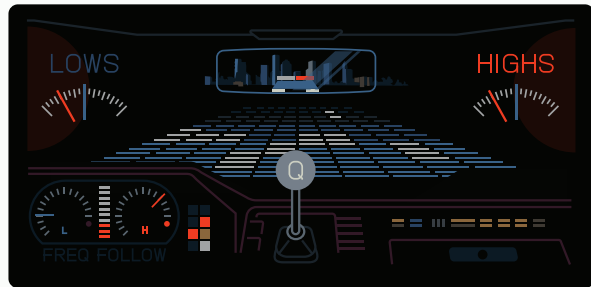
3



nitro

- frequency
- filter follow
- feedback
- frequency

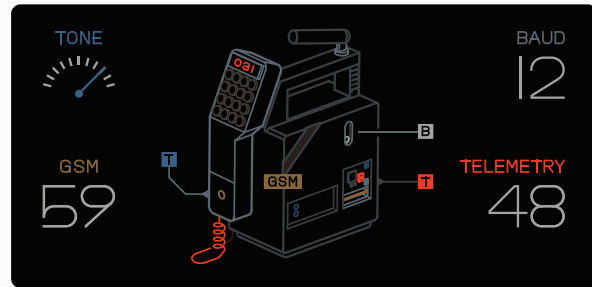
3



phone

- tone
- gsm
- baud
- telemetry

3



## punch

- frequency
- punch
- rounds
- power

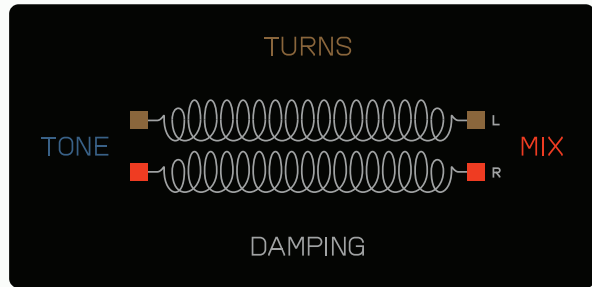
3



## spring

- tone
- turns
- damping
- mix

3



terminal

rate  
bits  
model  
mix

3

KHZ

12.4

KHZ

4.2



MODEL

5.0

MIX



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.

# lfo



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

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

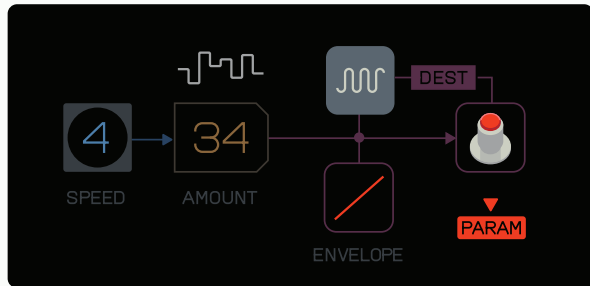
to change lfo, press shift + T4. this opens a browser screen, with the list of possible lfos. the lfo works the same way for both synth mode and drum mode.

pro-tip: use the lfo 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 lfo if needed.

# random lfo

-  speed
-  amount
-  destination
-  envelope
-  parameter





## 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.

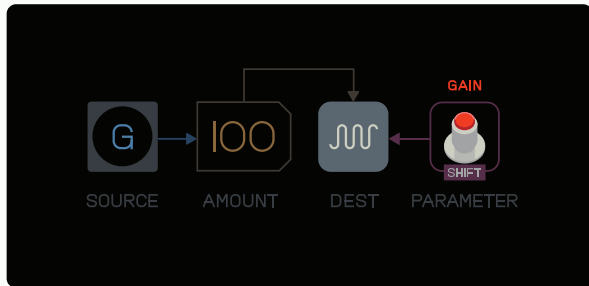
if selecting the external input option you need to configure this in the input screen. press shift + input (the mic key) to select input and to adjust the gain. if radio is selected here you may tune in to a radio station for interesting results. the destinations (synth engine, envelope, FX and main)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



## 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.

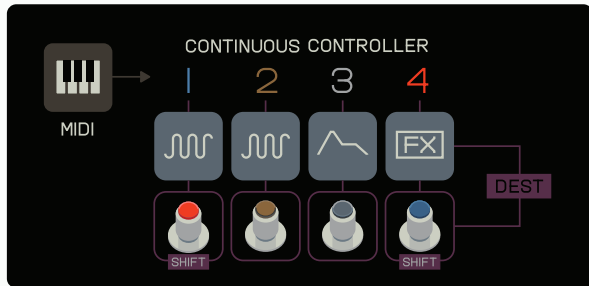
connect your external midi device or daw to your OP-1 field using usb and make sure to properly configure and transmit the external signals. midi cc can be sent from most hardware midi controllers, daws or music software.

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

- |  |             |  |               |
|--|-------------|--|---------------|
|  | parameter 1 |  | destination 1 |
|  | parameter 2 |  | destination 2 |
|  | parameter 3 |  | destination 3 |
|  | parameter 4 |  | destination 4 |



shifted



## 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:

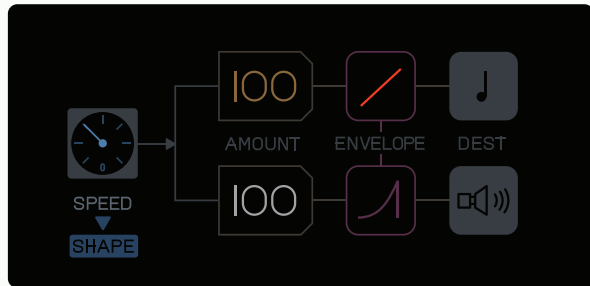
- sine
- saw
- exp
- square
- blip

 speed  
 pitch amount  
 volume level  
 pitch envelope

 speed fine  
 lfo 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

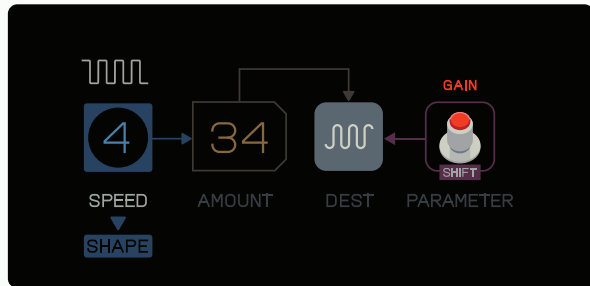
▮ destination

▮ parameter

▮ speed fine



shifted



## velocity lfo

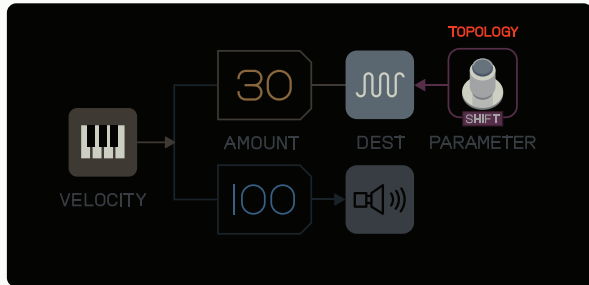


the velocity lfo takes keyboard velocity and translates that into lfo data. use this lfo together with an external midi keyboard to get richer expression possibilities. playing the keys piano or forte / soft or loud, will affect the chosen destination parameter accordingly.

there is also a second option to affect volume amplification.



- destination amount
- volume amount
- destination
- parameter



## drum mode



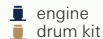
drum mode in OP-1 field includes a stereo drum sampler (drum) and a dual oscillator drum synth (dbox). press the drum key to enable drum mode. as with synth mode, this enables both the T1-T4 modules and the sound selection keys 1-8. a drum kit preset consists of all four modules:

- 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



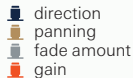
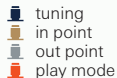
DBOX  
DRUM

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

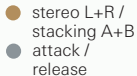
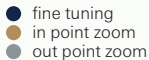
## drum sampler



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.

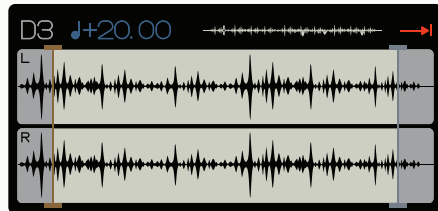


shifted

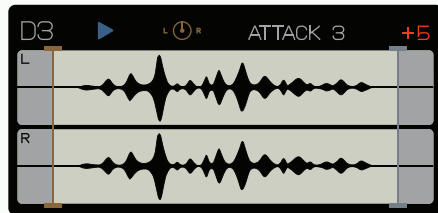


shifted

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.

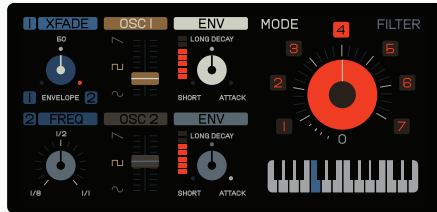
hold shift to access the second oscillator layer.

-  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

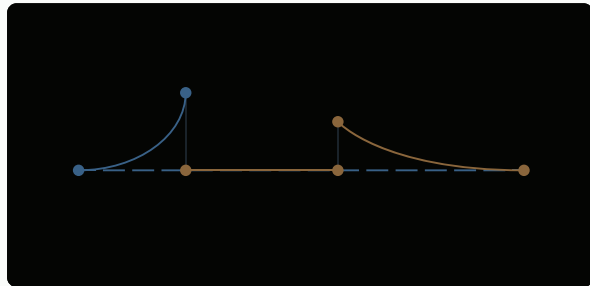


the drum envelope works slightly differently compared to the synth envelope. in drum mode you get a transient processor that allows you to control and shape the attack and release of your percussion sounds, to make them sound more or less sharp or soft. a transient is that initial high level peak of 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 |



shifted



## record to tape



record.



play.



stop.

## tape edit



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 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.

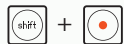


sound 8 / memo 2.  
memorize any parameters.

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



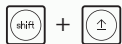
arm  
recording.



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



tape style



tape



rename



load



new



erase / delete



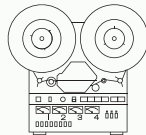
OP-1 field has four different tape styles and can hold up to eight tapes in memory.

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.

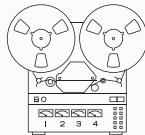
each tape is 6 minutes long and has 4 stereo tracks in 32-bit resolution. these are the available tape styles:

- studio 4-track.
- vintage 4-track.
- porta 4-track.
- disk mini.

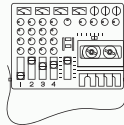
## tape styles



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.  
magnetooptical  
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

● 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







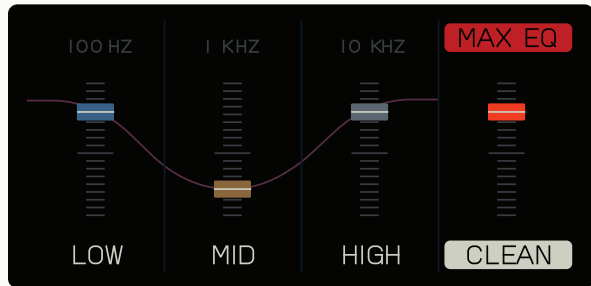
shifted



## equalizer

 low  
 mid  
 high  
 eq amount

 low toggle  
 mid toggle  
 high toggle  
 eq toggle



## master effect

master effects are the same as those found in synthesizer and drum mode, but applied to the main mix.



## master out



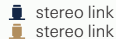
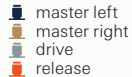
the master out screen is found under T4. here you adjust the master volume, balance left and right, drive amount and the release of the drive.

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



shifted



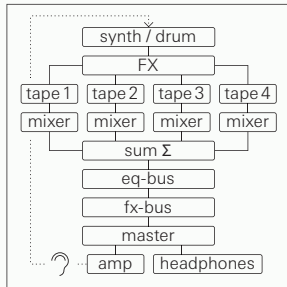
## sound path



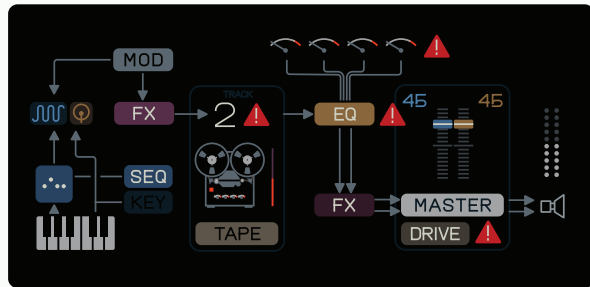
the sound path is an overview of the way the sound moves from the moment you hit a key on the musical keyboard or press play on tape, until it reaches the speaker or line out. to help you keep an eye on this, there is a sound path screen in mixer mode that you may check at any time.

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  
ENDLESS  
FINGER  
HOLD  
PATTERN  
SKETCH  
TOMBOLA

# arpeggio

- |   |  |
|---|--|
|  note value        |  note length    |
|  trigger mode     |  type          |
|  trigger pattern |  pause / skip |
|  hold            |  swing        |



shifted

1/8

ALL



HOLD






12 NOTE LENGTH

TYPE ②



SWING 56%

# endless

- |   |   |
|---|---|
|  note value        |  manual mode     |
|  swing            |  rotate pattern |
|  trigger pattern |  direction     |
|  hold            |   |



shifted

1/4



OFF

HOLD



128



# finger

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

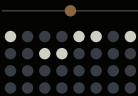


shifted

ERASE



A



JOIN




HOLD



B

# finger (drum)

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



shifted

ERASE



JOIN



HOLD



hold

● clear

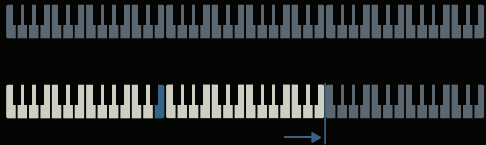
break point  
mono / poly  
transpose  
hold



D3

POLY

HOLD



pattern

move cursor  
swing  
pattern length  
hold  
erase notes  
offset notes  
move section  
play mode

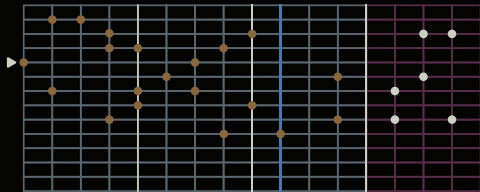


shifted

ERASE



48%

HOLD



## sketch

 draw x  
 draw y  
 move x  
 move y

 erase  
 use divider  
 use grid  
 hold








shifted

  DRAW

  MOVE




## tombola

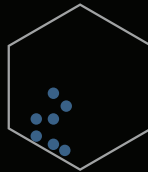
 rotation speed  manual mode  
 heaviness  
 shape  
 bounciness



shifted



G-FORCE  BOUNCE 



## tempo



tempo shows the song bpm in beats per minute (bpm) for all sequencers, tempo-synced lfos 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 modulators 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

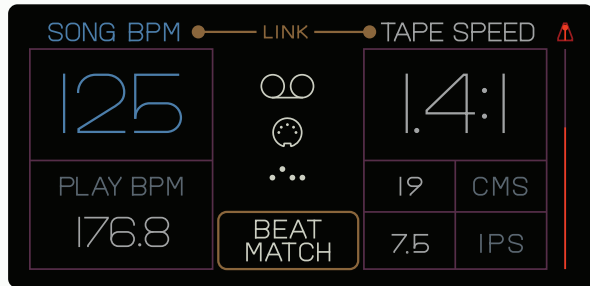


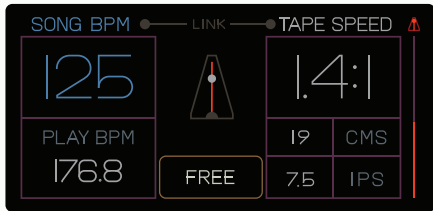
metronome sound

song bpm  
sync mode  
tape speed  
metronome level

bpm fine  
PO sync /  
1/16 sync

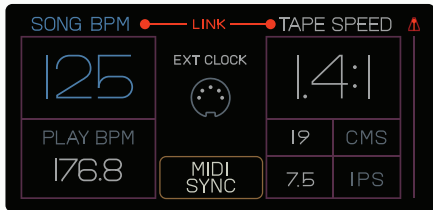
shifted





free tempo.

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

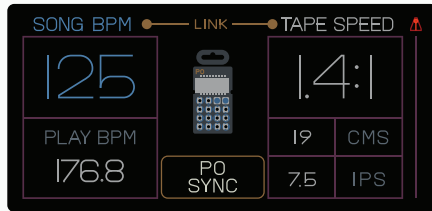


midi sync.

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

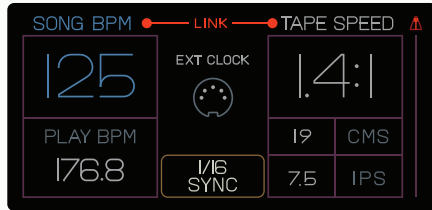
PO sync.

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.

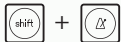


1/16 sync.

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  
SYSTEM  
CLOCK  
BATTERY

VELOCITY OFF  
DETUNE CENTS: -1  
DETUNE NOTES: 3

system

 parameter  
 value



KEYBOARD  
SYSTEM  
CLOCK  
BATTERY

BRIGHTNESS  
COUNTRY  
INPUT  
POWER OFF  
USB MODE

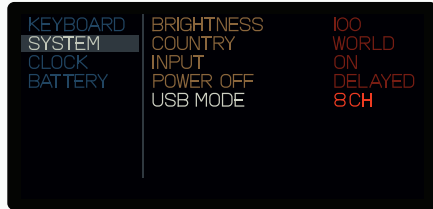
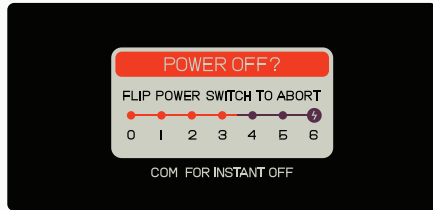
100  
WORLD  
ON  
DELAYED  
8CH

power off setting.




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

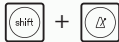
usb audio modes:

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



clock

-  set month
-  set date
-  set time



KEYBOARD  
SYSTEM  
CLOCK  
BATTERY

2022-04-24

⌚ 13:37

battery

KEYBOARD  
SYSTEM  
CLOCK  
BATTERY

BATTERY  
INPUT LIMIT

100%  
1200 MA



## 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

-  input source
-  input options
-  threshold
-  input gain
-  fm scan



## 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



select output



play



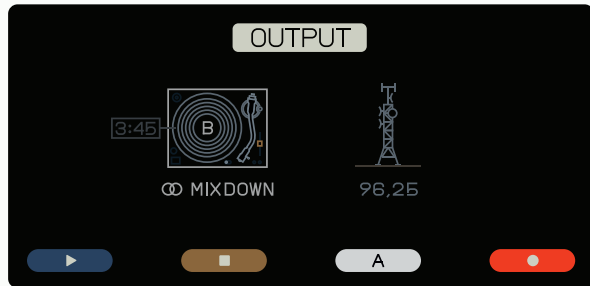
stop



side a / b



record



## 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.

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.



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:

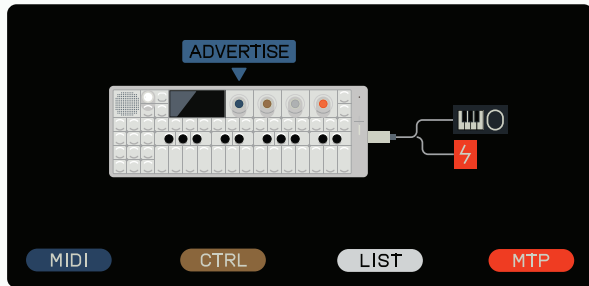
- T1 midi - set options for midi.
- T2 ctrl - makes your OP-1 field a midi controller keyboard.
- T3 list - list and control any connected usb / ble midi devices. press shift and com again to return.
- T4 mtp / disk - turns OP-1 field into a usb mass storage device while connected to a computer. mtp 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

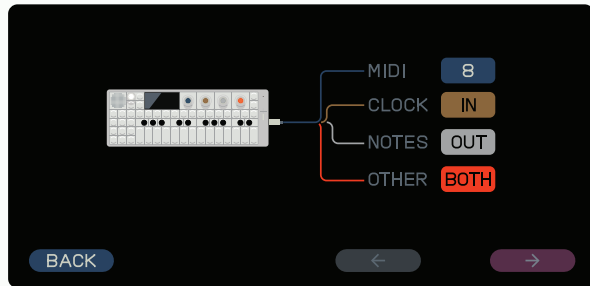


pressing T1 while in the com screen takes you to midi settings. here you can set the incoming and outgoing midi channel (blue), decide how to handle midi clock (ochre) and midi notes (gray), as well as other midi messages (orange), such as modwheel and other midi cc data.




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

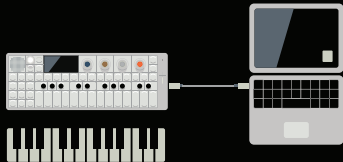


## control





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



shifted



## list

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



+



DEVICES

EP-40

EP-40  
TX-6

STATUS

CONNECTED



CLOCK OUT

NOTES OUT

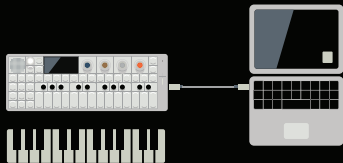
OTHER OFF

BACK



## 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.
- press T4.

mtp is the primary way to access your content. read more about mtp at [teenage.engineering/guides/mtp](https://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.

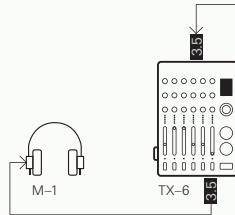
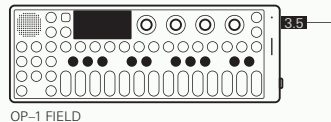
# field



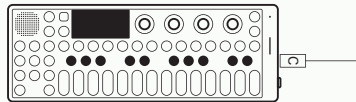
using OP-1 field  
with other gear

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.

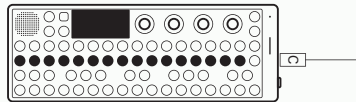
the following pages illustrate a variety of ways in which you can connect OP-1 field with the rest of the field system, the EP series, pocket operators, and more.



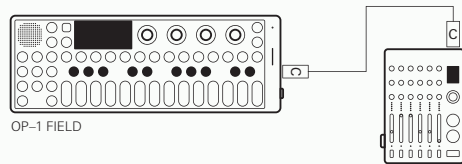




OP-1 FIELD

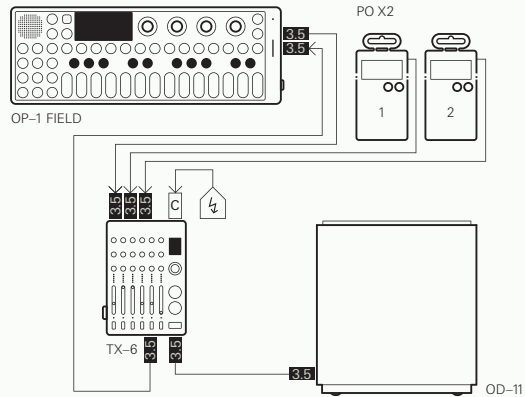
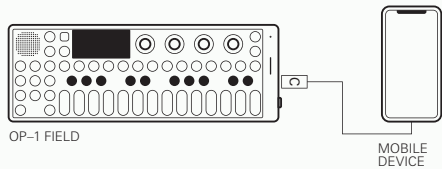


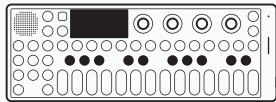
OP-XY



OP-1 FIELD

TX-6

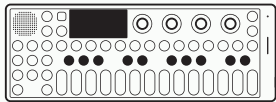




OP-1 FIELD



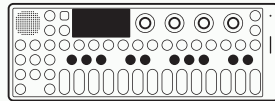
MOBILE  
DEVICE



OP-1 FIELD



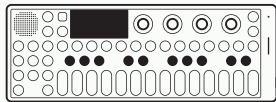
OR-1



OP-1 FIELD



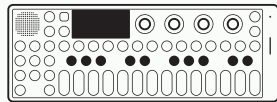
BLE MIDI  
CONTROLLER



OP-1 FIELD



MIDI  
KEYBOARD



OP-1 FIELD



AUDIO  
INTERFACE

GUITAR



field system™

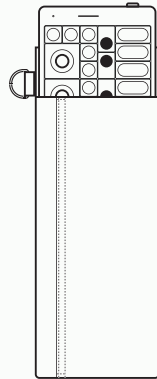
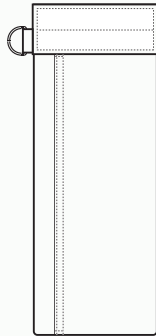
## accessories

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](https://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](https://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](http://teenage.engineering/guides/op-1)

THIS DEVICE COMPLIES WITH PART 15 OF THE FCC RULES AND ISSED 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 UNDESIREDOPERATION.

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](http://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 ÉTABLISSSENT UN SAR LIMITE 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](http://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](http://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

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

## PROTECTED MATERIAL

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.

RESPECT FOR THIRD-PARTY COPYRIGHTS

YOU ARE RESPONSIBLE FOR ENSURING 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