BODY SYNTHS
Metal Fetishist

Reference Manual
Firmware version: v2.0

"THE MACHINE TODAY HAS CREATED SUCH
A VARIETY AND RIVALRY OF NOISES THAT
PURE SOUND, IN ITS EXIGUITY AND MONOTONY,
NO LONGER AROUSES ANY FEELING."

LUIGI RUSSOLO, THE ART OF NOISES, 1913

"NOISE MUST BECOME A PRIMARY ELEMENT IN SHAPING
THE WORK OF ART. THAT IS, IT MUST LOSE ITS OWN
ACCIDENTAL CHARACTER IN ORDER TO BECOME AN
ELEMENT SUFFICIENTLY ABSTRACT SO THAT IT CAN REACH
THE NECESSARY TRANSFIGURATION OF EVERY PRIMARY
ELEMENT IN THE ABSTRACT MATERIAL OF ART."

LUIGI RUSSOLO, THE FUTURIST NOISE MACHINES, 1913

DEVICE SPECIFICATIONS

Digital sound engine and sound processing
Line level mono Output (6.35mm jack)
Line level mono Input (6.35mm jack)
Analog Control Voltage interface
Analog Inputs and Outputs for Clock and Trigger
MIDI Input (3.5mm jack)
MIDI adapter included (5-Pin DIN to 3.5mm, type A)
9V center-negative DC input (5.5/2.1mm)
Current draw: 220mA
Product Dimensions (W x D x H): approx. 190 x 124 x 55 mm
Product Weight: 700g

ABOUT THE METAL FETISHIST

The Metal Fetishist is a digital percussion synthesizer that can sequence modulation parameters to produce repeating dynamic changes in timbre over time.

In contrast to traditional drum machines, the Metal Fetishist can not sequence multiple sounds to play simultaneously. Its internal architecture resembles that of a monophonic synthesizer. With the included random pattern generators, users can explore and discover rhythms rather than manually programming them.

While common drum sounds like kicks or hi-hats can be easily synthesized using this instrument, it is also possible to produce a wide variety of sounds that go from melodic lines to harsh digital noise and drone soundscapes.
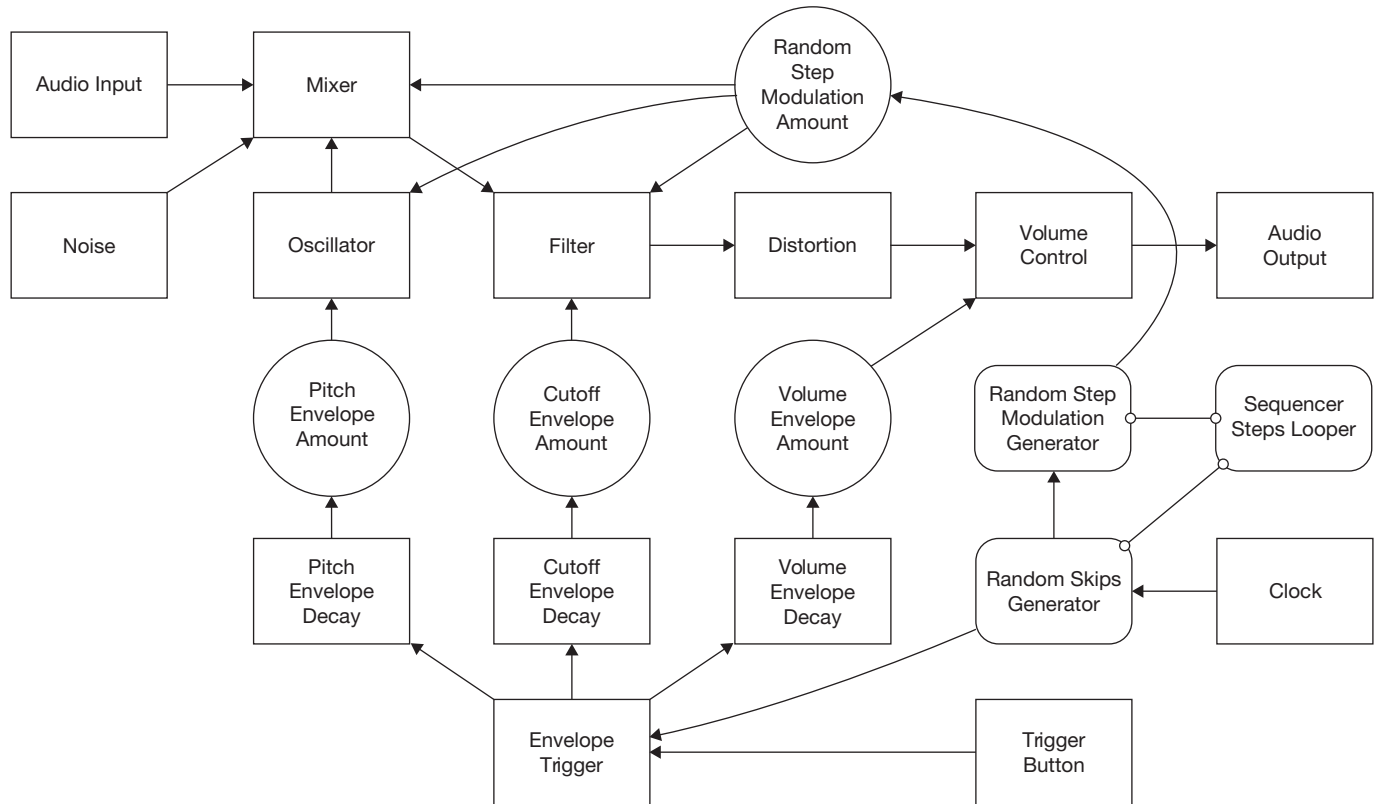
ABOUT BODY SYNTHS

My name is Xavi Badosa. I started Body Synths in 2023 with the goal of producing the Metal Fetishist, with other instruments down the line.

While Body Synths is run by myself alone, others helped in the process of designing the Metal Fetishist. Most importantly, Alba Gonzalez Caballer worked as a UX Designer and came up with the control layout, and Jonathan Sirit contributed as a Visual Designer, creating all the graphics on the front panel and also establishing the visual identity of Body Synths. Manual design & layout by Pau Fuertes Vila.

Special thanks to everyone who directly helped this project flourish: Ramon Babot, Evan Henry, Alberto Santacruz, Simon Marsham, Arthur Gibert, Christian Maniewski, Jose Angel Cabrera, Andrei Salomatin, Henning Schonvogel, Manu Retamero, Felipe Vareschi, Rachel de la Torre, Èric Pensament Salvatge, Molly Rose Dyson, Victor Puigcerver and Pedro LS Keppler.

ARCHITECTURE DIAGRAM

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Audio Input ──→ Mixer ←──────────────── Random Step Modulation Amount

Noise ──────────→ Mixer

Oscillator ──→ Mixer
Filter ──→ Distortion ──→ Volume Control ──→ Audio Output

Pitch Envelope Amount ──→ Oscillator
Cutoff Envelope Amount ──→ Filter
Volume Envelope Amount ──→ Volume Control

Random Step Modulation Generator ──→ Sequencer Steps Looper

Pitch Envelope Decay ──→ Pitch Envelope Amount
Cutoff Envelope Decay ──→ Cutoff Envelope Amount
Volume Envelope Decay ──→ Volume Envelope Amount

Random Skips Generator ──→ Random Step Modulation Generator
Clock ──→ Random Skips Generator

Envelope Trigger ──→ Pitch Envelope Decay
Envelope Trigger ──→ Cutoff Envelope Decay
Envelope Trigger ──→ Volume Envelope Decay

Trigger Button ──→ Envelope Trigger
Random Skips Generator ──→ Envelope Trigger
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(14) (15) (7)   (12) (13)   (6)

M▼   ▲   8   (-) 9VDC

TRIGGER TRIGGER   RUST   4   10

CLOCK CLOCK   2   16   DECAY   VOLUME

STEPMOD PITCH   CORROSION   OFF   32

NOISE CUTOFF

                PITCH   STEPS   RANDOM   TEMPO
            NOISE   SKIPS

                CUTOFF   RANDOM
                             STEP MOD

BODY
SYNTHS   HP   ▶

                   PITCH   NOISE ▼   LP   CUTOFF   RESONANCE   ■

metal fetishist

            DECAY   AMOUNT   TRIGGER   DECAY   AMOUNT

(2)   (8)   (5)

7

FEATURES AND CONTROLS

OSCILLATOR

The Oscillator is the main sound source of the instrument. It generates a continuous pitched sound. The shape of the Oscillator's waveform can be selected between Saw (switch up) or Square (switch down).

The PITCH knob starts at 30 Hz (at minimum) and goes as high as 1500 Hz (at maximum). Other modulation sources like the internal Sequencer, the Oscillator Envelope and the PITCH input of the CV interface can also alter the pitch. In all those cases, the PITCH knob defines the minimum frequency of the Oscillator and the modulation source adds to it. For that reason, the Oscillator's pitch can go much higher than the maximum value defined previously by its knob.

An optional second oscillator can be enabled via the Settings Menu.
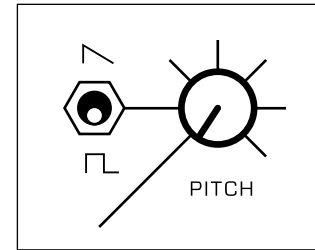
OSCILLATOR DECAY ENVELOPE

An envelope is a timed modulation event that has a start and an end point. When applied to an Oscillator pitch value, it can generate a change in pitch across its cycle.

In the Metal Fetishist, the cycle of the Oscillator Envelope starts when the instrument is triggered (either by the trigger button, the internal sequencer, or externally) and it's of type decay-only, which means that the pitch has a sudden attack (pitch increase) that takes about 1 millisecond and is then followed by an exponential decay curve (pitch decrease) until it reaches back to the original value as set by the PITCH knob.

The Oscillator Envelope has two controls. In order to define the modulation time we increase the PITCH DECAY knob (up to 3 seconds). In order to define its intensity, increase the PITCH DECAY AMOUNT knob (up to +600 Hz).
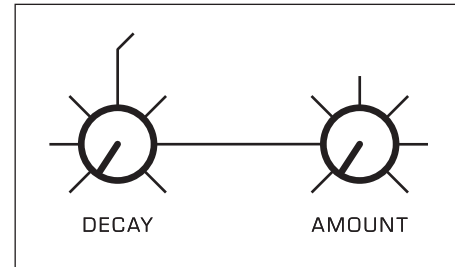

DECAY   AMOUNT

Try to generate different kick sounds by turning the PITCH knob at minimum and then tweaking both Oscillator Envelope controls. For the purpose of creating kick-style sounds, PITCH DECAY works well between ← and ↖, while PITCH DECAY AMOUNT works well between ↗ and →. Try both Saw and Square!

NOISE GENERATOR AND MIXER

The NOISE▼ control is a mixer that crossfades between the instrument's Oscillator (when at minimum) and a white noise generator (when at maximum). Any position in between allows both sound sources to be combined in different levels.

This control can also be modulated, either by the instrument's internal Sequencer when the RANDOM STEP MOD switch is at the NOISE position, or by the NOISE input of the CV interface. This allows us to generate sequences that alter between different mixes of the Oscillator and the white noise audio sources.

If an External Audio signal is plugged into the line level input (at the back of the instrument, marked as ▼), that signal effectively replaces the internal white noise generator. Thanks to that, this control can crossfade between the internal Oscillator and the sounds coming from an external source.
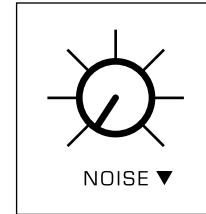
FILTER

Filters are used to shape the harmonic characteristics of existing sounds. The Metal Fetishist can filter the sound that comes after mixing its sound sources: the Oscillator and the white noise generator (or External Input when plugged in).

In Low-Pass mode (LP), high harmonic content is filtered out and the CUTOFF control lets us choose by how much. Set the knob to its minimum to filter out all the frequency spectrum (assuming no modulation is happening). Shift the CUTOFF to the right to let more high frequency content pass through.

In High-Pass mode (HP), low harmonic content is filtered out and the CUTOFF control lets us choose by how much. Set the knob to its maximum to filter out most frequencies (assuming no modulation is happening). Start moving CUTOFF to the left to let more low frequency content pass through.
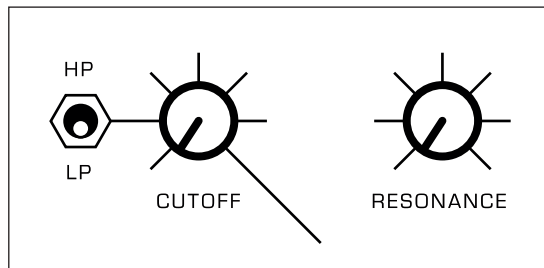
The Filter Decay Envelope opens the filter in Low-Pass mode (LP) and closes it in High-Pass mode (HP).

By increasing the RESONANCE value, we can add a peak of harmonic content at the position of the CUTOFF value. The Filter has a fixed Drive stage on its input that affects the response of the resonance. For that reason no purely clean signal will ever pass through it, even when the CUTOFF control is fully open.

Keep in mind that making use of the Distortion section (RUST/ CORROSION) adds a lot of high harmonic content to the instrument after its sound has been filtered. Because of that, we recommend testing the Filter settings with the Distortion knob at minimum in order to fully understand how it functions.

Also note that the Filter Cut-Off value can be modulated by the Filter Envelope, the instrument's internal sequencer and the CV interface. If you feel like tweaking the CUTOFF knob position is not shaping the sound of the instrument in the way you intended, that may be why.

Try turning the CUTOFF, CUTOFF DECAY and CUTOFF DECAY AMOUNT to their minimum values with LP selected, then turn RESONANCE to its maximum. Now turn RANDOM STEP MOD to the middle position (pointing up) with CUTOFF selected. When playing the Sequencer you will hear a melody created by the Filter's Resonance. Try different amounts of RANDOM STEP MOD and hear how the range of the "resonant melody" changes.

FILTER DECAY ENVELOPE

An envelope is a timed modulation event that has a start and an end point. When applied to a Filter cut-off value, it can generate a change in harmonic content across its cycle.

In the Metal Fetishist, the cycle of the Filter Envelope starts when the instrument is triggered (either by the trigger button, the internal sequencer, or externally) and it's of type decay-only, which means the cut-off has a sudden attack (cut-off frequency increase) that takes about 1 millisecond and is then followed by an exponential decay curve (cut-off frequency decrease) until it reaches back to the original position as set by the CUTOFF knob.

The Filter envelope has two controls. In order to define the modulation time, increase the CUTOFF DECAY value (up to 3 seconds). In order to define its intensity, increase the CUTOFF DECAY AMOUNT value.
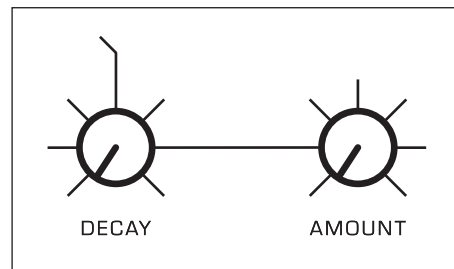
DECAY   AMOUNT

Try opening the filter (in LP mode) just a bit by selecting a CUTOFF value between ← and ↘. Now set a very low CUTOFF DECAY (almost at minimum!) combined with CUTOFF DECAY AMOUNT at its maximum to add a short "click" to the start of your sound. Increasing the RESONANCE or tweaking the CUTOFF DECAY knob can generate different "clicky" sounds that are worth experimenting with.
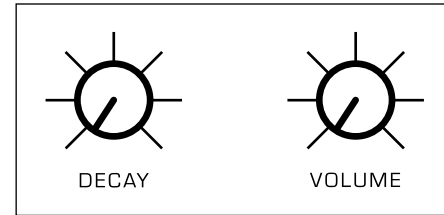
VOLUME &
VOLUME DECAY ENVELOPE

The VOLUME control defines the maximum volume of the instrument while providing different levels of asymmetrical clipping.

An envelope is a timed modulation event that has a start and an end point. When used to modulate the Volume, it can generate a change in volume across its cycle.

The Metal Fetishist does not produce any sound unless the cycle of the Volume Envelope is triggered (either by the trigger button, the internal sequencer, or externally). This cycle is of type decay-only, which means the Volume has a sudden attack (volume increase) that takes about 1 millisecond and is then followed by an exponential decay curve (volume decrease) until it reaches back to silence.

In order to define how long we want the volume modulation time to last, we have to set the position of the Volume DECAY knob. The maximum decay time is 3 seconds.

DECAY   VOLUME

Try turning Volume DECAY and TEMPO to their maximum values while RANDOM SKIPS is at its minimum and then start the Sequencer. You just got a drone synth! Now start tweaking the rest of the instrument controls for non-rhythmic sound exploration.

DISTORTION & EFFECTS

The Distortion section gives character to the sound after it passes through the Filter. It has a selector for RUST/CORROSION and a knob that sets the amount of the effect we want to apply to our sound.

CORROSION (switch down) distorts the signal, increases the perceived volume and adds extra harmonic content to our sound, making it sound crunchy.

RUST (switch up) starts by processing the signal with the same digital distortion we just described. But then adds a Downsampler on top that decreases the sample-rate of the signal as the knob is turned right. This creates a lo-fi digital sound that can vary from subtle to extreme.

Via the Settings Menu it is possible to replace the default Distortion for alternative effects. When doing so, the RUST/CORROSION switch and the related knob provide two modes and one parameter control respectively for each effect.
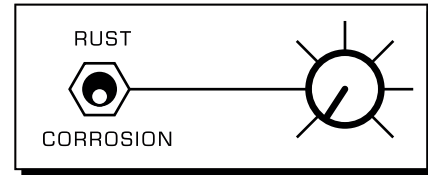
Try a very high RUST amount in order to get into low sample-rate settings. You will notice how that introduces an aliasing effect to the Oscillator waveform, which is very noticeable on high PITCH settings and also when using the filter on High-Pass (HP) mode or with high Resonance values. Combine those settings in different ways to explore harsh digital sounds.

TRIGGER BUTTON

The Trigger Button triggers all the Envelopes of the instrument. That is the Volume Envelope (top-right), the Oscillator Envelope (bottom-left) and the Filter Envelope (bottom-right).
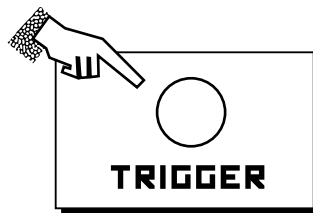
PLAY/STOP & TEMPO

The switch ▶/■ starts or stops the Sequencer. The Sequencer's Clock is an oscillator that runs at a rate defined by the TEMPO knob. The range of possible clock rates goes between a minimum of 0.4 Hz (once every 2.5 seconds) and a maximum of 80 Hz (audio rate!).

If an external Clock signal is received at the CV interface (or via MIDI), the internal clock of the instrument disengages immediately and the TEMPO knob acts as a clock divider (/2, /4, /8) and multiplier (x2, x4, x8) for the external signal. In order for an external clock to control the instrument's Sequencer, the switch ▶/■ must be at the Play position. If no external signal is received anymore, the internal clock re-engages again after a few seconds. If needed, this can be disabled via the Settings Menu.
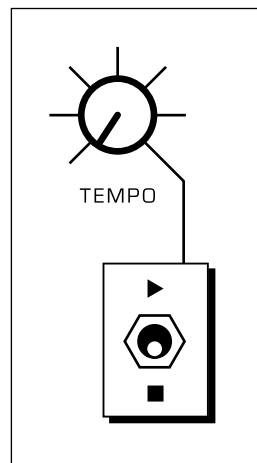
> Try running the sequencer at audio rate and then patch the CLOCK (output) into the instrument's sound engine via the External Input connector (marked as ▼). Then use the NOISE▼ knob to crossfade between both oscillators, the internally generated (when at minimum) and the analog pulse output of the sequencer's oscillator (when at maximum).

RANDOM SKIPS GENERATOR

The Random Skips Generator is responsible for choosing in which Sequencer steps the envelopes will be triggered, thus producing a sound. When turned to its minimum, we are skipping steps 0% of the time, so we'll hear a constant sequence with no interruptions. As the control defines a percentage, increasing its value has the effect of introducing higher amounts of step skips to the Sequencer.
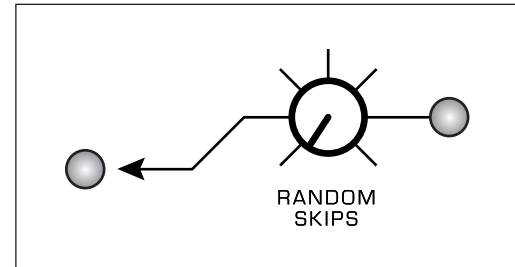
Try a sequence of 16 STEPS with RANDOM SKIPS GENERATOR pointing upwards (50%). Slightly turning the RANDOM SKIPS GENERATOR knob to both sides introduces changes to the locations of the triggers within the sequence. That is a fun way to go through rhythm variations until you find something you like.

RANDOM STEP-MODULATION GENERATOR

The Random Step-Modulation Generator is responsible for introducing step modulation into the Sequencer. The switch (PITCH/NOISE/CUTOFF) defines the modulation destination while the RANDOM STEP MOD knob controls the amount, working as an attenuator for the generated values and allowing us to choose how deep the modulation range is.

By selecting PITCH we can create melodies. Turn the Pitch Envelope controls (DECAY and AMOUNT) at minimum to directly perceive the notes created. Note how they don't necessarily belong to the chromatic scale (or to any other scale for that matter!). A large number of possible notes can be created within the range of each semitone. For that reason, we say that the melodies produced by the Metal Fetishist are microtonal. The PITCH knob defines the lowest possible pitch produced, while the RANDOM STEP MOD knob defines the highest. This way we can select a range of frequencies to play melodies within.

By selecting NOISE we can introduce big variations in sound. As the NOISE control is a crossfader between the Oscillator and the white noise source (or anything else plugged into the External Input). Randomly sequencing that control creates changes that can be perceived as completely different sounding instruments playing within the steps of the Sequencer.

By selecting CUTOFF we can introduce variations to the Filter Cut-Off position. This is more noticeable when the Filter Envelope controls (DECAY and AMOUNT) are at minimum.

Extra modulation destinations can be enabled by accessing the Settings Menu.
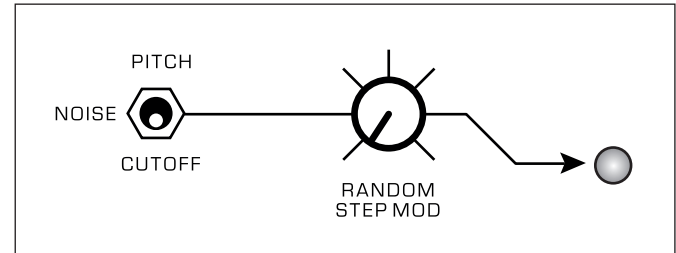
Try making a kick style sound with the Oscillator Envelope and tweak the Filter settings to make sure enough high frequencies pass through it. Then set NOISE at minimum while RANDOM STEP MOD is set to its maximum (with NOISE selected). You will hear a changing sequence of kick and noise steps.

SEQUENCER STEPS CONTROL

The big knob! In the previous sections we learned how the two randomness generators introduce variation in the modulation and triggering probability of the instrument. The STEPS control is here to lock these random patterns into loopable sequences.

While STEPS is at OFF we let both randomness generators run free. As we move the control towards higher numbers we can lock these random values into increasingly longer sequences. As we move the control towards lower numbers we discard parts of the locked sequence. So by moving through different numbers we can selectively replace parts of our sequence with new random steps. By going back to OFF we reject everything and start again from completely random values.

Alternative step length values (including odd numbers) can be enabled by accessing the Settings Menu.

EXTERNAL INPUT

The white noise sound source of the instrument can be replaced by plugging other signals into the External Input connector (marked as ▼). By doing this you can process external sounds via the Metal Fetishist's Filter, Distortion and even the Sequencer. When plugging anything into the External Input, the NOISE knob and the NOISE switch position of the Random Step-Modulation become controls for crossfading between the internal Oscillator and the external signal. If you turn TEMPO, Volume DECAY and NOISE to their maximum values, the instrument behaves like a sound effect device.
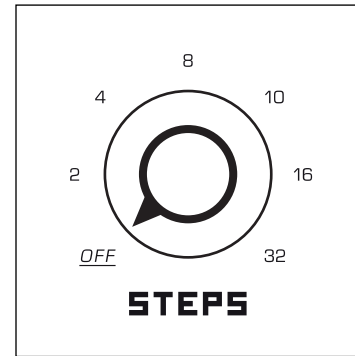
Try plugging in other noisy sounds so you can transform them into rhythmic percussion. Some examples worth trying: an untuned radio signal, a self-oscillating delay pedal, amplified tape hiss, sampled wind, any droning instrument or sound.

Try muting the instrument's sound sources by patching a cable with no end-connection into the External Input and turning the NOISE knob to its maximum value to crossfade into the dead patch cable. Put the RESONANCE at maximum and make a sequence with RANDOM STEP MOD (with CUTOFF selected). You are now playing with just the filter's resonance, how cool is that?

ANALOG INTERFACE (CV)

The Metal Fetishist includes an analog interface for control voltage. Inputs and outputs work in the range of 0V to 5V, with the exception of PITCH, NOISE and CUTOFF that accept a wider range of -5V to 5V. Outputs are differentiated from inputs by having a box outline.

1. TRIGGER (output): Sends a short pulse signal every time the instrument triggers. That is, when the left LED lights up.

2. TRIGGER (input): Triggers the instrument. Works independently of the Sequencer. This is equivalent to pushing the trigger button manually.

3. CLOCK (output): Sends a short pulse signal every time the Sequencer advances one step. That is, when the right LED lights up.

4. CLOCK (input): Advances the Sequencer one step if Play mode is selected. When in use, the TEMPO knob works as a clock divider and multiplier.

5. STEPMOD (output): Sends a voltage amount representing the current Random Step-Modulation value. It's a post-attenuation signal, so turning the RANDOM STEP MOD amount also affects this output.

6. PITCH (input): Sets the pitch of the Oscillator following the 1V/Oct standard. It is summed with the value currently set by the PITCH knob and the pitch modulation.

7. NOISE (input): Sets the value of the Noise mixer. It is summed with the value currently set by the NOISE knob and the noise modulation.

8. CUTOFF (input): Sets the value of the Filter Cut-Off. It is summed with the value currently set by the CUTOFF knob and the cut-off modulation. This is a special input that can be re-assigned to modulate other parts of the instrument. Check Settings Menu for more detail.
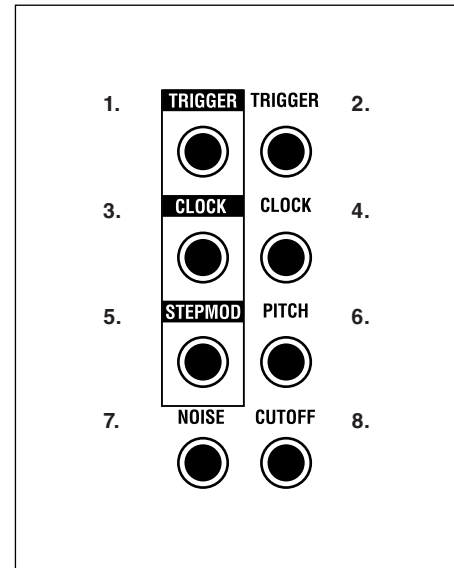
Try the simplest self-patching idea. Connect a patch cable from STEPMOD to a modulation destination (PITCH, NOISE or CUTOFF) that's different from the one selected by the Random Step-Modulation switch. This lets you use the Sequencer to control two modulation destinations simultaneously.

Try patching CLOCK (output) to TRIGGER (input) and then increase the RANDOM SKIPS amount. Create a random sequence by increasing the RANDOM STEP MOD. You will notice that instead of skipping steps within a sequence, step repetitions happen. With the STEPS control at a high humber, play with the RANDOM SKIPS knob to modify when the modulation changes vs. when it repeats.

Try patching CLOCK (output) to PITCH or NOISE to add a short pulse of percussive modulation at every step. Use long times on Volume Decay and on Cut-Off Decay, then increase the RANDOM SKIPS amount and use a relatively fast TEMPO. You will start hearing short pulses at clock-rate every time a trigger skip happens within the Sequence.

MIDI INPUT

The MIDI Input (marked as M▼) can be used for clock synchronization with external instruments or to play the instrument using MIDI-enabled keyboards or sequencers.

When an external clock signal is received, the TEMPO knob acts as a clock divider (/2, /4, /8) and multiplier (x2, x4, x8) for the external signal. Once an external clock signal is no longer detected, the instrument automatically switches back to its internal sequencer. If needed, this can be disabled via the Settings Menu.

In order to play notes using MIDI, the Metal Fetishist sequencer needs to be in Stop mode.

MIDI CC List:

CC 1   Noise/Ext
CC 74   Filter Cut-Off

SETTINGS MENU

The following steps explain how to enter the Settings Menu, navigate it, and select options. The contents of the available menus are explained on the following pages.

1. With the Sequencer stopped, Press and Hold the TRIGGER button.

2. While holding the TRIGGER button, flip the PLAY/STOP switch up and then down. Do this as many times as the number of the menu you want to enter, then release the TRIGGER button.

3. The Right LED will do a sequence of blinks confirming which menu has been selected.

4. The STEPS Knob allows the user to navigate the menu's options. Inside each menu, the Left LED shows which options are enabled.

5. Use the trigger button as a way to select options within a menu. The Right LED shows if changes have been saved.

6. To exit the Settings Menu, switch the sequencer to PLAY.
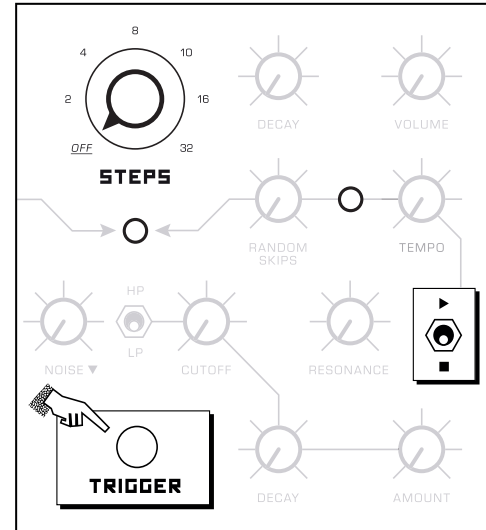
MENU 1: Effects

On the first menu you can choose the effect managed at the RUST/CORROSION section. The default Distortion can be replaced by alternative modes. A Dry/Wet mixer control is available when you turn the RUST/CORROSION Knob while holding down the TRIGGER button. It defaults to fully Wet on most effects.

POSITION	SELECTION	DESCRIPTION
↙ OFF	Distortion	Default option. Distortion with incremental downsampling when on RUST mode.
← 2	2nd Osc	Extra oscillator mixed at 50%. CORROSION sets the range from -1 oct to unison. RUST sets the range from unison to +1 oct.
↖ 4	Phaser	Phaser with two presets: CORROSION is subtle. RUST is intense. The Knob controls the LFO speed.
↑ 8	Flanger	Flanger with two presets: CORROSION is subtle. RUST is intense. The Knob controls the LFO speed.
↗ 10	Chorus	Chorus with two presets: CORROSION is subtle. RUST is intense. The Knob controls the LFO speed.
→ 16	—	Option unused
↘ 32	—	Option unused

MENU 2: Mod Assign

The second menu transforms the CUTOFF Random Step
Mod (3-way switch pointing down), together with
the CUTOFF CV Input, into an "assignable" modulation
destination. This allows for the default Cut-Off
modulation to be replaced by other instrument controls.

POSITION	SELECTION	DESCRIPTION
↙ OFF	CutOff	Default option. Step-modulation for Filter CutOff.
← 2	Volume Decay Time	When selected, VOLUME DECAY Knob sets the minimum decay time while modulation sets the maximum.
↖ 4	Pitch Decay Amount	When selected, PITCH DECAY AMOUNT Knob sets the minimum amount while modulation sets the maximum.
↑ 8	CutOff Decay Amount	When selected, CUTOFF DECAY AMOUNT Knob sets the minimum amount while modulation sets the maximum.
↗ 10	Volume	When selected, VOLUME Knob sets the maximum volume while modulation sets the minimum.
→ 16	Effect Parameter	When selected, RUST/CORROSION Knob sets the lowest effect setting while modulation sets the highest.
↘ 32	—	Option unused

MENU 3: MIDI Channel

On the third menu you can choose the channel for the MIDI
Input. By default, the instrument listens on all channels.

POSITION	SELECTION	DESCRIPTION
↙ OFF	All (OMNI)	Default option, listen to all channels.
← 2	1	MIDI Channel 1
↖ 4	2	MIDI Channel 2
↑ 8	3	MIDI Channel 3
↗ 10	4	MIDI Channel 4
→ 16	5	MIDI Channel 5
↘ 32	6	MIDI Channel 6

MENU 4: Options

On the fourth menu you can enable or disable a set of
alternative global options. This is the only menu where
multiple options can be selected simultaneously.

POSITION	SELECTION	DESCRIPTION
↙ OFF	Load defaults	Action: Load option defaults.
← 2	Alternative Steps Length	Replaces STEPS selection with: OFF, 3, 5, 7, 12, 18, 24. Disabled by default.
↖ 4	Re-start Sequence on Play	Always re-start the Sequence when switching to PLAY mode. Disabled by default.
↑ 8	Disable Auto-Start	Do not auto-start the internal sequencer if the external clock is disengaged. Disabled by default.
↗ 10	—	Option unused
→ 16	—	Option unused
↘ 32	—	Option unused

FACTORY RESET

To reset the device to its factory settings, enter any Settings Menu and push the trigger button for about 5 seconds. The LEDs will blink as a confirmation.

FIRMWARE UPDATE

In order to update your device to the latest version go to firmware.bodysynths.com and follow the instructions from there.

To check which version of the firmware your Metal Fetishist is currently running, check the two LEDs when powering the instrument on while in Stop mode. A start up blinking sequence shows the major version on the left LED and the minor version on the right LED. If there is no blinking sequence at boot, your device has not been updated since 1.x.

SUPPORT

For additional resources and firmware updates, visit
bodysynths.com. In the Support section, you'll find the latest
version of the manual, a Preset Book, a printable Blank Preset
PDF, and other useful materials. You can also contact our
Support team there if you need any help.

SAFETY INSTRUCTIONS

Use only with the provided power supply.
Keep the device away from moisture, heat, and direct
sunlight.

Avoid exposure to extreme temperatures or humidity.
Listen at safe volume levels to protect your hearing.
Do not modify or repair the unit yourself — refer servicing to
qualified personnel.

DISPOSAL

This product complies with the RoHS Directive and is subject
to the WEEE Directive.

Do not dispose of this device with household waste. Instead,
return it to an authorized collection point for the recycling of
electronic equipment.

BODY SYNTHS