user guide

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1. hardware overview

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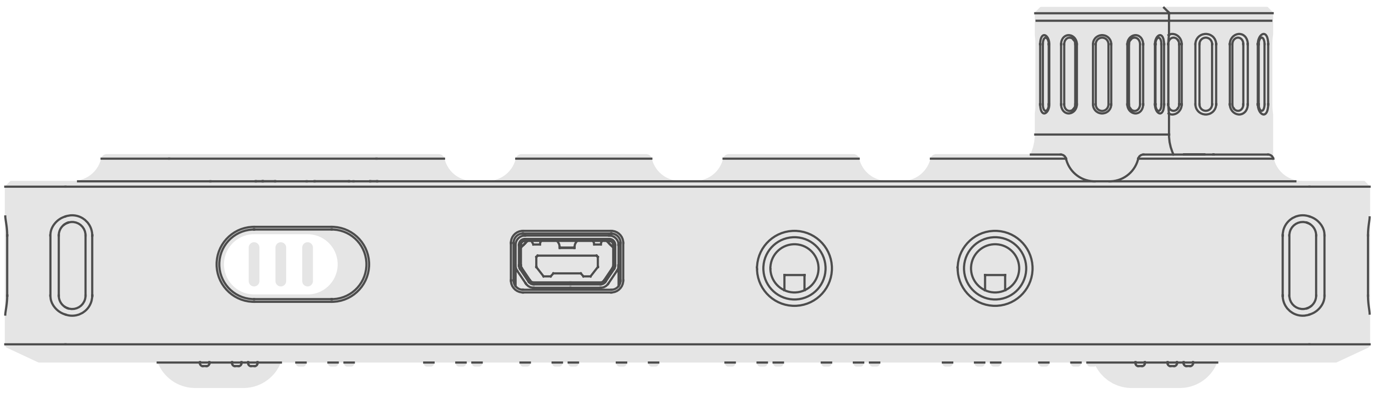


1.1 power on / off

to power on your OP-1, slide the white power switch located on the right side of the device towards you. the display will light up and the OP-1 loads necessary system data.

to power off, slide the power switch away from you. data is always stored on-the-fly, so you don't have to worry about saving your sound or recordings.

everything will still be there the next time you power on your OP-1 exactly the same as when you left it.

note: the more samples or other data you store on your OP-1, the longer the start-up process will be. it's a good habit both for start-up time and for safety to back-up and clear your OP-1 occasionally.

1.2 charging the battery

the first thing you should do is to connect your OP-1 to a computer (or optional charger) via the USB port located on the right side of the unit.

make sure to keep your OP-1 connected until you have fully charged the internal battery. this will be indicated by the same LEDs used for the VU meter.

to check the battery level, press the help key. the LEDs will light up to indicate the level. five lit LEDs is equal to a fully charged battery.

press to check
battery level

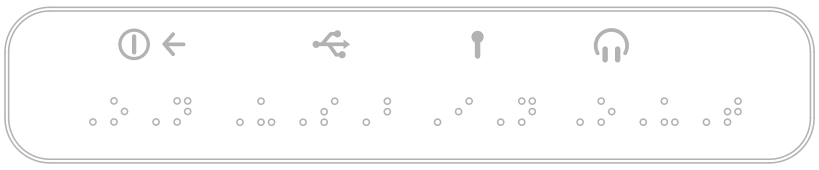
1.3 in and outputs

OP-1 has three ports located on the right hand side of the unit.

- audio in/line in
- audio out for headphones/line out
- USB port for charging, transferring files and MIDI

note: to adjust the input level press shift + mic key. to adjust the output level, turn the volume knob or set the master L/R level output located in mixer T4.

if you turn your OP-1 upside down,
you will find symbols and braille text that indicates I/O location.



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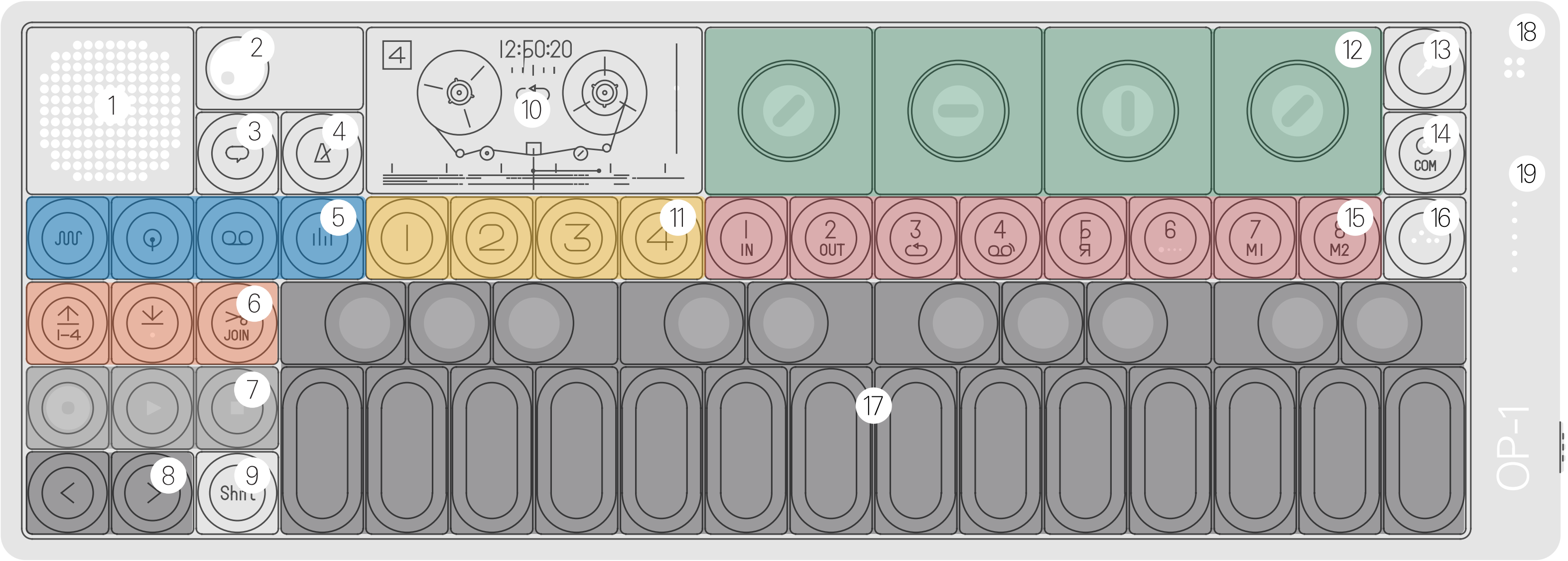
2. layout

return to menu



1. speaker
2. volume
3. help
4. tempo
5. main modes
6. tape edits
7. tape transport
8. rewind/forward, octave shift +/-, step forward/back
9. shift
10. display
11. T1-T4
12. color coded encoders
13. mic/input
14. album/com
15. sound 1-8
16. sequencer
17. musical keyboard
18. built-in microphone
19. VU/battery indicator

the layout of the OP-1 is divided into different groups for easy reading and intuitive workflow.

turn the volume knob to set the master volume.

the four color encoders are related to the graphical interface on the display.
a green graphical element or text hints that the green encoder will change its value or position.

on the right side of your OP-1 you find the built in microphone and VU / battery LEDs.

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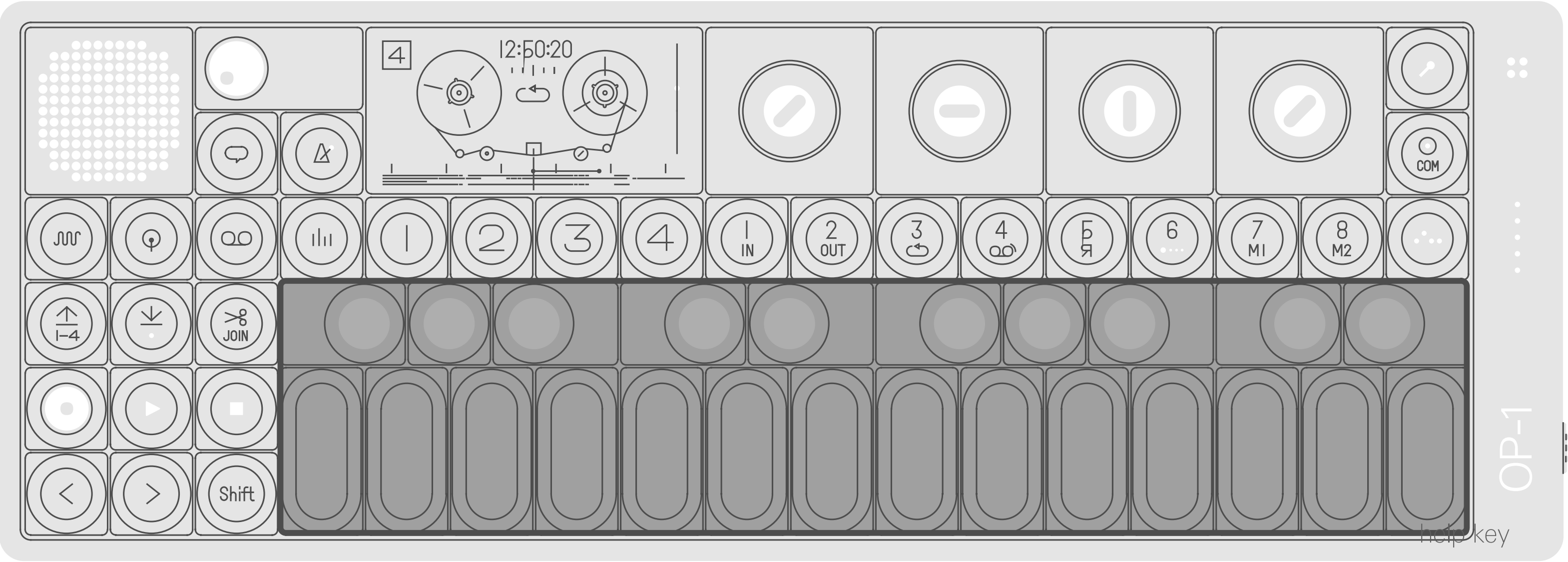
3. musical keyboard

return to menu

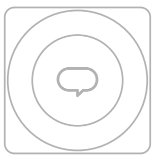


3.1 playing a sound

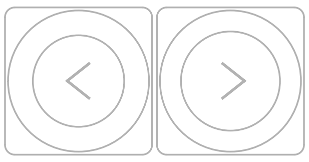
press any key on the musical keyboard and you should instantly hear a sound.

if it is silent, turn up the master volume located next to the speaker, or press the synthesizer or drum key.

pro-tip: press and hold the help key while playing the musical keyboard to let your OP-1 display the current note.



3.2 octave shift

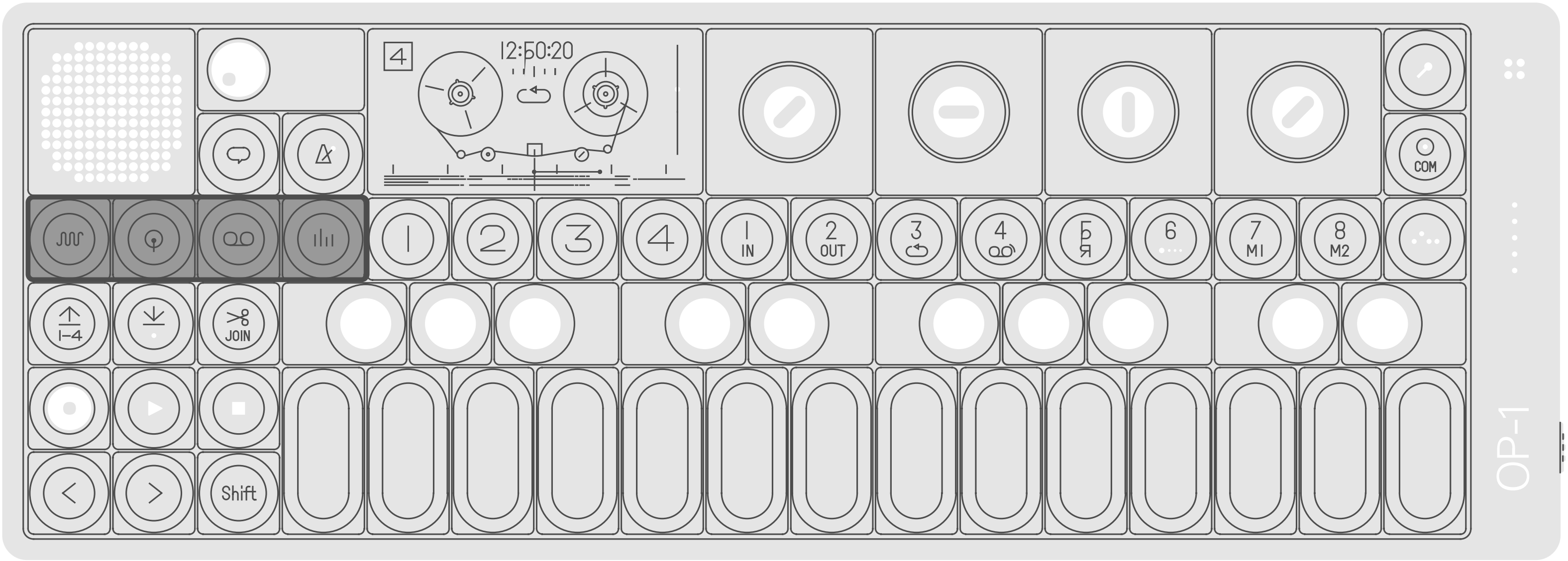


use the arrow keys to transpose octave while in synthesizer or drum mode.

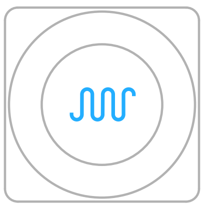
note: before you start creating your first masterpiece, read this manual carefully to avoid deleting or over-recording your work.

4. main modes

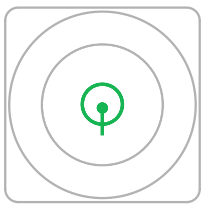
return to menu


4
12:50:20
1-4
JOIN
Shift
IN
2 OUT
7 MI
8 M2
COM
OP-1

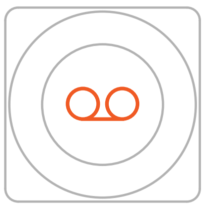
4.1 the four main modes



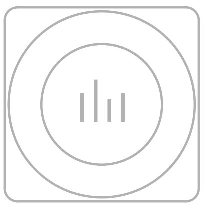
synthesizer



drum



tape



mixer

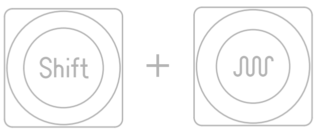
your OP-1 is designed to be easy to use, so the most important functions are located on the first keys to the left on the upper row. the four keys are grouped together and are called main modes.

the four main modes are: synthesizer, drum, tape and mixer.

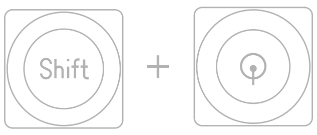
example: all keys with orange symbols are related to the tape because the tape symbol is orange.

because each key has a dedicated symbol and color to make it easy to navigate through the different screens and to find the appropriate key related to the currently active mode.

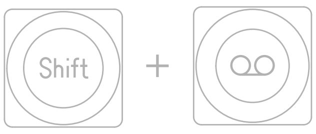
4.2 shift + any main mode key



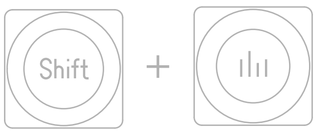
for synthesizer you undo edits and tweaks that you made to the sound, and revert to the preset.



for drum you undo edits and tweaks that you made to the sound, and revert to the preset.

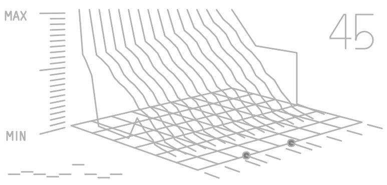


for tape you enter the tape erase function.

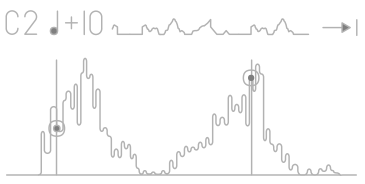


for mixer it takes you to the signal flow screen

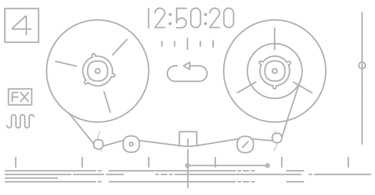
4.3 main modes screen examples



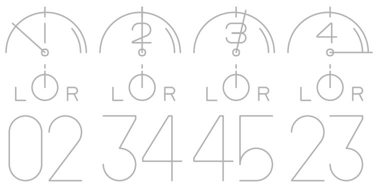
synthesizer using string engine.



drum using a sample.



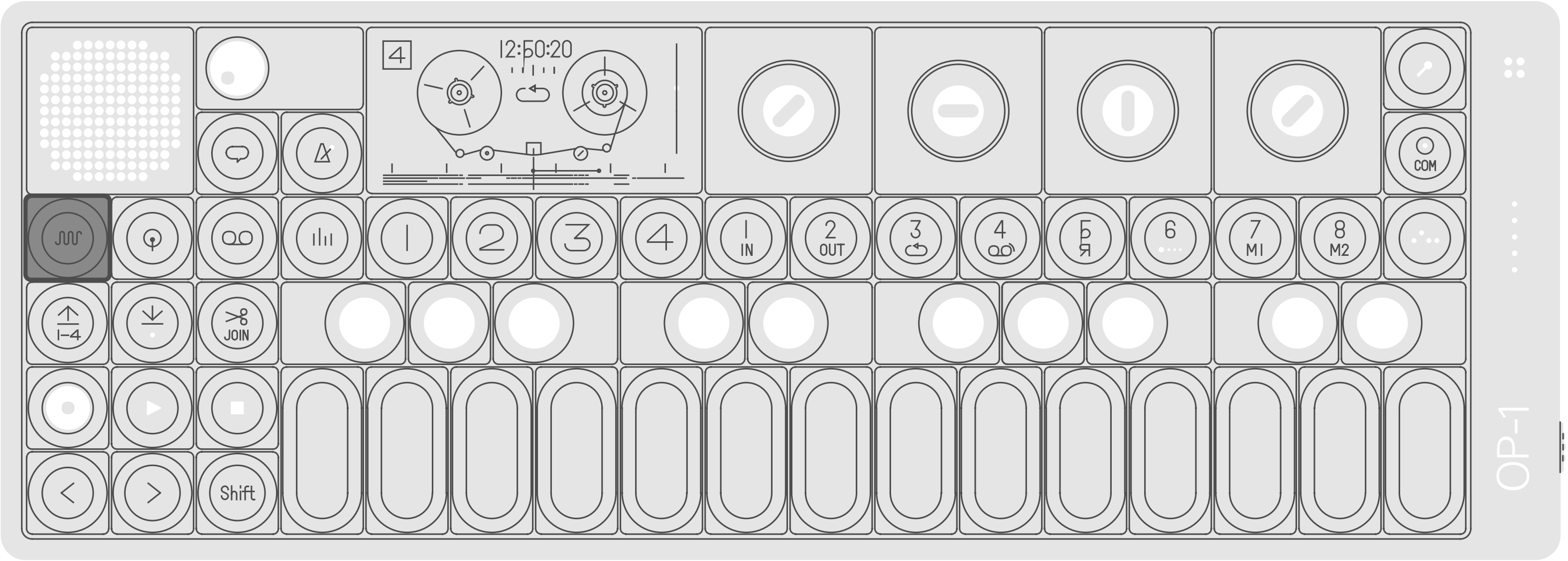
tape.


1 2 3 4
L R
02 34 45 23

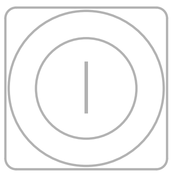
mixer.

5. synthesizer mode

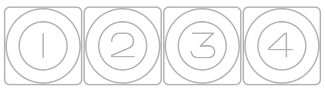
return to menu



5.1 synthesizer mode introduction



OP-1 has several original synthesizer engines. each one has its own personality. when in synthesizer mode, the synthesizer engine's visual is always located under T1 and is also the first screen that will show up when you change or select a sound.



each sound is built up from four modules located under the T1, T2, T3 and T4 keys, lined up under the display.

note: the T1-T4 are soft keys, which means that in synthesizer and drum mode they function as described here. in tape mode they are track keys T1-T4 and in mixer mode they are mixer (T1), EQ (T2), master effect (T3) and master out / drive (T4).

to enter synthesizer mode, press the key with the blue wave symbol on it. this enables both T1-T4 and sound selection keys 1-8.

when you have pressed the synthesizer key, first select a sound from 1-8 with the sound keys 1-8.

then use T1-T4 keys to shape the sound:

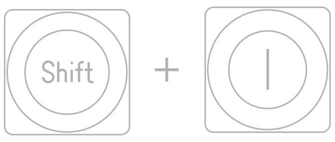
- T1 – synthesizer engine
- T2 – envelope
- T3 – effect
- T4 – LFO/G-force

here follows a description of how a sound is built up. for an in-depth description of all individual synthesizer engines, the envelope, effects and LFO, please refer to the reference chapter.

5.2 synthesizer engines

the first module of a sound is its engine. this is the heart of the sound and is the most important part.

it is possible to change an engine of a sound but keep the envelope, the effect and the LFO or G-force setting. to do this, first select the sound you want to change. then use the T1 to T4 keys to select a specific module.



to change the engine press shift + T1. this opens the browser screen, with the list to the right of possible engine choices.

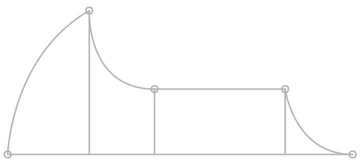
- FM – frequency modulation synthesis made easy. this is the type of engine that is found in the classic DX7 synthesizer.
- cluster – up to six oscillators chained in a cluster.
- dr wave – raw 8-bit style engine.
- digital – pure digital raw engine.
- string – physical modeling of a string instrument.
- pulse – square wave engine.
- phase – phase distortion type engine.

use the blue encoder to scroll through the list and press T1 when your choice is highlighted to exit.

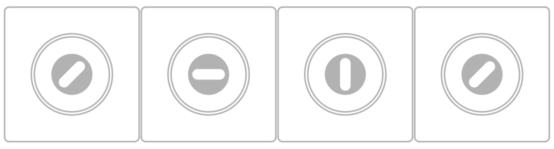
more details on the different synthesizer engines and their parameters are available in the reference chapter.

5.3 envelope

to shape the envelope, press the T2 key. the envelope controls the amplification of a sound and is triggered when a note is played.



you can control the attack, decay, sustain and release. this is called an ADSR envelope.

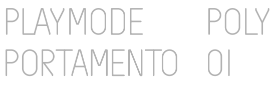


use the four color encoders to shape the envelope.

- ● blue – attack
- ● green – decay
- ● white – sustain
- ● orange – release

this will be indicated by a color change in the graphical interface as soon as an encoder is turned.

5.4 play mode

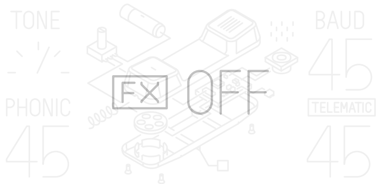


PLAYMODE POLY
PORTAMENTO 01

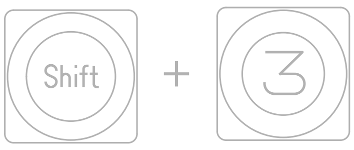
to enter play mode press shift while you are in the envelope screen which is located under the T2 key.
in play mode, you can select if you want your sound to be polyphonic, monophonic, legato or unison.
in play mode, you also have the portamento parameter setting.

5.5 synthesizer effect

to add an effect to a sound, press the T3 key.



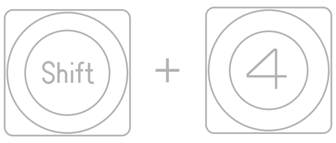
you may toggle an effect on and off by pressing the T3 key a second time.



to change effect, press shift + T3. this enters the effect browser screen. use the blue encoder to scroll through the list and press T2 to make your selection.

5.6 synthesizer LFO

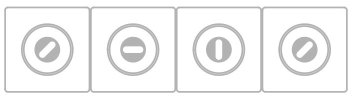
the LFO lets you modulate any synthesizer engine, envelope or effect parameter.
to add an LFO to a sound, press the T4 key. you may toggle an LFO on and off by pressing the T4 key a second time.



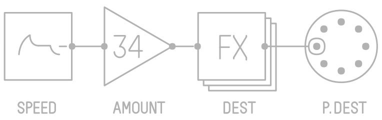
to change LFO, press shift + T4. this opens a browser screen, with the list of possible LFOs.

- ● bend – lets you use the bender accessory.
- ● crank – lets you use the crank accessory.
- ● element – lets you use external elements like the built in microphone, line in, G-force sensor or FM radio to modulate a sound. select the element, amount, destination and
- ● tremolo – lets you create different types of vibrato effects to your sound by modulating the pitch and volume. set speed, pitch amount, volume amount and LFO envelope curve. the envelope curve applies an attack or decay curve to the speed of the LFO.

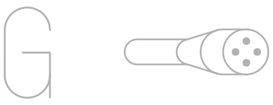
the destination parameter.
- MIDI – route external MIDI CC to the OP-1.
- random – randomize all parameters in a module. set the speed, amount, LFO envelope and destination
- value – use this classic LFO type to change one parameter only. set amount, speed, destination and parameter.



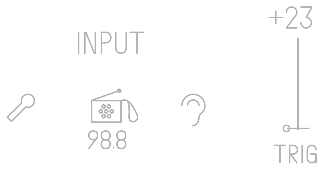
note: turn the encoders all the way for all options under, for example, destination. the encoders click when turned, which doesn't equal changing a value. sometimes you need to turn a couple of clicks to change a value.



example: element LFO. as described earlier the element LFO uses different external elements to control any parameter of a synthesizer engine, envelope or effect. use the blue encoder to select your source.



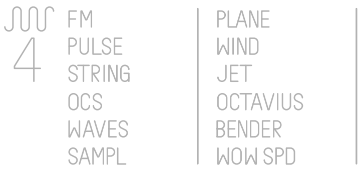
the options are:
G-force.
mic / line / radio.



G-force is pretty straightforward, you don't need to make any further settings. when selecting option mic/line/radio, you need to select the input source. press shift + input key to select input and to adjust the gain. if radio is selected here you may tune in to a radio station for satisfactory results.

for more information about lfos please refer to the lfo reference section of this manual.

5.7 changing sound



consider sound selection keys 1-8 as your instant access keys. to change any of the sound 1-8 presets, press shift + any key from 1 to 8 and a list of all available sound presets is shown. select a preset by turning the blue encoder for engine type and green encoder for preset choices.

note: the difference between changing just a synthesizer engine (shift + T1) and a sound (shift + 1-8) is that the later changes all four T1- T4 settings.

5.8 saving a sound

option 1: dump to tape – use the lift key while in synthesizer or drum mode. then switch to tape, locate empty space on the tape and press the drop key. the sound will now be converted to sound-data. to recall a sound that was dumped to tape, press lift, switch to synthesizer or drum and press drop.

option 2: save sound 1-8 – tweak your sound on any of the sound slots from 1-8. hold the sound key for five seconds. sounds 1-8 are located in the snapshot folder located inside the synth and drum folders. via usb, you may drag the sound you want to your desktop and rename it, or rename the sound inside the folder. keep in mind that you may use names with a maximum of ten characters. avoid uncommon symbols.

pro-tip: you may create your own folder and place it in either synth or drum folder to organize your files

5.9 sound file structure

the OP-1's storage allows you to add files for use for synth and drum sounds.
it also lets you collect those files you have recorded in tape and album for use elsewhere. you may also manage your own presets, those which you have made in synth and saved. these are stored in the "snapshot" folders for synth and drum presets respectively, and default to a name containing their date of creation. feel free to rename these, limiting the name to ten common characters.

when you connect your OP-1 to your computer and press shift + com key and select disk mode the OP-1 shows up on your desktop.

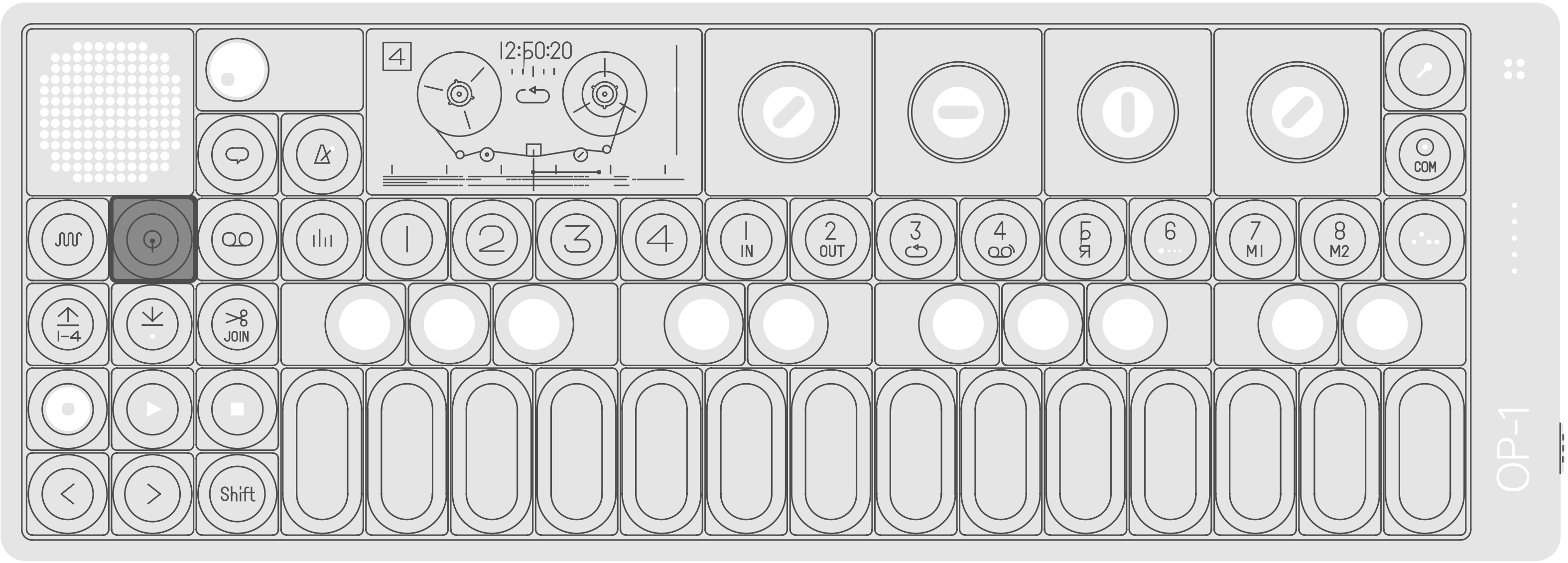
double click the disk icon to reveal the internal OP-1 files.
all sounds, album recordings, tape tracks and snapshots show up as .aif files.

note: sound presets use a special OP-1 version of the .aif format, which includes both a sound preview and synthesizer data. in other words, the OP-1 synthesizer engines are not sample based but modeled sounds.

previous chapter return to menu next chapter

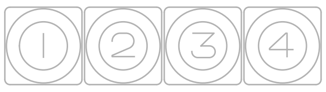
6. drum mode

return to menu



6.1 drum mode introduction

1
IN
2
OUT
3
4
5
6
7
M1
8
M2



the drum mode - entered by pressing the key with the green drum symbol - is similar to the synthesizer mode. the difference is it's use for shorter drum/percussion sounds. sounds can be loaded either into the drum engine (drum), or made using a drum synth (dbox).

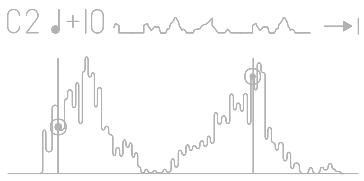
as with synthesizer mode, pressing the drum key enables both t1-t4 and sound selection keys 1-8.

when you have pressed the drum key, first select a sound (drum-kit) from 1-8 with the sound keys.

then use T1-T4 keys to shape the sound:

- T1 – drum engine
- T2 – dynamic envelope
- T3 – effect
- T4 – LFO/G-force

6.2 drum sampler engine



the difference compared to the synthesizer sampler engine is that the drum sampler has 12 seconds of recording time (vs. 6 seconds in the synthesizer sampler) and has a layout function which lets you lay out parts of the sample to dedicated keys on the musical keyboard (compared to different pitch of the sound when playing the musical keyboard using the synthesizer sampler).

the basic concept here is to record all drums in a row and keep that recording to 12 seconds. then set in and out points of that recording and dedicate it to a certain key on the musical keyboard.

6.3 laying out a drum kit

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 on the musical keyboard. you should now hear the part of the sampling you have dedicated to that key. the tools you have to set up your drum kit are:

● pitch
set the pitch of a part by turning the blue encoder.

● direction
press shift and turn the blue encoder to change direction of a part.

● in point
set the in point by turning the green encoder.

● fine tune in point
press shift and turn the green encoder to fine tune the position of the in point.

● out point
set the out point by turning the white encoder.

● fine tune out point
press shift and turn the white encoder to fine tune the position of the out point.

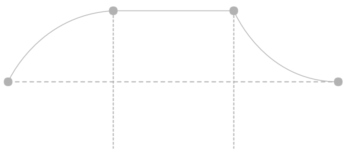
● play to end, loop, play once
turn the orange encoder to set the play mode of a part.

● level
press shift and turn the orange encoder to set the volume level of a part.

note: remember to always select the key on the musical keyboard where you want to change sound

pro-tip: to copy a sample position across the keyboard in drum mode, just hold the key you want to copy from and press lift, then hold the key you want to copy to and press drop. this is good for re-arranging your drum kits or creating tonal keys.

6.4 dynamic envelope



dynamic envelope is specially designed for short drum sounds. set the attack level with blue encoder, mid part level with green encoder, release level with encoder and use the orange encoder to adjust the region.

6.5 importing your own sounds

simply create a single sound file from whatever sounds you have chosen. remember to keep the audio file maximum 12 seconds long.

then save the sound as an .aif file.

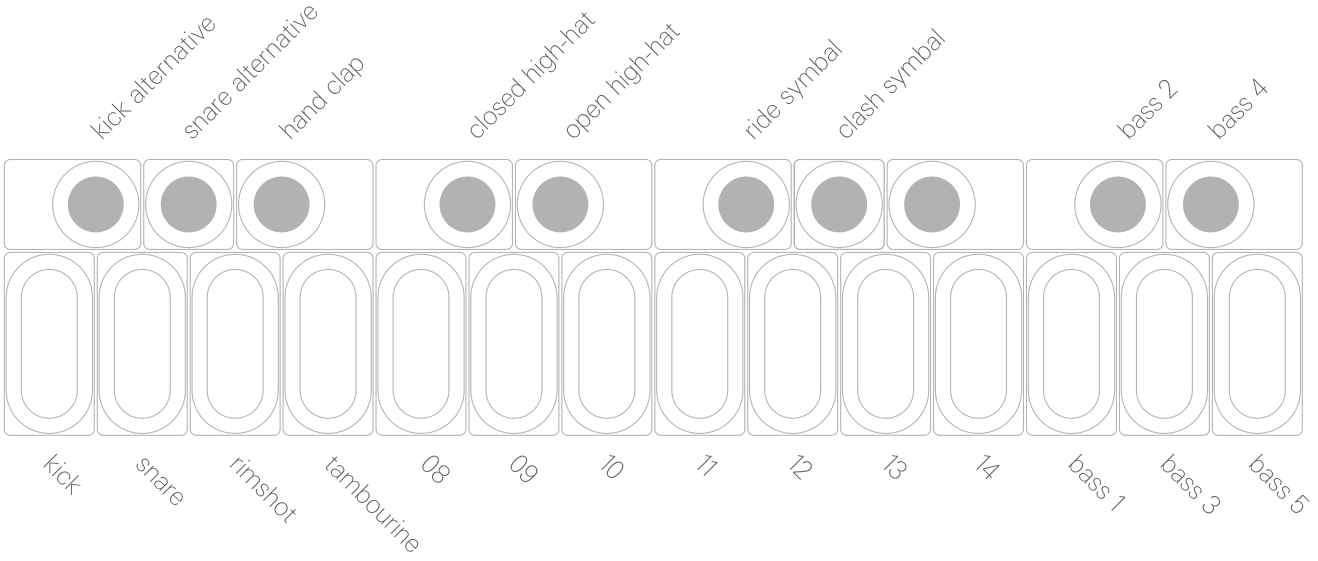
transfer the file to the user folder located inside the drum folder. see chapters 5.8-5.9 on how to transfer files to your OP-1.

6.6 using OP-1's standard layout

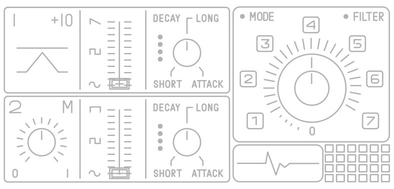
to make sound switching between kits more logical when you have a sequence running, it's a good habit to layout your kits in the same order. the factory kits are mapped as seen here to the right.

pro-tip: a nice way of creating fill-ins, is to have the same sequence running and switching between drum kits based on the same sounds, but mapped differently. you can also map some keys to silent parts of a sample to "mute" certain sounds.

factory drum kits



6.7 D-box drum engine



D-box, short for drumbox, is a dual oscillator synthesizer, convenient for producing drum sounds.

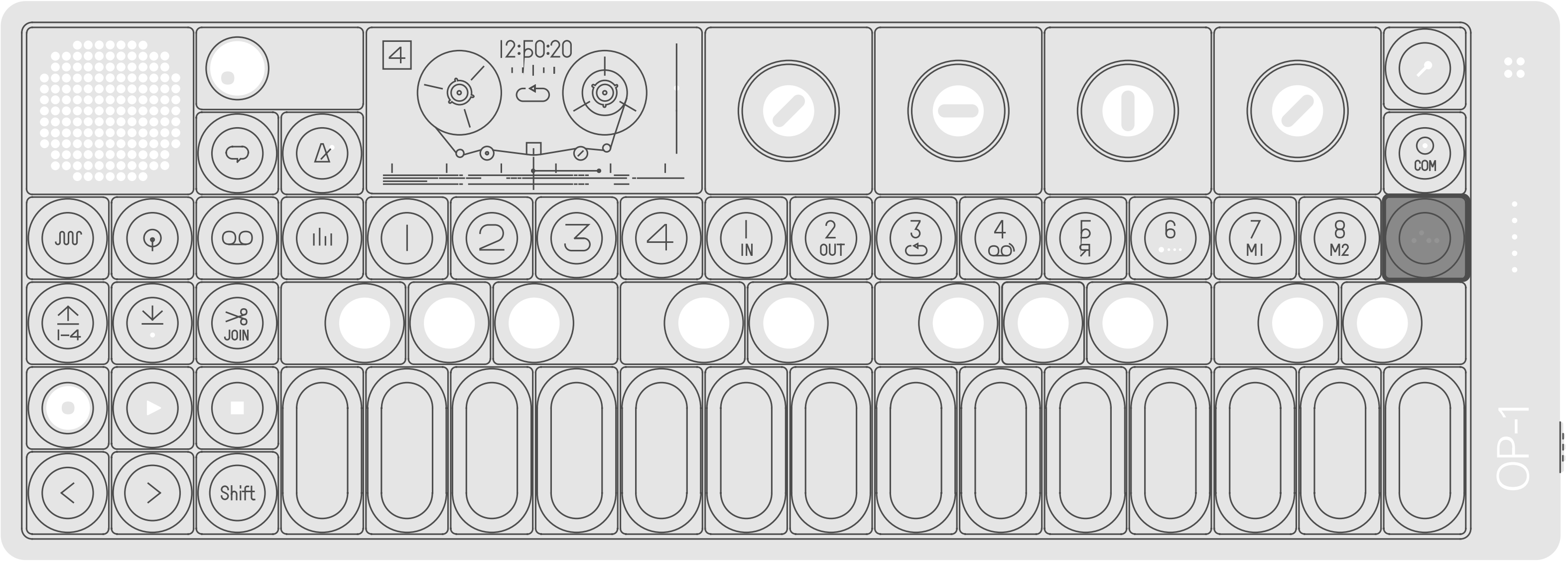
blue encoder adjusts pitch, green encoder adjusts waveform, white encoder adjusts envelope. hold shift to access secondary oscillator. orange encoder is used for cross modulation and, when shift is pressed, filter cutoff frequency.

saving a sound is achieved by holding a sound key (1-8) for five seconds, similar to elsewhere on the OP-1. the sound will be saved in snapshot.

previous chapter
return to menu
next chapter

7. sequencers

return to menu

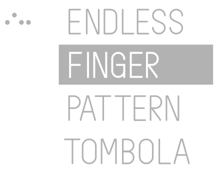


7.1 sequencers introduction

OP-1 comes with four original sequencers that let you arrange notes 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.

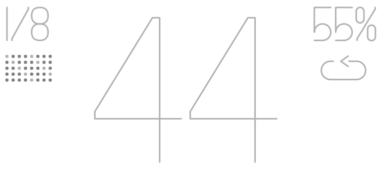
the big difference between the tape and a sequencer is that tape produces a pure audio recording, while a sequencer stores note data. one of the reasons for using a sequencer is that you may change or alter the sound but continue playing the same stored notes.

7.2 selecting a sequencer type



to select sequencer type press shift + the sequencer key to enter the sequencer browser screen. turn the blue encoder to make your selection, then press the sequencer key again to exit.

7.3 endless sequencer



endless is a very effective way to get sequencing done quickly.

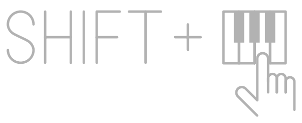
just hold shift + press any key on the musical keyboard to store a note. it automatically moves one step forward when you release the key. hold shift

then release shift and press any key on the musical keyboard to play your sequence.

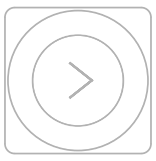
the maximum number of notes that can be stored is 99.

until you are done.

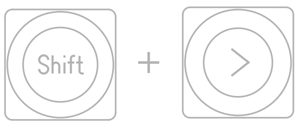
7.4 endless sequencer functionality



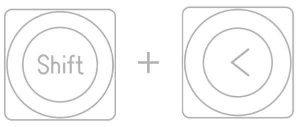
insert notes.
to insert a note, press shift + any key on the musical keyboard. keep holding down shift until you are done with all notes you want to insert.



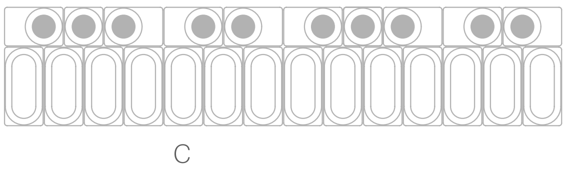
insert long notes.
press shift + any key on the musical keyboard. continue to hold the keys while pressing the forward arrow key (>).



insert space.
press shift + the forward arrow key (>).

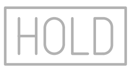


delete last note.
press shift + the rewind arrow key (<).

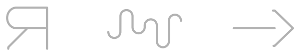


play a sequence.
to play a sequence just press any key on the musical keyboard. the pitch of the played notes will change depending on what key you press. this is called key transposition.

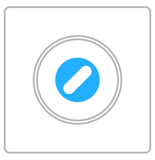
to play the original pitch of the notes play the c key on the musical keyboard.



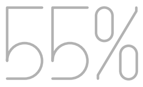
play and hold a sequence.
turn the orange encoder until hold lights up.



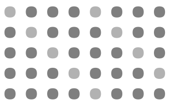
change playback direction of a sequence.
you have three different options for how you want the notes to be played back. forward, reverse or random. change direction by holding shift and turn the orange encoder.



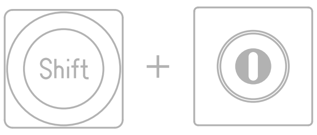
set note length.
note length is basically a way to define how many notes (beats) that will be played in one bar. this is related to the master tempo that you set in tempo and to the bars in tape mode. if you set 1/16, one bar in tape will be 16 notes or beats. change note length by turning the blue encoder.



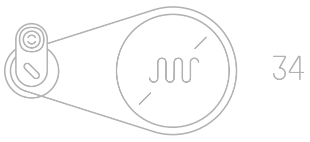
swing.
swing is a way to slightly alter the timing of notes played in a sequence. to add swing turn the green encoder. no swing is a 50% setting.
note: remember to check if you have applied swing when you record multiple layers of sequenced material to tape if you want them to be in absolute sync.



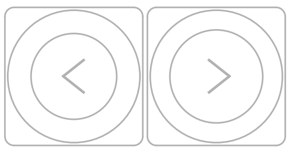
apply a pattern to your sequence.
the endless sequencer has a function which lets you add a pattern to your sequence. turn the white encoder to apply a pattern. a single dot means there's no pattern applied. (turn the white encoder counter clockwise all the way until only a single dot is shown)



rotate a pattern.
by holding shift + turning the white encoder, you can rotate the dots within the pattern.

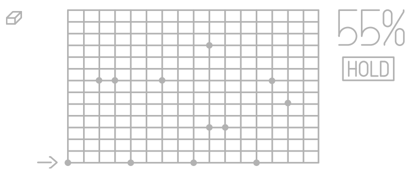


crank mode.
shift + blue encoder activates crank mode, which gives you manual, music-box style playback control.



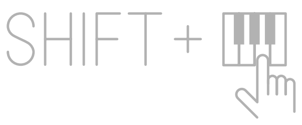
note: in endless, you may use the arrow keys to change octave in playback mode.

7.5 pattern sequencer

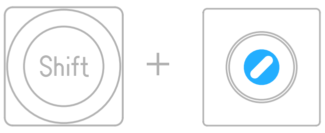


pattern is a classic grid type sequencer found in many hardware and software instruments. this is a 16 step sequencer, particularly useful for sequencing drum patterns.

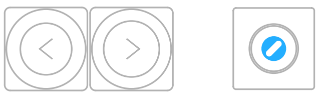
7.6 pattern functionality



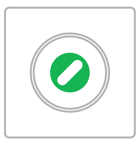
insert notes.
to insert a note press shift + any key on the musical keyboard. keep holding down shift until you are done with all notes you want to insert.



erasing notes.
hold down shift and turn the blue encoder.

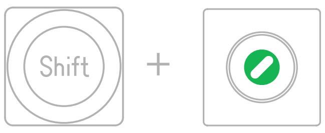


moving the vertical cursor line.
press arrow keys or turn the blue encoder to move the horizontal cursor line, by doing this you also select which note you want to focus on when erasing.

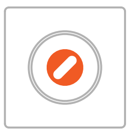


swing.
swing is a way to slightly alter the timing of notes played in a sequence. to add swing turn the green encoder. no swing is a 50% setting.

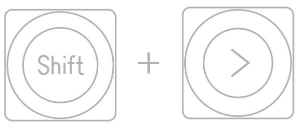
note: remember to check if you have applied swing when you record multiple layers of sequenced material to tape if you want them to be in absolute sync.



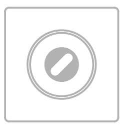
rotate notes.
hold shift + turn the green encoder to rotate all notes. this might be good when you have entered the notes in live mode.



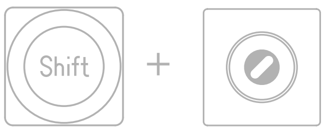
live mode.
turn the orange encoder until hold lights up. the sequencer starts, and the white horizontal cursor moves across the sequence. press shift + any key on the musical keyboard to insert a note at the current cursor position.



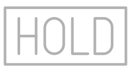
live edit mode.
press shift + any arrow key while the sequencer is running to break the cursor connection and let you edit the notes as you would in normal stopped mode.



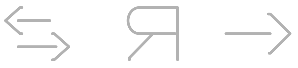
set sequence length.
turn the white encoder to adjust the playback length of the sequence.



move section.
if you hold shift + turn the white encoder you may move the played back section around within the sequence. great for fill-ins!

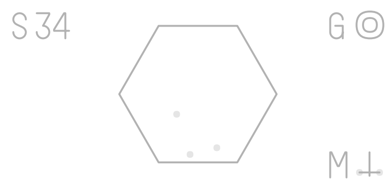


play and hold a sequence.
turn the orange encoder until hold lights up.
note: to key transpose a pattern sequence, switch to synthesizer, drum, tape or mixer mode and press any key on the musical keyboard. to play the original pitch of the sequenced notes, play the c key on the musical keyboard.



change playback direction of a sequence.
you have three different options for how you want the notes to be played back. forward, reverse or cycle. change direction by holding shift and turn the orange encoder.

7.7 tombola sequencer



use tombola when you want to create a random sequence. just throw a couple of notes into the tombola and then set the gravity, mass and spinning speed. the harder/faster a note bounces the louder the sound will play.

7.8 tombola functionality

drop notes into tombola.
play any key on the musical keyboard to drop a note into the tombola.

adjust bounciness.
turn the orange encoder to adjust the bounciness of the notes. the harder a note hits the wall of the the tombola the louder it will play. this is measured in amount of mass.

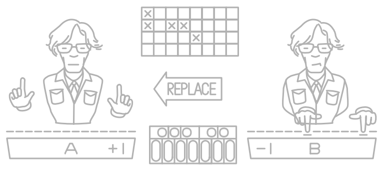
adjust heaviness.
this is measured in amount of gravity. turn the green encoder to set the gravity.

releasing notes.
turn the white encoder to open the tombola and release the notes.

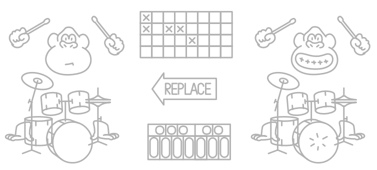
tombola speed.
turn the blue encoder to adjust the speed and the direction of rotation of the tombola.

crank mode.
engage crank using shift + blue encoder. you may now spin the tombola by hand, just using blue.
pro-tip: keep the tombola open and set a high rotation speed. this creates a random type of echo effect.

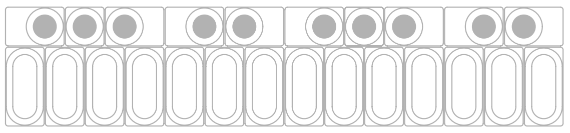
7.9 finger sequencer



the finger sequencer lets you play two sequences in combination with one another.



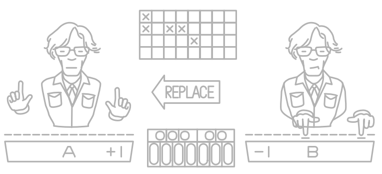
finger works the same in synth and drum modes (animations differ).



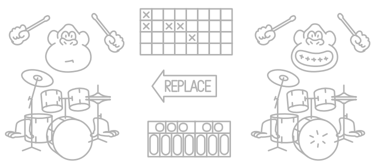
each white key on the musical keyboard represents a pattern. each pattern is visualized as the top middle, checkered rows. each checked row may be filled with either synth notes or drum triggers.

you will recognize notes and trigs as the small white crosses. the green dot represent the pattern's swing setting.

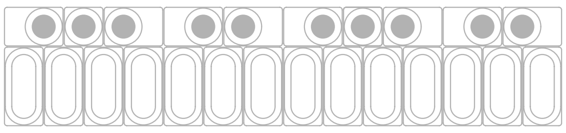
7.10 finger functionality



when finger is activated for synth, two keyboard players appear.



when used with drum, there are two gorillas.



each sequence, activated by pushing a white key on the musical keyboard, is populated by crosses by default. press and hold a key on the musical keyboard to commence playback.

depending on which playback mode you are using (chosen using shift+orange encoder), pushing a second key on the musical keyboard will now either layer a second pattern (join), play when you release the previous one (replace), or play fill ins (fill in). using the orange encoder allows you to turn hold playback mode on for finger.

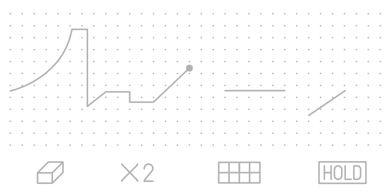
insert notes.
to insert a note press shift + any key on the musical keyboard.

moving the cursor and erasing notes.
blue encoder moves the box cursor inside the sequence. hold down shift and turn the blue encoder to erase while moving the cursor.

set sequence length.
white encoder adjusts the length of a pattern.

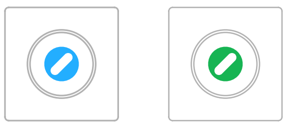
swing.
to add swing turn the green encoder. no swing is a 50% setting.
note: remember to check if you have applied swing when you record multiple layers of sequenced material to tape if you want them to be in absolute sync.

7.11 sketch sequencer

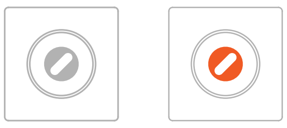


sketch is a free form sequencer where you draw shapes by hand using the encoders.

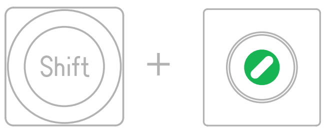
7.12 sketch functionality



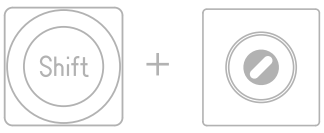
draw shapes.
use the blue and green encoders to draw. the shape will control the pitch of the active sound.



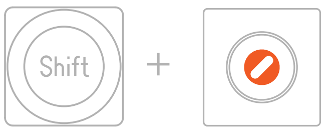
move cursor.
use the white and orange encoders to move the cursor without drawing. you can also use the musical keyboard to move cursor to a vertical position.



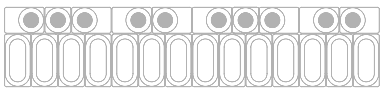
use divider.
hold shift and turn the green encoder to select a speed divider. speeds range from /4 to x16.



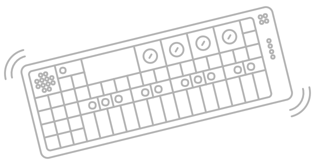
use grid.
hold shift and turn the white encoder to enable a grid. this acts as a visual guide when drawing.



start /stop sequencer.
to start the sequencer, hold shift and turn the orange encoder clockwise. turn anti clockwise to stop.



free play.
in synth mode you can use the musical keyboard to manually play the sketch.

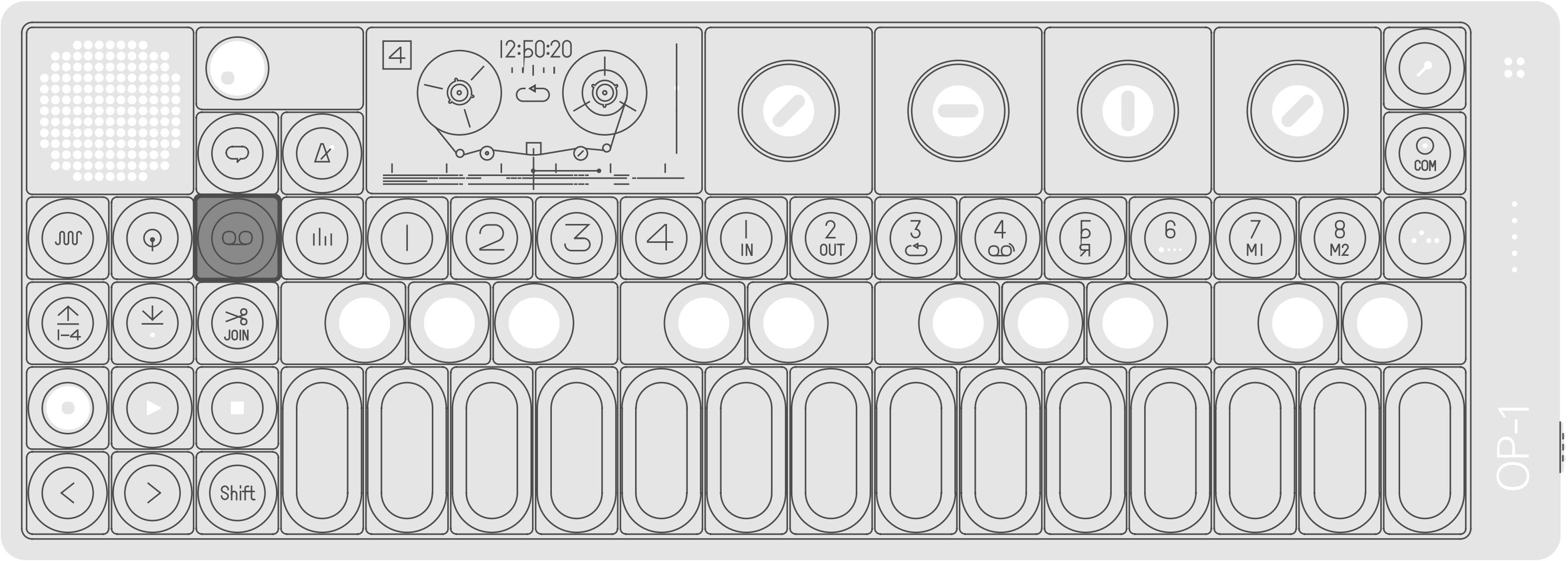


erase.
to erase a sketch and start all over just pick up OP-1 and physically shake it. this will erase everything and let you start from scratch. you can also hold shift and turn the blue encoder anti clockwise to trace the sketch backwards, erasing as you go.

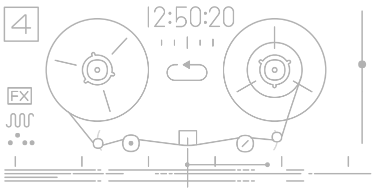
previous chapter
return to menu
next chapter

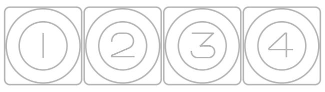
8. tape mode

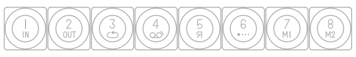
return to menu



8.1 tape mode introduction





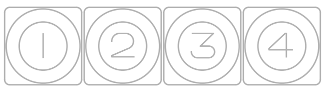


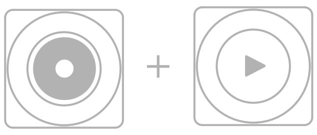
your OP-1 has a built in tape feature with 6 minutes of recording time (in normal tape speed and 44.1 kHz/16 bits). it has 4 individual tracks. to enter the tape mode press the tape key with the orange tape symbol on it.

this mode changes the function of T1-T4 which now become track 1-4.

the sound selection keys change into tape tricks 1-8:

8.2 record to tape



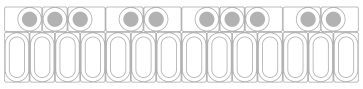


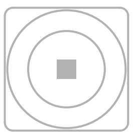
1. select the sound which you want to record.
2. then press the tape key to enter tape mode.

3. select a track to record to by pressing any of the track keys T1-T4.

4. set recording level with the orange encoder. (this is also the main level for synthesizer and drum sounds).

5. press rec + play to start recording.





6. play the musical keyboard.

7. press stop when done.

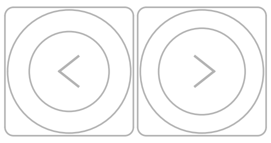
8. press rewind (left arrow) to rewind the tape.

9. press play to listen to your recording.

8.3 overdubbing

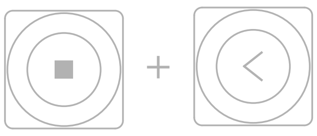
the tape always overdubs if there's recorded material on the same track. to avoid overdubbing, lift any pre-recorded takes out from the tape location.

8.4 rewind and fast forward

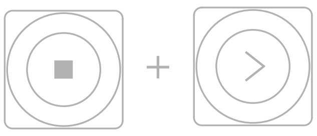


use the arrow keys to rewind and fast-forward the playback of the tape.

8.5 jump to the start/end of the tape

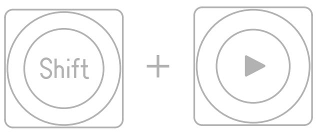


press stop + left arrow key to jump to the very beginning of the tape.

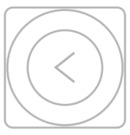


press stop + right arrow to jump to the end of the last take on the tape.

8.6 reverse playback

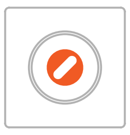


option 1:
press shift + play.



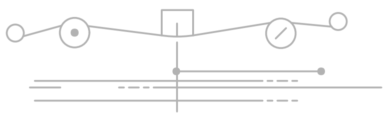
option 2:
press the reverse tape tricks key when the tape is rolling.

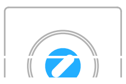
8.7 recording level



turn the orange encoder to set the recording level.

8.8 tape editing



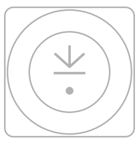


first select the track you want to edit. recorded material shows up as grey lines and is referred to as takes. when an active track has recorded material, the lines turn orange. to edit a take, use scrub, rewind, ff or press stop to center it under the tape head. a take turns blue when it's in position and ready for editing or moving.

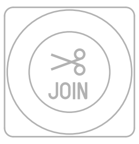
scrub – use blue encoder to scrub though the tape.

slide – use shift + blue encoder to slide a take. you may slide a take until either of its start or end point interferes with another take.

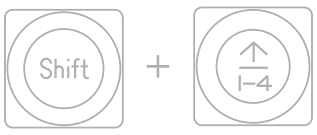
lift – press the lift key (arrow up) to lift a take. the take is now in the memory. to undo press the drop key to place it at the center of the tape head. you may repeatedly press the drop key to paste multiple takes. the tape moves each time to the end of a dropped take. lift is also used as a way to delete a take.



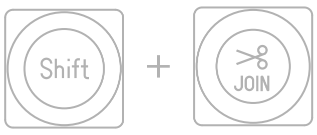
drop – press the drop key. use this as way to place the last take stored in memory.



split – this splits a take.



lift all – hold down shift + lift to lift all tracks into memory.



join – press shift + split to join takes. this function joins the next closest take on either side of the active one. you may repeatedly use join to join multiple takes.

region lift – use the loop in and out points to define the part you want to lift.

8.9 advanced lift

besides recording, the tape can also be used as a sketchpad for creating layered sounds.

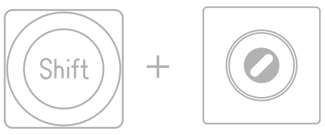
using the tape this way let's you build up a sound layer by layer on all four tracks and lift it (use lift all to lift all tracks) and then drop it in either the synthesizer sampler or drum sampler.

you may also save a sound to tape by pressing lift in any of the synthesizer or drum sounds and then select tape mode and press drop. this creates a data recording of all parameters and/or samples on the active tape track.

to recall the sound, lift it from tape and drop it back into any sound from 1-8. for this function to work, the take has to be exactly the same and an isolated take as it was when it was dropped.

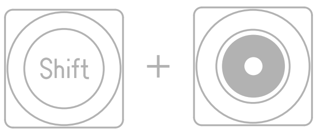
8.10 changing tape speed

you may change the speed of the tape whenever you want, even during recording. to do this, turn the white encoder.



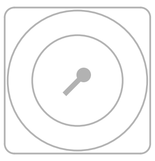
if you hold down shift and turn the white encoder the tape speed is changed in fixed steps. the sound quality changes in the same way as a real tape when changing speed – the faster the tape speed, the higher the quality of the recording.

8.11 advanced recording techniques

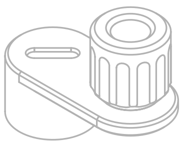


a quite special recording technique is to put the tape in rec arm mode and control the speed manually. to do this press shift + rec. you are now recording but the reels are still.

to move the tape back and forth, turn the blue encoder. depending on how quick you turn the encoder the pitch of the recording will vary.

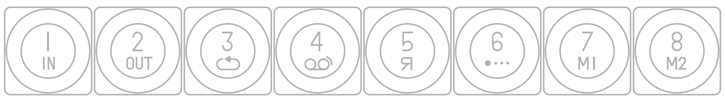


another great recording trick is to turn the out-to-in function on, found under the mic key. this let's you record everything you hear to a selected track. this also works as a bounce recording function.



a nice option for additional recording control is using the OP-1 accessory crank. this will give you music-box-style control over your tape recording.
read more about crank here.

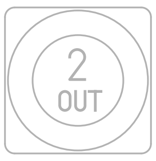
8.12 tape tricks



when in tape (or mixer mode) the sound selection keys 1-8 turns into tape tricks keys.
the tape tricks are shown under numbers 1-8.

tape tricks are a collection of functions made to interfere with the tape or the mixer in different ways. they are implemented to open up for live tweaks and quick key mixing effects.

loop in – sets the loop in point of the tape.



loop out – this sets the loop out point.

loop toggle – toggles loop on and off.

shift + loop – loop current take.

break – stops the tape. if a loop is active it will continue in the background to keep the break in time.

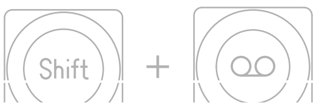
reverse – change direction of the tape.

chop – a tempo locked repeat type of effect.

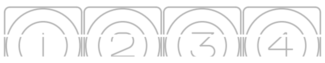
memo 1 – memorize any parameter in tape or mixer for instant recall. to use this, hold down the key and turn any encoder while in tape or mixer screen. release key when done. press the key again to instant recall the changed parameter. this is great for switching between different eq settings or to turn up the effect level when the tape is running.

memo 2 – memorize any parameter in tape or mixer for instant recall.

8.13 erasing tape



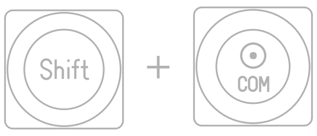
to completely erase the tape and all recorded material, press shift + tape key.



you have to press all T1-T4 keys to start the erasing process. once all keys are pressed there's no way back. your tape will be wiped forever.

note: connect your OP-1 to your computer and transfer the tape if you want a backup or need to free up space.

8.14 backing up your tape



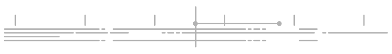
to backup your tape, connect your OP-1 to your computer and press shift + com. select disk mode. the OP-1 will show up on your desktop as a disk.

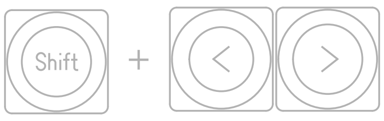
locate the folder named "tape" and copy the files named "track_1.aif", "track_2.aif", "track_3.aif", "track_4.aif". drag all track files to your computer's desktop.

you have now made a backup of the tape as four individual audio tracks.

note: no mix, EQ, master effects or drive will be applied to individual tracks when exported. to make a final mix of your tape, record to album and backup the album file. The album file will be located in album, "sideA.aif" or "sideB.aif"

8.15 bars





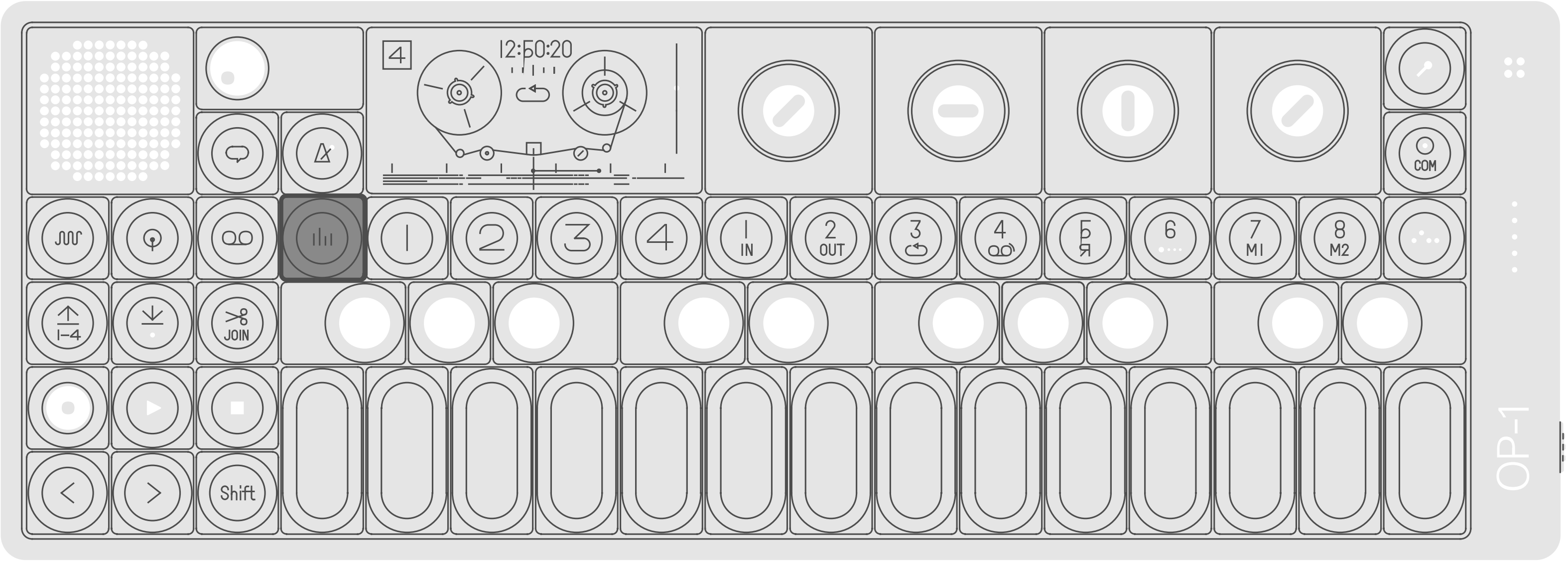
when beat match is selected in master tempo, you'll notice bar markers just above the tape tracks. one bar is 16 beats which means if you enter 16 steps in the endless step sequencer and set it to 1/16 and record it, it will fit exactly in one bar on the tape.

to jump from bar to bar, press shift + rewind (<) or shift + ff (>).

previous chapter return to menu next chapter

9. mixer

return to menu

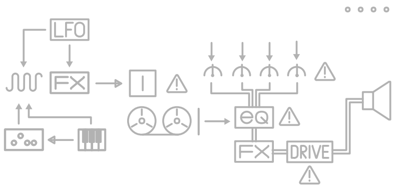


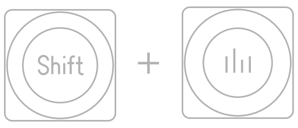
9.1 mixer introduction

mixer is the final stage of the sound path. its main function is to set the individual level and pan of the four tape tracks (T1), to adjust the master EQ (T2), add a master effect (T3) and to add drive to your mix (T4).

but as it is also the final destination for all sound, it should be worth noting how the sound travels inside your OP-1. this is called the sound path.

9.2 sound path



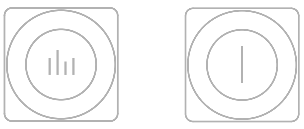


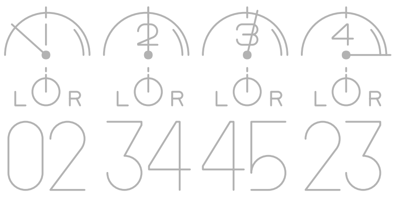
the sound path is the way the sound moves from the moment you hit a key on the musical keyboard or press play on tape, until it reaches the speaker or line out. to help you keep an eye on this, there is a sound path screen in mixer mode that you may check at anytime.

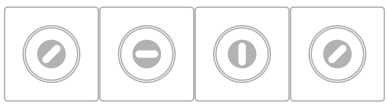
to enter the sound path screen, press shift + mixer key.

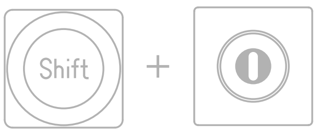
note: a warning symbol will light up when any critical level is set to zero.

9.3 mixer









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

in the mixer main screen, you adjust the individual level and pan left/right of tape tracks 1-4.

track 1 level – blue encoder
track 2 level – green encoder
track 3 level – white encoder

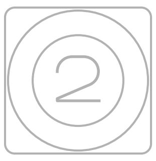
hold shift + turn the appropriate encoder for the relevant track, to adjust the pan left/right.

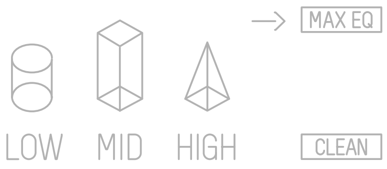
mixer main screen.

to adjust the level of a tape track turn any encoder to set the level from 0-99.

track 4 level – orange encoder

9.4 EQ





press T2 in mixer mode to adjust the EQ.

EQ means equalizer and is the word for a filter that let's you adjust the low, mid and high frequencies of a sound. in the case of the mixer, for the final mix. when the sound enters the EQ it comes as a mixed down stereo signal. (the stereo signal was just mixed down in the main mixer screen).

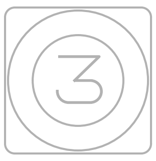
low (bass) – turn the blue encoder to adjust the low frequencies.

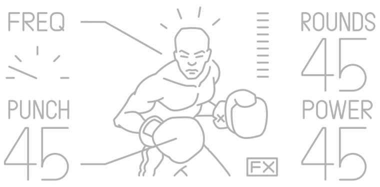
mid – turn the green encoder to adjust the mid frequencies.

high (treble) – turn the green encoder to adjust the higher (brighter) frequencies.

EQ amount – turn the orange encoder to adjust the overall EQ level. turn counter clockwise for a clean signal with no EQ applied.

9.5 master effect



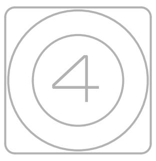


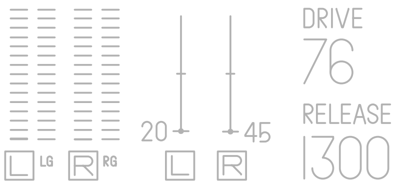
master effects are the same effects found in synthesizer and drum mode, but modified for stereo.

to add a master effect, press the T3 key. you may toggle an effect on and off by pressing the T3 key a second time.

to change the effect used, press shift + T3. This enters the master effect browser. use blue encoder to scroll through the list and press any key (except the musical keyboard) to make your selection.

9.6 master out





the master out screen is found under T4.

here you adjust:

- the master balance left/right
- add drive
- adjust the release of the drive

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

release sets how quick the drive will narrow the difference between high and low audio levels, and at mid to long release times, you'll start to notice the

you may also use drive to add texture and to make your final mix more dirty and raw.

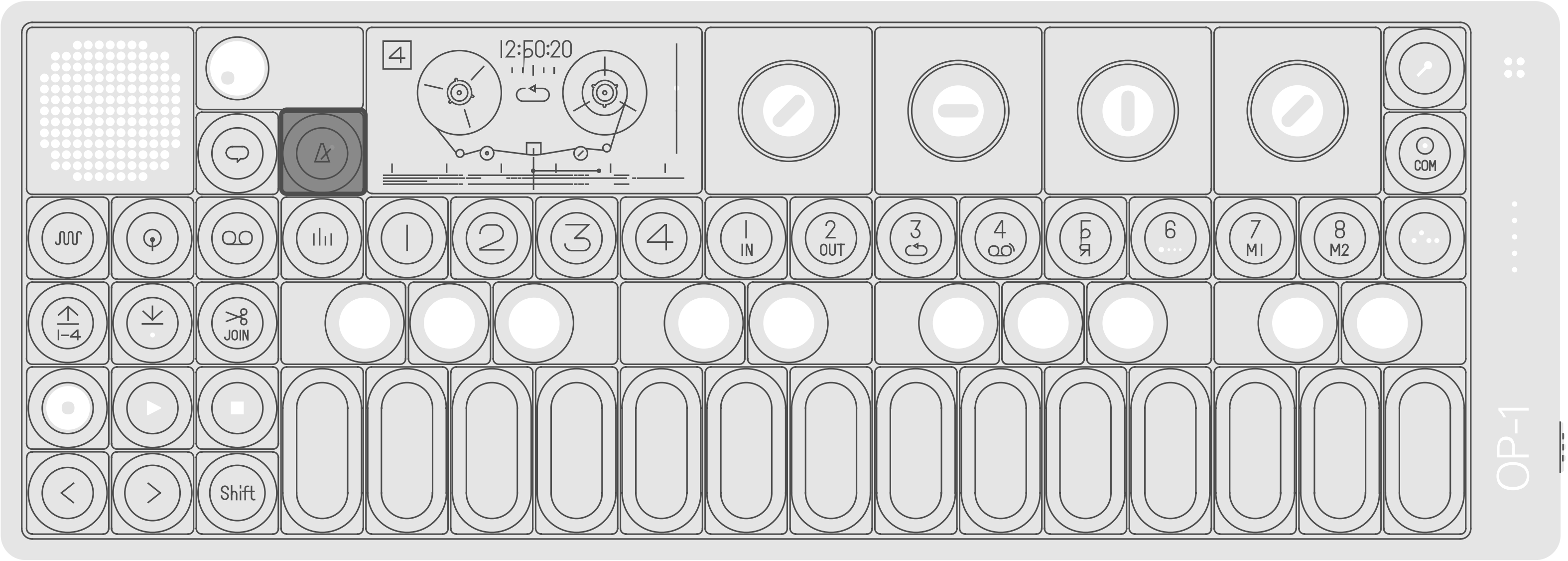
pro-tip: hold shift while turning the blue or green encoder to adjust both left and right at the same time.

drive as a “pumping” sound.

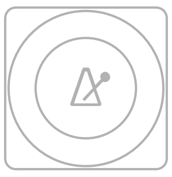
previous chapter return to menu next chapter

10. tempo

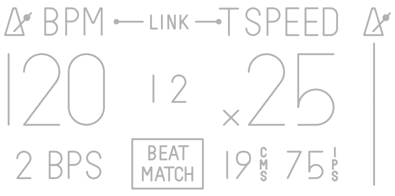
return to menu


4
12:50:20
1
2
3
4
IN
OUT
M1
M2
COM
JOIN
Shift
OP-1

10.1 tempo introduction

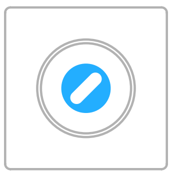


in tempo, you set the master tempo for all sequencers.

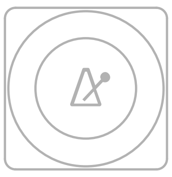

BPM
LINK
T SPEED
120
12
×25
2 BPS
BEAT MATCH
19 cm/s
75 ips

you can switch between free, beat match and sync modes, and you'll also find the metronome here.

10.2 setting the tempo / tap tempo

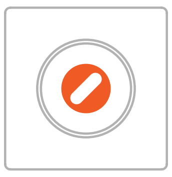


to set the tempo you have two choices:
turn the blue encoder,

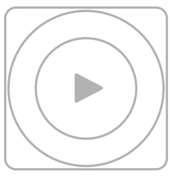


or tap the tempo – do this by hitting the tempo key multiple times until you get the desired tempo.

10.3 using the metronome



to use the metronome, turn the orange encoder until you get your desired pitch.

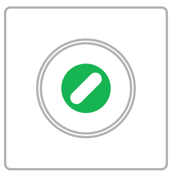


to start the metronome, press play.

10.4 free mode

in free mode the tempo and tape speed are independent of each other.

10.5 beat match



beat match is a concept of keeping the tempo and the tape speed in sync. when beat match is turned on, (turn the green encoder until beat match lights up) the current tempo is locked to the tape speed and dimmed. this means that you now have to adjust the tape speed to change the tempo.

if you turn beat match on and switch to tape mode, you'll notice that bars have appeared above the tape tracks. these bars are your guidelines when recording in sync. one bar is 16 beats long. now, play a sequence and adjust the tape speed, you will hear the sequence play slower if you turn down the tape speed, and faster if you turn tape speed up. however, the pitch won't change.

this is the beauty of beat match, to have a drum beat playing using the sequencer and have recorded material played back from tape in sync at the same time. add some tape tricks to that and you have a nice live-tweaking set-up.

pro-tip: record different variations to single bars and use the arrow keys explained in the bars section 8.1-8.6 to easily move the playback loop between the variations.

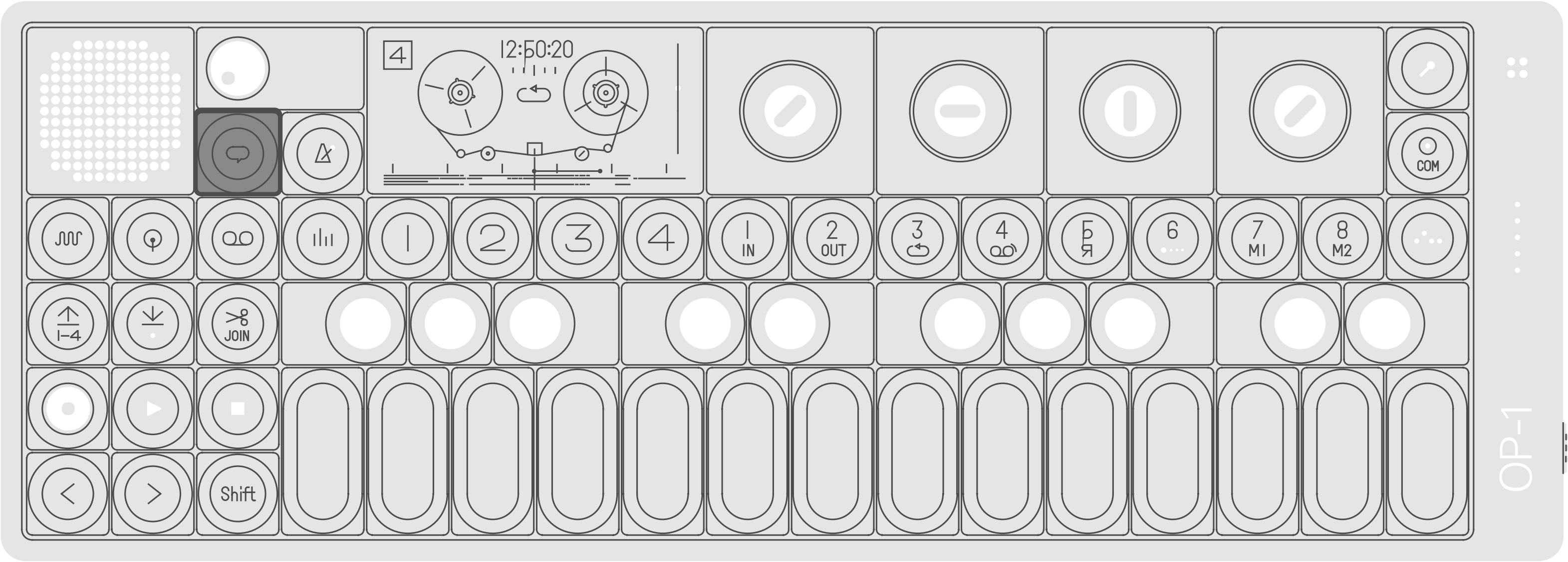
10.6 sync mode

sync mode means the OP-1 is listening to whatever external tempo you may be feeding it via USB. this lets you slave tempo lock the OP-1 to MIDI time code (MTC) sent from external sequencers.

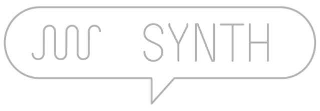
previous chapter return to menu next chapter

11. help

return to menu



11.1 the help button



Your OP-1 has a built-in help function. pressing the help key at anytime brings up a speech bubble which tells you what mode you are in and what sound is selected.

by holding down the help key and pressing any key you get the key name and function of that specific key.

pro-tip: hold down help while playing the musical keyboard to get note information.

11.2 tools

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14:27

press shift + help key to enter tools. here you set the time and date, and maybe you'll find a calculator here in the future...

blue encoder – month/year
green encoder – day
white encoder – hour
orange encoder – minute

11.3 battery level

when you hold down the help key you can check the battery level indicated by the VU/battery meter located on the right side of your OP-1.

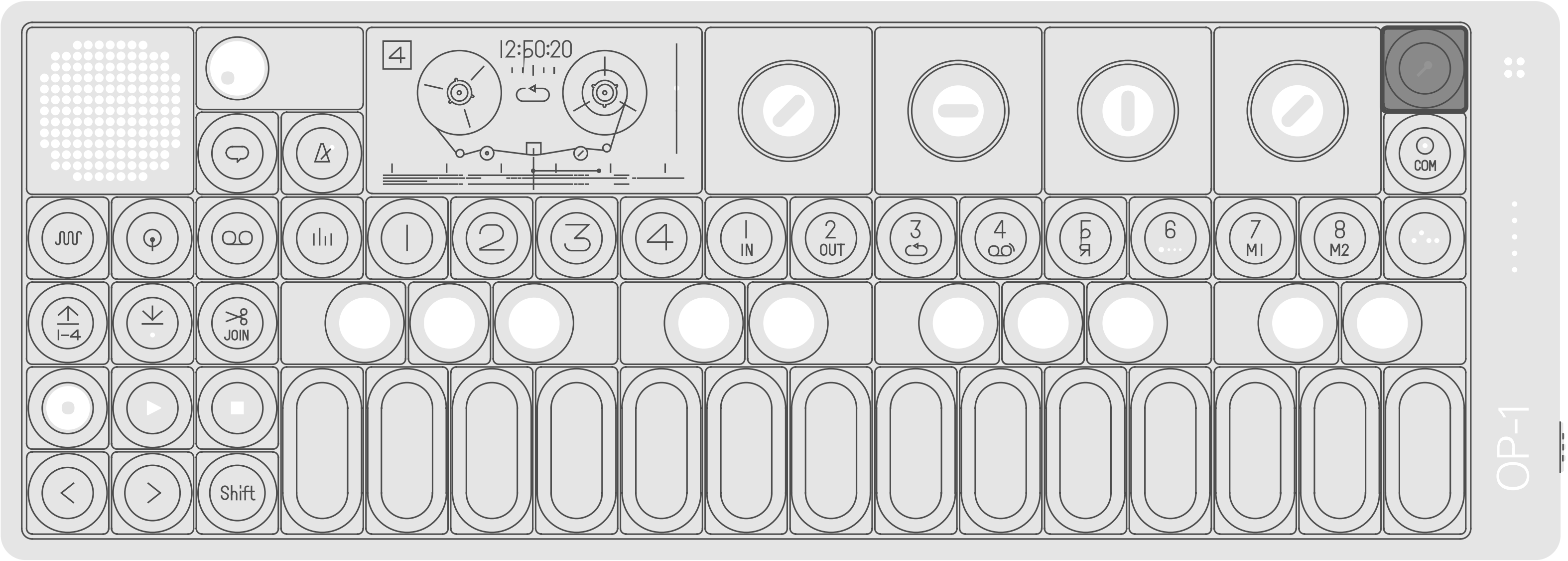
the battery level is indicated by the LED array on the right side of your OP-1. all LEDs lit (including the red) indicates a fully charged battery good for around 16 hours of heavy use. The stand-by time is approximately 2 years.

to recalibrate the battery meter please do the following:
disconnect USB, turn your unit on and leave it on until it turns off by itself. do not manually turn off the unit. this could take up to 18 hours. the unit is off when the screen has turned black.

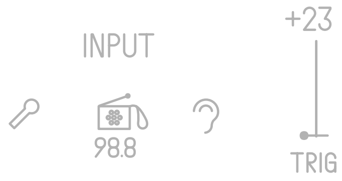
after this, charge it fully using a computer or any standard USB charger. this can take about 2.5 - 6 hours depending on your situation. (the battery is 1800mA). this should recalibrate the battery indicator.

12. recording external sources

return to menu



12.1 using the mic/input key



the mic/input key (with the microphone symbol on it) is used when you need to record any external audio.

the sources available for recording are:

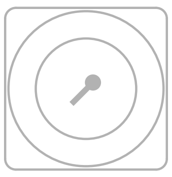
- line in
- built-in microphone
- built-in radio
- output to input (the ear symbol)

the mic/Input key works quite similar in any mode on the OP-1. let us go through some of the main modes below.

12.2 mic/input key in synthesizer and drum mode

use the mic/Input key when you have a sampler engine selected to start to sample. choose your desired source by turning the blue encoder. use external audio to control the element LFO.

12.3 mic/input key in tape mode



pressing the mic/input key in tape mode lets you toggle external audio on/off.

this lets you mix in some radio playing in the background, or using what's coming via line in and mix that with your recorded material. (a great way to connect a second OP-1 and control sound levels of both units with one master volume knob).

12.4 sampling using the built in microphone

1. press synth
2. press shift + 1-8
3. choose sampler
4. press 1-8
5. press shift+mic
6. choose microphone as input
7. adjust gain and threshold settings, orange+white
8. hold any key and speak into the microphone
9. release key
10. play the keyboard and enjoy the sound of your voice.

12.5 creating a drum kit from fm radio waves

1. press drum
2. press shift+1-8
3. choose any sample based kit
4. press 1-8
5. press shift+mic
6. choose fm radio for input using the blue encoder and find a signal using the green encoder.
7. adjust gain and threshold settings using orange and white encoders
8. hold a key to start sampling
9. release key
10. play the keyboard and adjust start/stop positions using encoders.

in mixer mode

same functionality as in tape mode.

note: to switch source in tape or mixer mode, press shift + mic/input key. this let's you switch sources and adjust the level.

pro-tip: connect a 3.5 mm audio cable (or headphones) to line in and use as an external antenna. (there is also an OP-1 antenna, sold separately).

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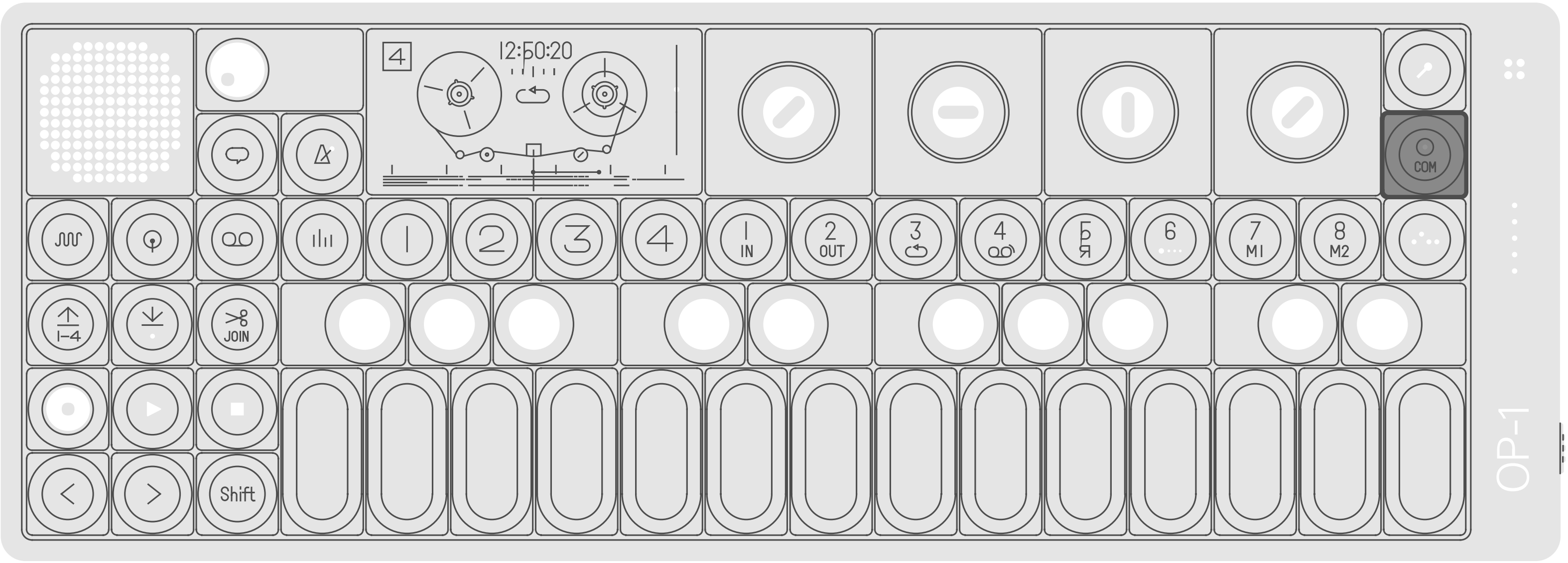
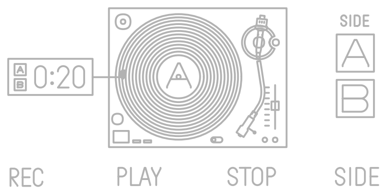
13. song rendering and connectivity

return to menu



13.1 album



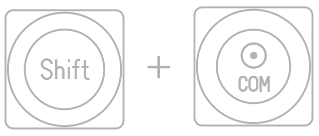
the album function lets you mix down all four tracks from tape into stereo files saved to the OP-1. album is useful when you want to record any tape tricks, EQ, effects or live jamming. you may also play the synthesizer simultaneously on top.

you have two sides of the record – side A and side B each have a recording time of 6 minutes. just switch sides to record to the other side. the recordings will still be there if you power off and back on. remember to export a recordings over USB before you record to the same side a second time, as this will overwrite what was previously there.

to record press the record key (T1) and then switch to tape and press play. when you are done switch back to album and press stop.

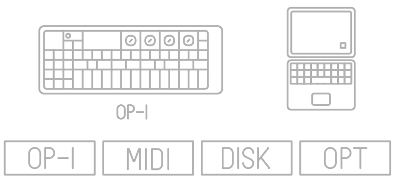
the album records directly from master out, which means that any EQ, master effect or drive you have added will be applied to the sound.

13.2 COM

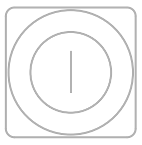


the album key's alternate use is to get to COM mode. you get there by pressing shift + album key. COM mode turns your OP-1 into a controller or storage device.

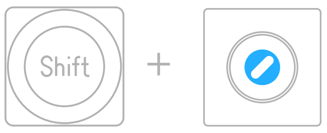
13.3 OP-1 mode



this is the mode which we've covered mostly so far, where your OP-1 works as a self contained, stand-alone unit.

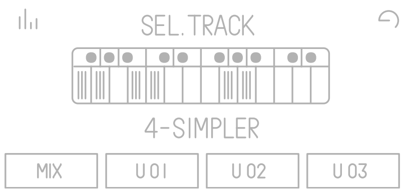


activating this mode is done from COM mode. here press the OP-1 key (T1) for getting to the standard OP-1 mode. in this mode, the OP-



when connected via USB in this mode, the OP-1 listens to and transmits MIDI-notes on MIDI channel 1 by default. this can be changed

13.8 controlling Ableton Live



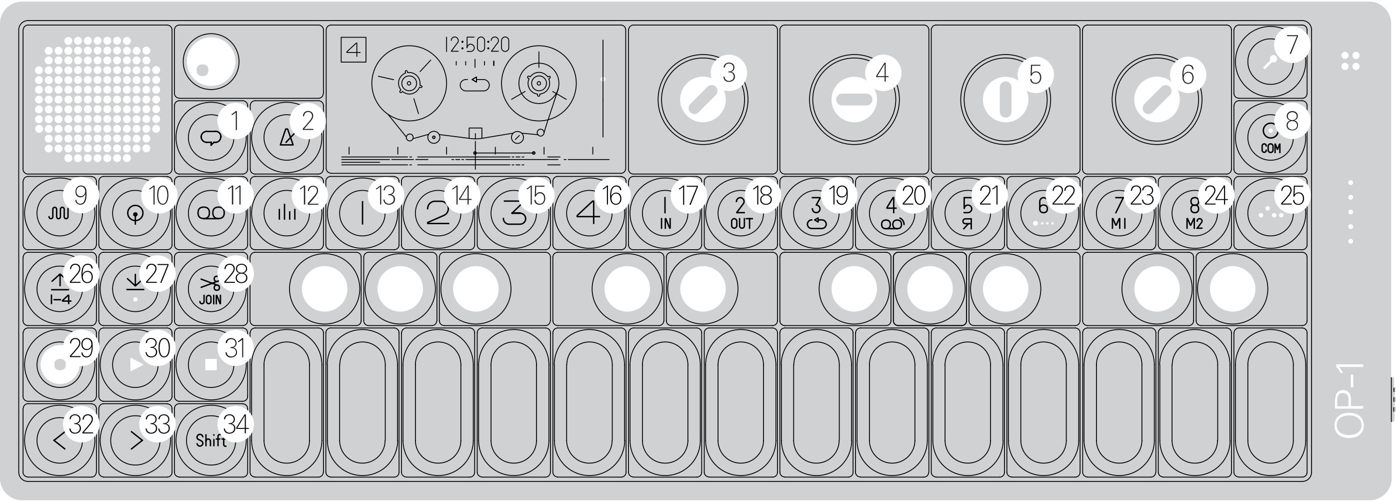
download script here

OP-1 integrates as a configured control surface for Ableton Live. if you don't plan on using OP-1 for controlling Live you might consider skipping this section.

download the OP-1 Ableton Live script. and learn how to use it here.

once installed pick the OP-1 as control surface under the MIDI/sync tab in Live's preferences. make sure OP-1 MIDI device is selected for both input and output. press shift + COM and then put the OP-1 into CTRL mode using T2.

13.9 Ableton Live key assignments



modes

#	key name	function
9	[synth]	perform mode
	use arrow keys to shift octave and note keys to play, as usual.	
10	[drum]	clip mode
	- a red box will show you the area of clips you currently control. use keys 7/8 to move the red box up/down. use keys 32/33 to move it left/right. - key notes are used for launching individual clips inside the red box. for stopping the clip, use shift and press the same key again. - use last key note to trigger entire scene, and shift + note to stop all clips in the scene.	

#	key name	function
11	[tape]	transport mode
	- arrow keys move the current song position one beat. - shift + arrow keys offset loop. -note keys are used to set the length of the loop. the length increments are in multiples of two per key (1, 2, 4, 8... 4096) -shift + note key defines loop without changing loop start.	
12	[mixer]	mixer mode
	-arrow keys navigate on mixer tracks. -note keys select mixer tracks directly.	

global assignments

#	key name	function
1	[help]	tap tempo
2	[metronome]	metronome
3	[blue]	select track volume
4	[green]	select track pan
5	[white]	select track send 1
6	[orange]	select track send 2
7	[mic]	red box up
8	[album]	red box down

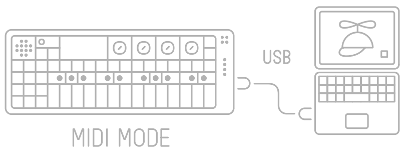
#	key name	function
20	[break]	overdub
21	[reverse]	select track mute
22	[chop]	select track solo
23	[M1]	select track arm
24	[M2]	reset mute/solo/arm
25	[sequencer]	back to arrangement
26	[lift]	open/close browser
27	[drop]	arrangement/session toggle

13	[T1]	predetermined bank select
14	[T2]	user bank 1 select
15	[T3]	user bank 2 select
16	[T4]	user bank 3 select
17	[loop in]	punch in
18	[loop out]	punch out
19	[loop]	loop

28	[split]	open/close detail
29	[rec]	record
30	[play]	play
31	[stop]	stop
32	[REW]	red box left
33	[FF]	red box right
34	[shift]	shift

please refer to Live's documentation for an in-depth explanation of Live commands and navigation.

13.10 controlling Propellerhead Reason



with the OP-1 plugged and in and in MIDI mode (press shift + COM, then press T2), open Reason's preferences. navigate to control surfaces, and click auto-detect surfaces. follow the instructions on the screen and close preferences.

version requirement: following Reason 6.0.2 and Reason Essentials 1.0.2, the OP-1 has remote support built into Reason.

key(s) / actions	function
transport buttons	control Reason's record and playback functions
keyboard	plays notes
shift + arrow keys	alter the octave
tap tempo	sets the tempo
tape button	toggles looping on/off
help button	toggles metronome on/off.
help button	toggles metronome on/off.
using synth and drum keys, along with sound selection keys 1-8	selecting patches

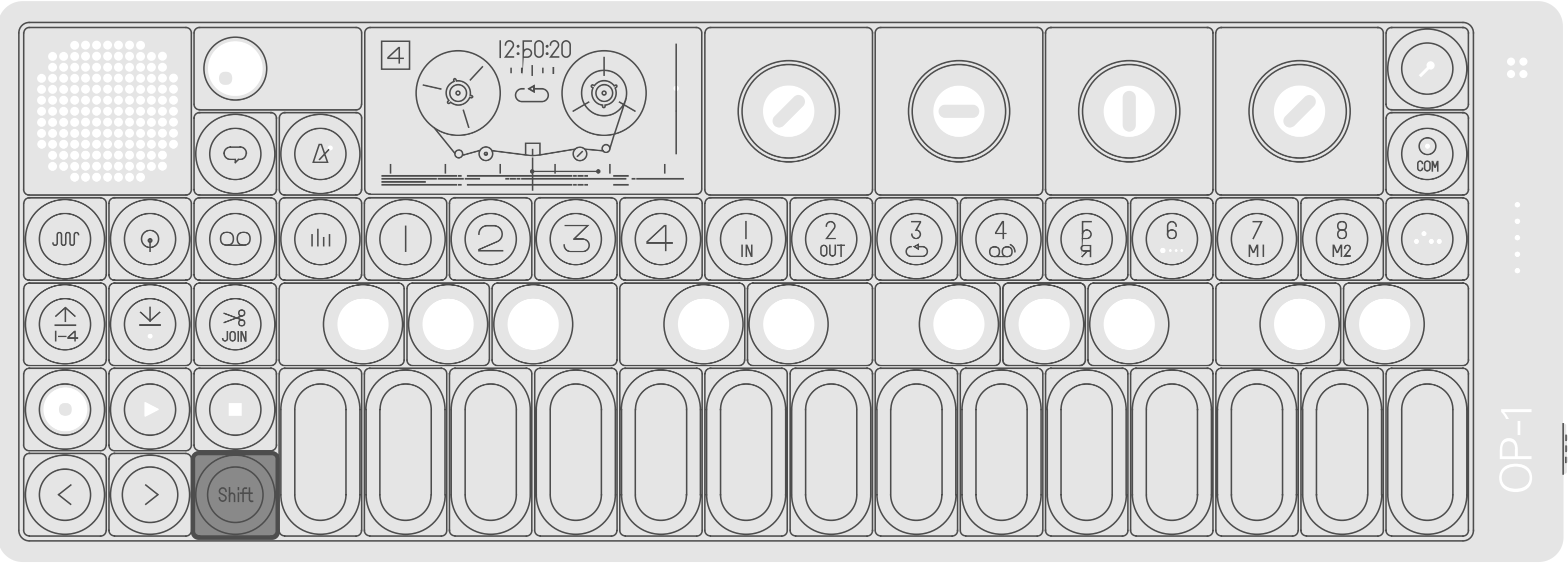
key(s) / actions	function
mixer key	sets to Reason's default mode
T1 – T4	sets to the four rest of Reason's main modes

each of these Reason modes give different functionality to both encoders and sound selection keys:

green & white encoders	typically control filter cutoff and resonance values.
orange encoder	usually adjust volume
blue encoder	mostly control the mod wheel
mic button	starts recording of the sample when using a sampling Reason device.

14. shift key

return to menu

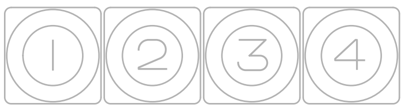


14.1 using shift

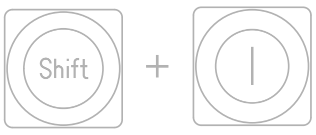
using shift may not seem like a big thing to explain and dedicate a chapter to, but as it alternates a good portion of the OP-1's keys, it's well worth a look in addition of what has been covered already.

the main reason to bring shift up is its use in changing individual modules in synthesizer and drum mode.

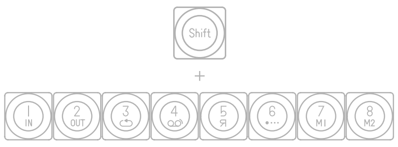
14.2 changing a single module



as we talked about in the synthesizer and drum chapters, pressing the T1-T4 keys lets you tweak the engine, sample kit, envelope, effect or LFO.



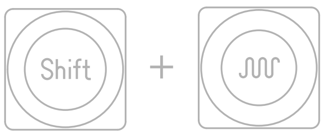
so let's say you have made settings for a perfect LFO and added a great effect to that. the only thing that you want to change is the engine. this is made possible by pressing shift + T1. this command will replace just the engine, while keeping the rest of the settings for the sound intact (LFO, effect and envelope settings which may be active for this particular sound). this can be useful in live settings. when you have a sequence running this command lets you hot swap the engines of a sound, while keeping the same effect and LFO. This method may allow for smoother transitions between engines.



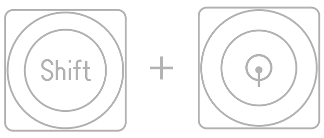
of course, you still have the option of switching every building block of a particular sound, (including engine, envelope, effects etcetera), by pressing shift + sound 1-8. this option will present you with the presets in green.

as an example of the difference between changing a complete sound and changing a single module, do take a second in synthesizer mode to consider the differences between (for example) shift + sound 1 and shift + T1.

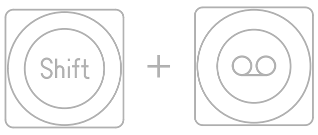
14.3 shift + main mode keys



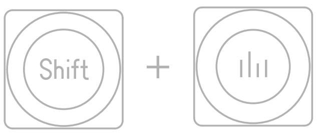
using shift along with the synthesizer or drum mode button will recall the last saved version of a synth or drum sound.



this is useful when you feel like improvising or trying out changes to a synth or a drum sound, yet still be able to recall the sound of the original synth or drum.

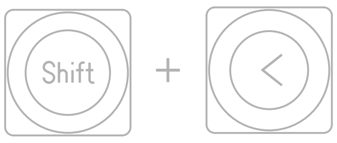


using shift + tape button lets you clear the recordings on tape. you will have a chance to confirm this before it happens.



using shift + mixer button gives you a view of the current signal path.

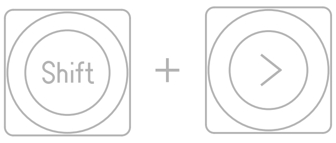
14.4 shift + arrow keys



-tape stopped:
bar step back.

-tape looping:
move loop back.

-in synthesizer:
pitch bend down.



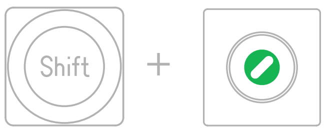
-tape stopped:
bar step forward.

-tape looping:
move loop forward.

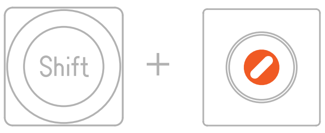
-in synthesizer:
pitch bend up.

14.5 shift + encoders

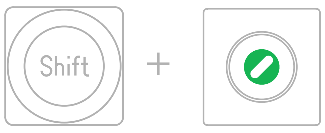
in most modes the encoders have double functions. a couple of examples of the alternate encoder functions available with shift include the following:



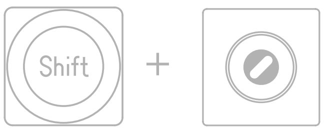
while in tape mode, shift+ green encoder lets you set the starting point of the loop, rather than the ending point which the green encoder would control without shift being pressed.



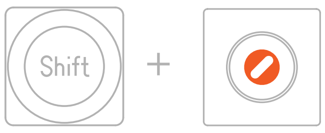
also in tape mode, while holding shift and using the orange encoder, the tape volume is adjusted in smaller increments, compared to how the orange encoder would affect volume without shift pressed.



similarly, while editing individual hits in the drum sampler engine, getting a more specific in point and out point for a particular drum part, the shift + green encoder (in point) along with shift + white encoder (out point) can be used for



again, this means having the encoder make more exact changes while shift is being held. in this manner shift + encoder is also used for fine tuning of certain parameters.



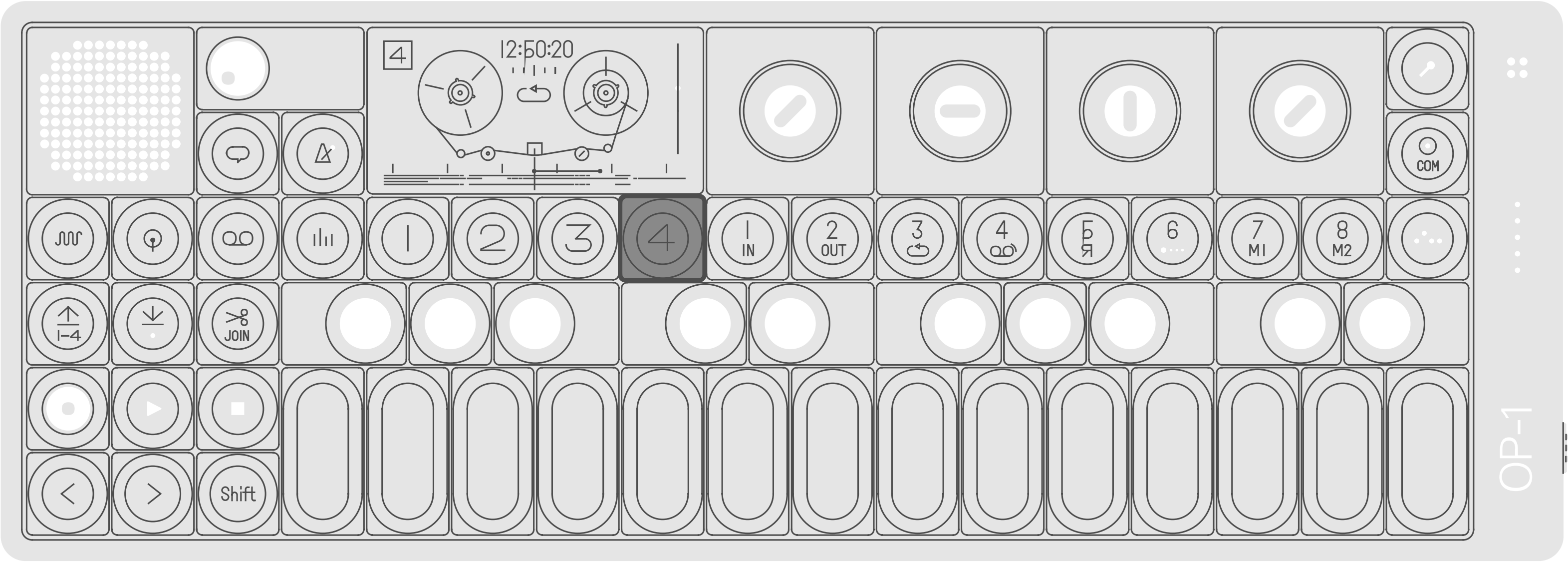
looking at the same drum sampler engine view however, the orange encoder will alternate functions entirely when shift is pressed. using shift + orange encoder, you go from controlling play mode for a specific drum kit part, fine tuning.

to controlling its sound level. conversely, the orange graphics change from an arrow (indicating the type of play mode), to a number (indicating sound level).

previous chapter return to menu next chapter

15. LFO reference

return to menu



15.1 LFO modes introduction

on any drum / synth sound Shift + 4 select confirm 4

in the most basic understanding of how to use an LFO (low-frequency oscillator), consider it an impulse to "auto-tweak" your sound. a sound might seem good, but could get even better when you (for example) turn one of the encoders back and forth. with the help of an LFO, the behavior of that same encoder can typically be automated, or in some cases semi-automated.

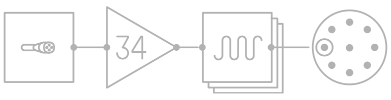
sometimes the encoder itself won't be spinning, yet you will still hear the changes the LFO produces on your sound. as far as visual feedback goes, a lot of the variations in sound will be viewable on the OP-1's display. to see the effect of some of the LFOs on a particular sound, consider looking at the details of the patch's building blocks, using the T1-T3 buttons.

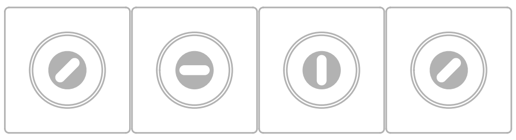
the LFO of a sound, when active, will be found on T4. please note that a few LFOs rely on some manual turning of the encoder to produce an oscillation. This involves the crank and bender LFOs.

let's start by loading an LFO to a sound, before we look at the specifics of each LFO mode.

you access the LFO menu when you are on any drum or synth sound (1-8), by pressing shift+T4. use the blue encoder to highlight your selection. press T4 to confirm which LFO you want to use for the current sound.

15.2 element LFO mode





Shift +

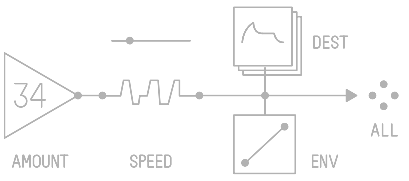
the element LFO uses external elements for modulating a sound.

use the blue encoder to choose between the built-in G-force sensor, external input like radio, line-in or mic, synth engine envelope, or pitch & volume.

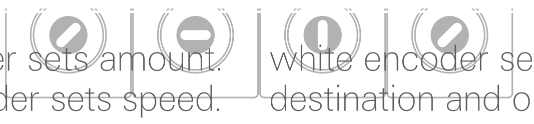
the green encoder sets the amount - this is how much the LFO will affect its target. the destination is then further defined using the white encoder. orange encoder gets more specific, as this sets the destination parameter. dimmed colors in the color wheel represent shifted encoders.

if you selected external input, press shift + mic key to set the input source.

15.3 random LFO mode



amount
speed
destination
envelope
attack/decay

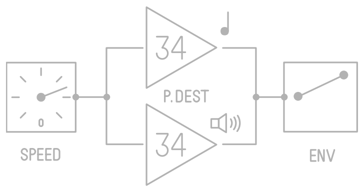


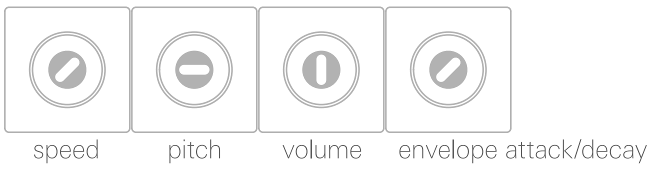
random LFO modulates all parameters in a selected destination. it also have it's own envelope curve to control attack and decay.

blue encoder sets amount. green encoder sets speed.

white encoder sets destination and orange encoder sets the envelope attack/decay.

15.4 tremolo LFO mode



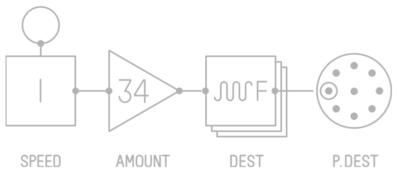


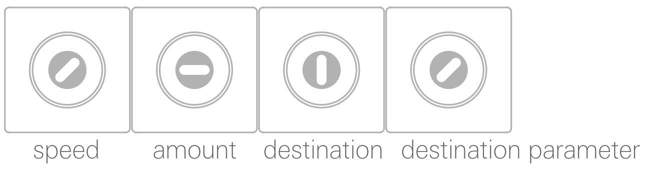
this LFO let you modulate the pitch and the volume to create tremolo effects.

blue encoder sets speed. green encoder sets pitch.

white encoder sets volume and orange encoder sets the envelope attack/decay.

15.5 value LFO mode



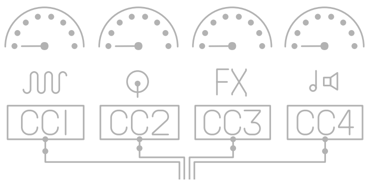


the value LFO modulates one single parameter value.

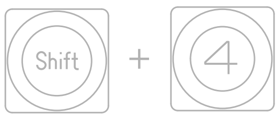
blue encoder controls the speed and green encoder the amount. the white encoder sets destination. orange encoder sets destination parameter.

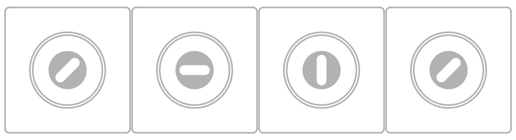
dimmed colors in the color wheel represent shifted encoders.

15.6 MIDI LFO mode



on any drum / synth sound





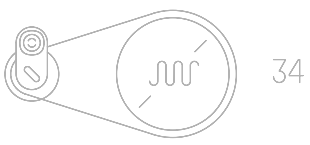
another type of LFO is the MIDI LFO, which lets you receive external MIDI control change (MIDI CC) from other hardware, or from your computer's music software. in this LFO mode, the MIDI CC becomes the LFO.

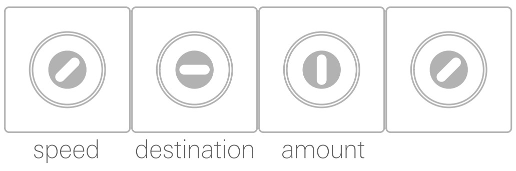
setting up your OP-1 to receive MIDI CC for a particular sound is done by pressing shift + T4 from any synth or drum patch.

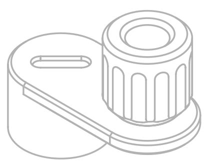
using the encoders in MIDI LFO, you may route up to four incoming channels of MIDI CC, and target them to your preferred destinations.

MIDI CC can be sent from most music software like Ableton Live, Logic, Reason or Pro Tools. depending on what software you're using, make sure that you have MIDI playing on your computer, which is routed from the software to the OP-1, connected via USB.

15.7 crank LFO mode







the crank LFO puts your hands in direct control over the LFO.

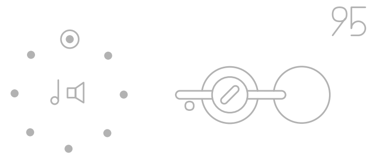
by turning the blue encoder you control the LFO speed. the white encoder sets destination, while the green encoder controls the LFO

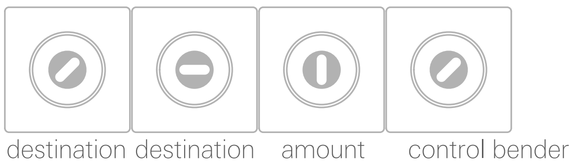
it should be worth mentioning that crank mode is also supported in the sequencers called endless and tombola.

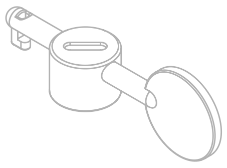
OP-1 crank accessory sold separately here.

amount.

15.8 bend LFO mode







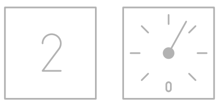
the bend LFO offers another take on physical control of the LFO, not unlike the crank in the way it relies on manual control for oscillating.

orange encoder controls the LFO, white encoder sets the amount. green and blue controls destination. (Bender accessory sold separately).

PRO-TIP: change bend direction using shift + orange encoder.

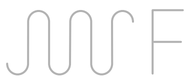
OP-1 bender accessory sold separately here.

15.9 additional symbols used in LFO modes



the LFO clock found in the tremolo and the value LFO modes indicate a tempo locked clock with numbers and a free running clock with hand.

15.10 free LFO



In certain LFOs you'll see the destination symbol followed by the letter "F". this means that the LFO does not retrigger on every note played, when for example a sequencer is running. in this case the LFO is free. a free LFO combined with a slow clock allows for long sweeping effects.

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16. excercises

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16.1 recreating sounds

a great way to learn how to model a sound on the OP-1 is to try to create a specific sound from real life. it might be a fat bass sound, a police siren or singing birds.

the goal here is not to create a perfect ultra realistic replica, rather to learn how to combine different modules and understand their functions.

16.2 starting out

before you do the exercises here, remember to set all modules in the mixer to clean settings and to turn off any sequencers:

- set all channels to around 80 and pan to center (T1)
- set the EQ to clean by turning the orange encoder counter clockwise so the arrow points to clean. (T2)
- toggle any effect to OFF. (T3)
- set master levels left/right to 99 and set drive and release to 0.
- toggle any sequencer to OFF.

then you can enter synthesizer mode by pressing the synthesizer key.

16.3 helicopter sound

- synthesizer engine: digital
- envelope: mid attack and long release
- FX: punch
- LFO: parameter LFO

start by setting the master volume to a comfortable listening level.

1. select any sound (from 1-8) and press shift + T1 to enter the synthesizer engine browser. select digital from the list and press any key to exit (except the musical keyboard). the digital synthesizer engine is simple but very flexible and good for all-round synthesizer sounds.

2. when in synthesizer engine screen, turn any encoder until you get a noisy sound. to get a clean noise without any tone you need to set the octave to +4. do this by pressing arrow key > until the octave pop-up says ”octave +4”.

3. set the envelope to long attack by turning the blue encoder until you get a sloped curve. turn the orange encoder counter clockwise to get a mid- to long release. set both the green and the white encoder to maximum by turning them clockwise.

4. enter the effect screen by pressing the T3 key. now set the effect to punch by entering the effect browser (shift + T3) and choose punch from the list. press any key to exit.

5. the punch effect is great for adding punch to drums and final mixes, but also as a multi purpose resonance filter as used here. set the punch effect like this: blue parameter to middle, green to around 50-65, white to 24 and orange to 99.

6. now play a note on the musical keyboard and turn the blue encoder simultaneously. you will now hear the noise going through the filter and when you turn the blue encoder clockwise you open up the filter and let the sound through. the next step is to control the blue parameter (equals to the blue encoder) and make it automatically increase and decrease at a certain speed. this is done with the parameter LFO.

7. press T4 to enter the LFO screen and the press shift + T4 to enter the LFO browser and select value from the list. press any key to exit.

8. the value LFO is made to modulate one parameter value only. to control the blue parameter in the punch effect set speed to mid (12 o’clock), amount to 50-100, destination to FX and parameter to blue.

9. now play the musical keyboard and you should hear a helicopter type of sound.

if you now go back to the effect screen you will actually see that the blue parameter is moving up and down. try to turn the blue encoder as you play a note and you will be able to set the range for the blue parameter to act within.

16.4 singing birds sound

- synthesizer engine: FM
- envelope: short attack, short decay, low sustain and long release
- play Mode: mono, portamento: 60
- FX: spring
- sequencer: tombola

to create a sound like singing birds, start with the FM engine which is good for metallic and distinct sounds but also clean sinus wave sounds when the FM level is turned down. here we also use the tombola to play the notes in a natural and random way and add some portamento to let the notes glide. sometimes using a sequencer as tool for shaping a sound can be very useful.

1. select any sound from 1-8 and change it's engine to FM.

2. turn the blue encoder counter clockwise until you get a clean sinus wave sound.

3. set the octave to +3 (use arrow keys).

4. set the envelope to very short attack, short decay, low sustain and mid release.

5. by pressing shift in envelope screen you enter the play mode settings. set play mode to mono and portamento to 60.

6. choose the spring effect and set the tone to bright (white color), mid amount of turns, maximum damp and mid level.

7. choose the tremolo LFO and set the speed to 9 o'clock, pitch to 20-30, volume to 20-50 and envelope to straight.

8. now press shfit + sequencer key and select wombola. press any key to exit.

9. drop some notes into the tombola and set the speed to 2.

as mentioned earlier, using a sequencer as one of the key elements can be very useful when creating melodic type of effects.

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17. reference

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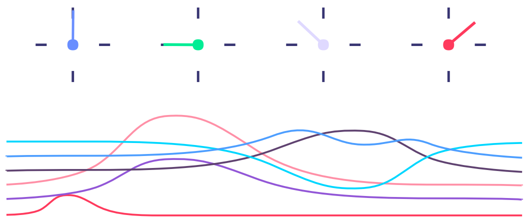
17.1 synth engines

press and hold shift while turning encoders
for secondary function (listed in the second row)

cluster

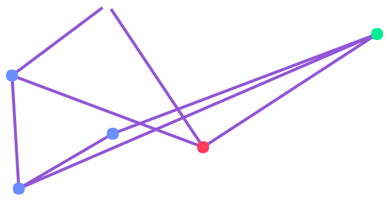
type: multi layered oscillator cluster



number of wave (0-6)	wave envelope	spread	unitor

digital

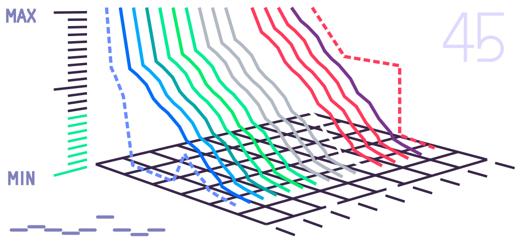
type: true digital synthesis



wave shaper	octave	detune and ring mod. on/off	digitalness

string

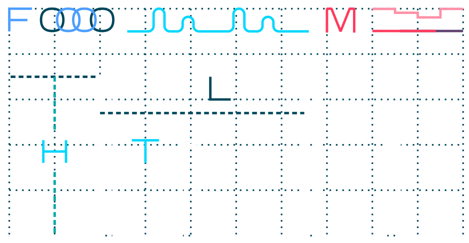
type: waveguide string model



tension	impulse decay	detune	impulse type

pulse

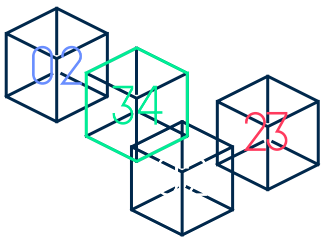
type: dual pulsetrain oscillator



filter	amplitude	second pulse	mod.

FM

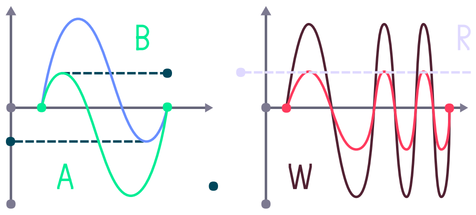
type: four operator FM synthesis



topology	freq.	FM amount	detune

phase

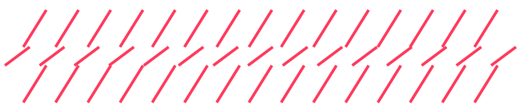
type: phase distortion



phase shift	distortion amount	phase filter	phase tilt

dr. wave

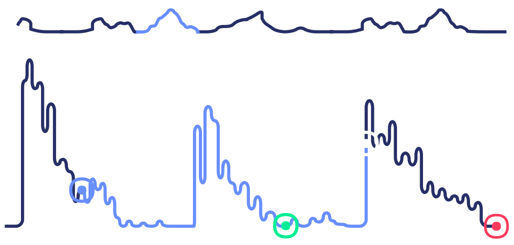
type: frequency domain synthesis



wave type & length	filter	phase	chorus

synthesizer sampler engine

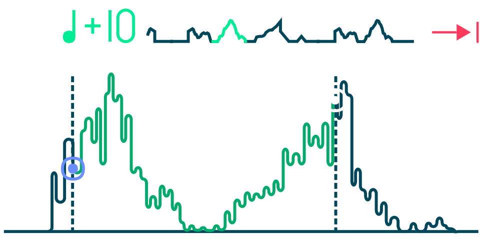
type: teenage sample player



start	loop in	loop out	end
reverse on/off	loop in fine tune	loop out fine tune	gain

drum sampler engine

type: teenage percussion sample player



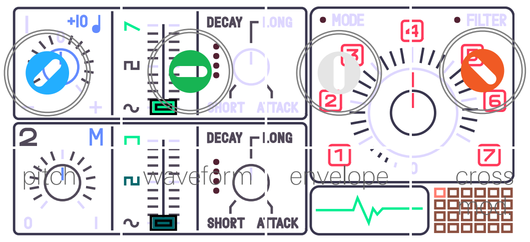
note/pitch	in	out	loop off/ once/on
reverse on/off	in fine tune	out fine tune	gain

D-box drum engine

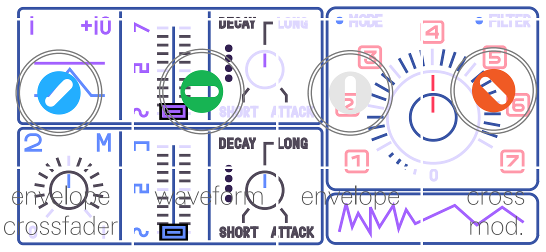
type: teenage drum synthesizer

D-synth sound engine

type: multi envelope dual oscillator synth


+10
2
M
DECAY
LONG
SHORT
ATTACK
MODE
FILTER
1
2
3
4
5
6
7
pitch
waveform
envelope
cross mod.

pitch
waveform
envelope
filter cutoff freq.


+10
2
M
DECAY
LONG
SHORT
ATTACK
MODE
FILTER
1
2
3
4
5
6
7
0
envelope crossfader
waveform
envelope
cross mod.

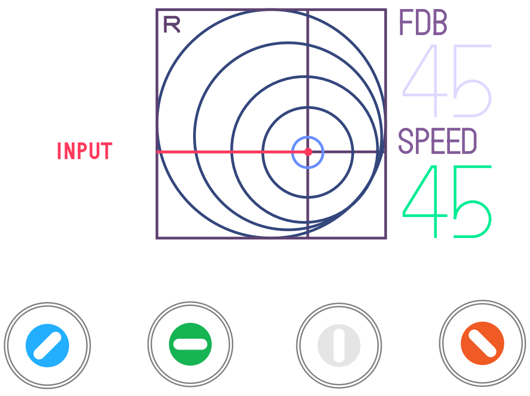
frequency
waveform
envelope
filter cutoff freq.

17.2 effects reference

press and hold shift while turning encoders
for fine tuning of effects parameters

delay

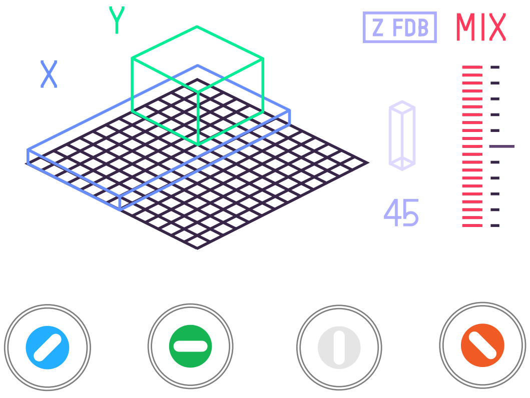
type: solid state delay


R
INPUT
FDB
45
SPEED
45

size
speed
feedback
mix

grid

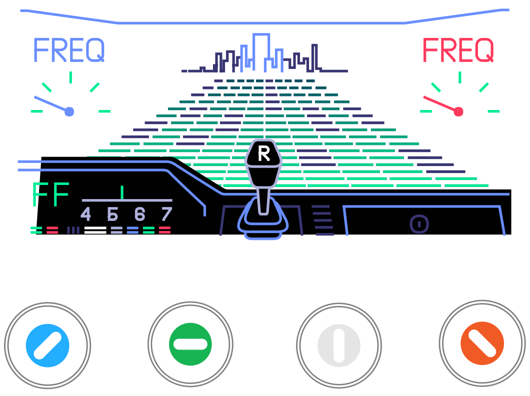
type: three dimensional feedback plate


Y
X
Z FDB
MIX
45

X size
Y size
Z feedback
mix

nitro

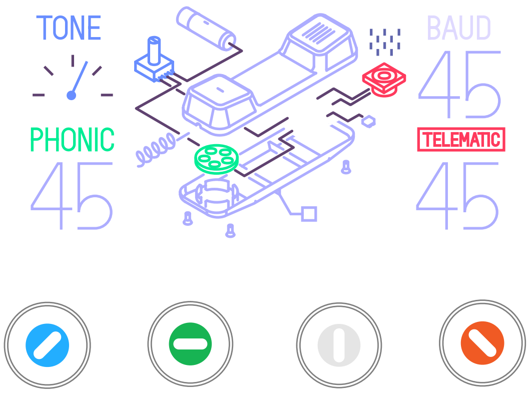
type: dual resonant turbo filter


FREQ
FREQ
R
FF
4 5 6 7

frequency
filter frequency follow
resonance
frequency

phone

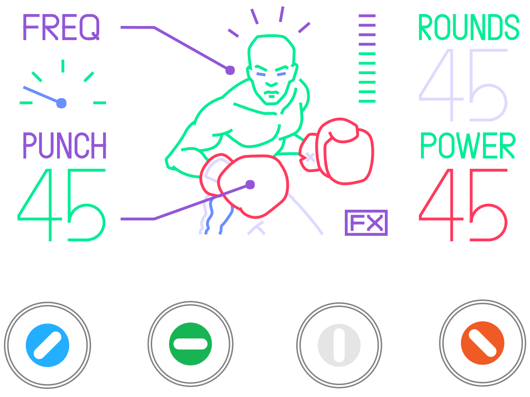
type: hacked telephone system


TONE
PHONIC
45
BAUD
45
TELEMATIC
45

tone
phonic
baud
telematic

punch

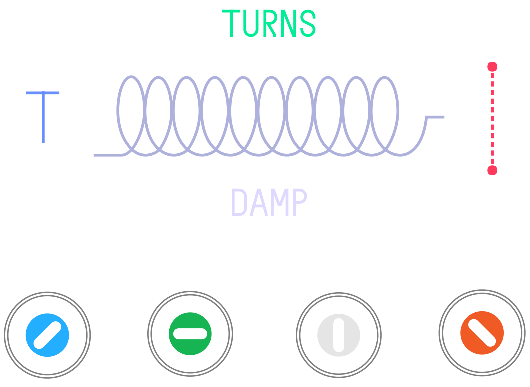
type: hard hitting low pass filter


FREQ
PUNCH
45
ROUNDS
45
POWER
45
FX

frequency
punch
rounds
power

spring

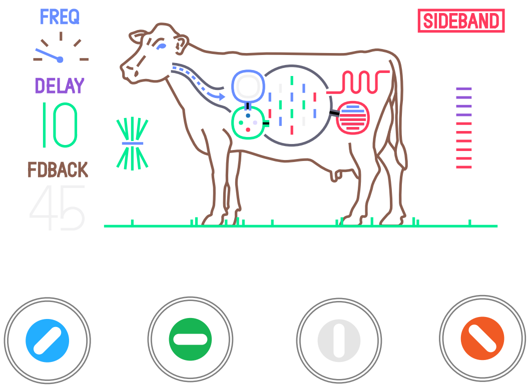
type: mathematic reverb


TURNS
T
DAMP

tone
turns
damping
send

CWO

type: pitch shifting delay


FREQ
DELAY
10
FDBACK
45
SIDEBAND

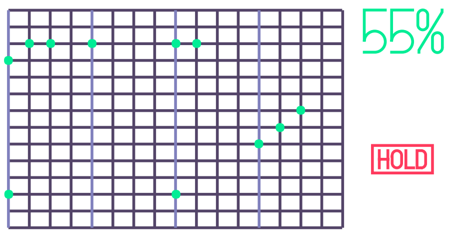
frequency
delay
feedback
sideband

17.3 sequencer reference

press and hold shift while turning encoders
for secondary function (listed in the second row)

pattern

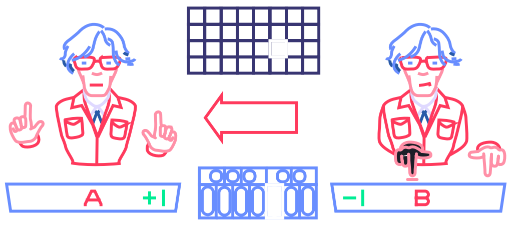
type: 16-step grid sequencer



vertical cursor	swing level	pattern length	start / hold
erase	rotate notes	playback section	playback direction

finger: synth

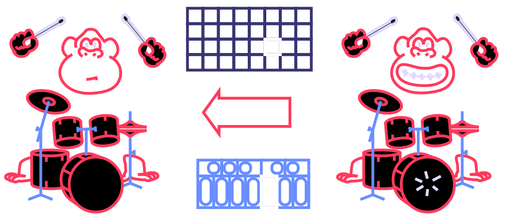
type: 32-step performance sequencer



step position	swing level	pattern length	hold
erase			set play mode

finger: drum

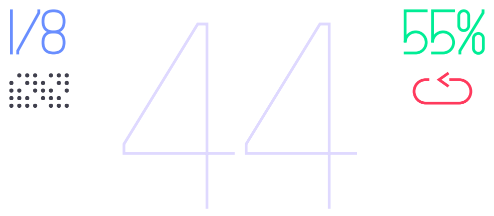
type: 32-step performance sequencer



step position	swing level	pattern length	hold
erase			set play mode

endless

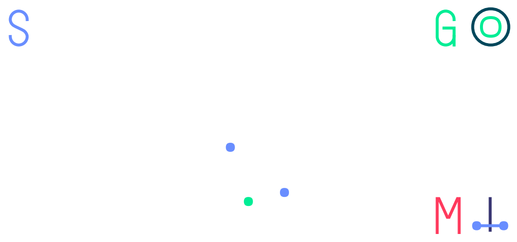
type: 99-step sequencer



step length	swing level	trigger pattern	hold
crank mode		rotate pattern	set play mode

tombola

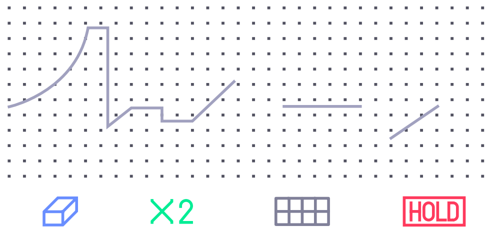
type: spinning sequencer



speed	gravity	shape	mass
crank mode			

sketch

type: free form sequencer



draw x	draw y	x position	y position
erase	speed multiplier	grid	hold

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