OP-X PRO-3 / OP-MTX

QUICK HELP GUIDE

This short help guide only will target some stuff which may not be self-declaring.

For an in-depth description of all functions of the synth consult the main 91-page OP-X PRO-3 manual.

ITEMS FROM TOP LEFT TO BOTTOM RIGHT:

Change GUI size

Click on this icon at the top left, then click on the size you prefer (organge = current), and then close and re-open the interface / GUI
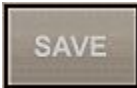
Import OP-X PRO-II bank

Click on this icon to import an own OP-X PRO-II bank (.opxpbank) if you should have any. It automatically points into the OP-X PRO-II banks library if OP-X PRO-II is installed.

This will create a new folder and extract the bank's presets as single presets into this folder, adding a prefix #001 #002 #003 etc. to maintain the original order. These prefixes later on will be hidden in the presets view.

Note that you don't need to import ANY of the OP-X PRO-II factory banks and also not later on released reload banks since ALL of these already are included!

SAVE

Saves a chosen preset into the 2_SAVED folder without leaving the current position. This folder allows to set categories to your saved presets. See page 4.

Before saving, it's recommended to set the save file name (which also is the shown preset name) already in the preset-name field (instead of only in the save-file dialogue) in order to choose a name that fits the display.

For this click into the field, type in a new name, and hit enter to confirm. Only then save the preset.

Sorted alphabetically by default, but can be switched to save date upon activating the RFR button in the top-bar (blue state) which at the same time also refreshes the banks list on the left. 1st click: newest on bottom, 2nd click: newest on top.

FAVO

Marks a preset as favourite which is indicated by a .dot in front of the preset name. To de-favour again simply click once more.

Presets marked as favourite are listed in 3_FAVOURITES and here can be filtered by category which can help once you have many favourites. More on page 4. To remove a favourite in the list either click DEL or on FAVO. Listing initially and after setting a new favourite is slow since > 5'000 files have to be scanned, but then turns faster.

RFR hides the dots and shows the preset's original folder name, 2nd click: name again.

RFR

This button does 2 or 3 things at the same time:

Refreshes the folders list on the left in case you manually created a new folder

2_SAVED: Sorts presets by date (standard = alphabetical) - 1st click: newest on bottom, 2nd click; newest on top; Bank folder not containing factory presets: Newest on bottom

3_SEARCH: Shows the preset's original folder name in the name field instead of name

3_FAVOURITES: 1st click: Hides the fav dots and shows the preset's original folder name; 2nd click: dots still hidden but again shows the preset name

Preset-Browser Rules and Locations

The preset-browser only uses single preset files (.opxpreset) and no banks anymore. It's the exact same format as used in OP-X PRO-II, but with added tags for categories and favourites detected by the browser which are added at the end of the file name like #fav (favourite), #ar (Arpeggio), #ba (Bass), #br (Brass), #cl (Clavinet), #dr (Drums), #ef (Effects), #ep, #le, #lf, #or, #ot, #pa, #pe, #sa, #sb, #st, #sw. All presets are tagged!

The .opxpreset format formerly was designed to store up to 256 parameters from which only 142 were used in OP-X PRO-II. OP-X PRO-3 now uses 199 parameters!

So this means OP-X PRO-II patches can be opened directly with OP-X PRO-3 without any conversion. Simply put them into the 2_SAVED folder or create a new dedicated folder (click RFR to refresh the list afterwards) and put them there.

Own OP-X PRO-II banks (.opxbank) can be imported with the greyed-out icon at the top right (see page 1) which creates a new folder with extracted sorted presets.

Categories / Banks:
The scrollable categories/banks in the left pane physically are folders on the disk either containing physical preset files or triggering a search function (see next page).

The folders can be found in these locations:
Windows: MyComputer->
C:\Users\Public\Documents\SonicProjects\OP-X PRO-3\Presetbase

Mac: Go->Computer->Macintosh HD->
/Users/Shared/SonicProjects/OP-X PRO-3/Presetbase   OP-MTX: OP-X PRO-3 -> OP-MTX

The order by default is alphabeitcal for both the folders and presets. For your own saved presets you can change the order to save date by activating the RFR button (1st click: bottom, 2nd: top). To maintain the presets' original order in the bank factory banks use #001 #002 #003 etc. pre-fixes (plus space) which are hidden in browser view.

Preset-Browser: Folder Types

There are two folder types and 4 special purpose folders in "---user---"

Normal bank-emulating folder
- Should not contain more than 128 preset files since only 128 will be shown
- RFR sorts by date (standard is alphabetical) if it's not a factory bank or imported bank
- If the first preset is detected having an order prefix (#001 etc.) RFR is deactivated
- Suitable for emulating a bank (use #001 #002 etc. prefix to create an order)
- Presets list loaded very fast (faster than in category banks)
- Suitable for MIDI CC program change (since it's max. 128 presets)
- Also suitable for own little separated themed preset collections
- Standard folder format for imported .opxbank banks

Category folders:
- A category folder can contain more than 128 presets and shows a menu on the right
- Because of the menu a maximum of 103 presets can be shown at once
- Scroll to the next or previous page by clicking on << or >> at the list's start/end
- The menu allows to filter the presets by category tags if set for the presets
- To set category flags click on SET which will list not yet tagged presets (local/global)
- Choose a preset, set a suitable category and then click on SAVE (below EDIT)

Local category folders:

Category folder containing _EE_ in name
- If the browser detects _EE_ in the folder name any folder becomes a category folder

2_SAVED
- Presets are saved into this folder by default if you click on SAVE (top-bar)
- After saving a preset or also later you may set a category flag for the saved presets
- RFR: sorts by save date instead of alphabetical (1st click: bottom, 2nd: top)

3_RELOADS
- This folder is conceived to put newly released presets from the manufacturer

Global category folders:

3_SEARCH
- Doesn't contain physical presets but triggers a search for the entire presets library
- This means all existing folders are scanned for presets (> 5'000) which then are listed
- RFR on shows the original bank's name in the name field instead of the preset name
- Lets you filter ALL existing presets by pre-set category or set a category for all not set
- Since more than 5'000 files have to be scanned initially listing is slower here
- After first loading it will be faster (since in ram) until you set a favourite or save a preset
- After initial folder or category choosing you can type in a search term

3_ FAVOURITES
- The same as 2_SEARCH but set to list the favourites (marked by dots) by default
- RFR on hides the fav dots and shows the original bank's name in the name field
- A second click on RFR: dots still hidden but again shows the preset name

DEL

DEL

Deletes own saved presets savely, which means they go into the trash bin of your system and so still could be re-stored if deleted by mistake.

Factory presets can't be deleted with this button. If the preset has an #001 #002 etc. ordering prefix (which all factory presets have, except for the famous A-Z ones) this blocks deletion. This is the same with presets from own imported banks.

To re-name one of your presets first on save it again with a new name, and then delete the old one with DEL.

LEARN - LEA / RES

LEARN
LEA   **RES**

MIDI-CC learn feature

To learn a control click on LEA
(a display saying "CC Learn..." appears)

...then move a knob / click a button on the interface,
and then move a knob or click a button on you MIDI keyboard / controller

The blue display disappears now and the two are linked

To again unlearn a control:
Click on LEA, move/click the control, and then click on RES

To unlearn ALL learned controls at once (full reset) click on RES and keep it depressed for about 4 seconds until the display says "Reset done!"

Note that you also can learn the program switching increment/decrement (<<>>) buttons and the number display to switch presets remotely!

Learn increment (>>) (same for decrement):
Click on LEA, move a knob or button on your keyboard, and then click on (>>)

Learn the number display (direct targetting):
Click LEA, move a knob on your keyboard, and then click the number display

Read page 90 of the full manual for further methods.

CC - RCE

This button (default state RCE) lets you process incoming CC data in different ways e.g. to avoid the well-known "value-jumps". States:

RCE (= Receive):
Incoming CC data isn't processed / leaved as it is

REL (=RELATIVE):
Only adds or subtracts incoming CC data which avoids value jumps. Incoming MIDI CCs don't change the controls abruptly to the current value (which can lead to the well known value jumps), but instead adds or subtracts the relative movement of the external controller to the GUI control. So there are no value jumps anymore.

Advantage:
No value jumps, immediate reaction to a controller movement

Disadvantage:
You need to turn the knob fully up and down to again reach the full value range, dependent on the direction and relative values

FET (=FETCHED):
Value changes only when its state is surpassed / fetched. This is a second way to avoid value jumps. Incoming MIDI CCs don't change the controls abrupltly to the current value, but will only start to change the GUI control when it „fetches" its current value, or in other terms, overrides its value.

Advantage:
No value jumps, always access to full value range

Disadvantage:
Values only will start being changed after having „fetched" the current value

BLO:
Blocks incoming CC data except forthe fixed-mapped sustain/damper pedal (CC 64) and Modulation (CC 01). Can help to trace CC related issues.

Both methods (relative and fetched) actually were used in the old voltage controlled polysynth with patch saving capabilities (which used digital scanning of the knobs and buttons) to avoid value jumps when the state of a physical knob was different than the recalled value.

Bend Section

This section sets the master octave and
the functions that are mapped to the pitch-wheel and modulation-wheel

Oct:
The separated button below lowers pitch by 2 octaves independently.
This can be combined with the upper octave-switcher.

Pitch:
Repeatedly click into the upper black field to set what pitchbend up does
Repeatedly click into the upper black field to set what pitchbend down does

1-12 = bending semitones

12 combned with dots is:
2 dots = 2 octaves, 3 dots = 3 octaves, 4 dots = 4 octaves

M = modulation (vibrato)

Mod:
Repeatedly click into the (M) field do set what the modwheel does.

M = modulation (vibrato)
F = filter cutoff control
2 = 2 semitones up
12 = 12 semitones (one octave) up only for oscillator 2 (e.g. usable for sync)

Button below Pitch:
Switches between the two most common intervals 2 up/down / 12 up/down

Trimpot below Mod:
Changes the modes of pitchwheel up and down commonly

Os2:
If the buttom above Os2 is activated pitchbend only goes to oscillator 2

Note that these only are the pre-wired preset options. In the Modulation Matrix you can
detach the pitchbend and modulation wheel completely and map them to any target you
want, for pitchbend even separatly for up and down!

Arpeggiator

What's entitled "Arpeggiator" here in fact is not only a normal arpeggiator but a very sophisticated MIDI processor offering 32 modes. These include:

- Normal Arpeggio (up/down/up&down/pitch order/input order/random)
- Manual Chord hold (as e.g. OB-X offered)
- Chord presets (16)
- An 8-step note sequencer
- Note doubling for fattening up tones (inspired by Crumar BIT99 "Double" button)

Mode:
The processor mode is switched with the knob on the right side of the number display, the chosen mode is displayed above (red border in pic above)

The other 3 knobs change their function dependent on the preset.
What this is is shown in the display above. Expressions:

- SP = stepped arpeggio (mix between sequencer and arpeggiator)
- rnd = randomized arpeggio
- ORD = input order arpeggio (same as Jupiter-8)
- Pch = pitch order arpeggio (common style)
- rEcord = a simple 8-step note sequencer (record)
- Chord rEc = manual chord hold (chord rec)
- Chord PrES = preset chords (16 presets switched with the right knob)
- doublE = note doubling (to fatten up notes)

uP = up / dn = down / ud = up and down / 1 - 4 = number of octaves

Chord PrES and doublE too can be arpeggiated by clicking a second time on the ARP ON button (LED deep red). Then the two left knobs set the arpeggio mode and speed. Here O = input order, P = pitch order, r = random

Pedal Hold:
This is activated by default. Pedal hold means that you can activate and deactivate arpeggio hold hands-free by quickly depressing the sustain/damper pedal within less than half a second. This also works for freezing a chord in the Chord rEc preset and starting/stopping the sequencer in rEcord. Both of this aslo can be done by clicking a second time on the ARP ON button.

Chord rEc: Base is C3 (Note 60 or C') - play and hold a chord, then either click a second time on ARP ON, or quicky depress and again release the pedal

rEcord: play in up to 8 notes (one after another), then either click a second time on ARP ON, or quicky depress and again release the pedal to start/stop the sequencer
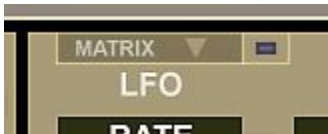
LFO / Modulation Section

This section contains the 2 main LFOs (LFO1 and LFO2).
But in this section also can be opened the Matrix which itself offers 2 additional LFOs.

The Modulation Matrix can be opened by clicking this button:

The LED on the right mirrors the internal "Global ON" and indicates if it's switched on

LFO 1 (top left, additional features bottom left):
Main LFO offering the most features

LFO 2 (bottom right):
This one also is called "Lever LFO" since it's mapped to the modwheel by default

Pan-M targets pan-mod in the voice management section (bottom right)

P. Inv = Phase Inversion (can be separatly applied to OSC and PW-Filt)
K. Trig = Key Triggering, means the wave is re-set on all keys release and new key-hit

Delay = LFO delay - time and behaviour can be set with:
Hold = time until LFO mod rising starts / Rise = rising time (attack)

Filter Section

Dual filter design offering 10 filter types (7 lp + hp, bp, no)

MIX parameter: seamless blending between Filter1 (lp) and Filter2 (hp,bp,no).
A 50% mix of lp und hp e.g. results in notch filtering

MIX can be automated/modulated (hard-wired: LFO1 and Filter Env)
In the Mod Matrix by any source.

Filter 1: Lopass
There are 7 lopass types, which can be toggled through with the 24dB button:
OFF: 12dB OB warm
Hard: 12dB OB harder/more presence/edge without self-oscillation
Hard + Self-Osc: 12dB OB harder/more presence/edge with self-oscillation
24 dB: 24 dB OB style without self-oscillation
24 dB + Self-Osc: 24 dB OB style with self-oscillation
MG: 24 dB MG style (less bass at hi res) without self-oscillation
MG + Self-Osc: 24 dB MG style (less bass at hi res) without self-oscillation

Filter 2: Hipass (HP) / Bandpass (BP) / Notch (NO)
The trimpot can morph seamlessly through these 3 types.
Clicking the little buttons targets the isolated types in pure state directly.

KEY: Keyboard Tracking (trimpot sets amount from 0% to 100%)
Oscillator and Noise input levels can be switched via buttons or seamlessly via trimpots

DMP: defines how widly the filter can open and how the top frequency sounds
OFF: Warm sound, filter opening limited at the top range
ON, no selection: Filter damped down - useful in combination with key track
Clear: Filter can open almost fully
Brill (=brilliant):   Filter can open almost fully, top end boosted a bit for edge
MAX: Max brightness. Filter can open fully into the infrasonic range

Oscillators Section

Should be pretty straight forward.
Some stuff to mention here nevertheless:

PITCH 1:
Quantized in octaves by default (historically correct).
Click the QUA below to switch to linear (LIN)

PITCH 2:
Quantized in semitones by default (historically correct).
Click the QUA below to switch to linear (LIN)

RING = Ring Modulation
FQ1 = Frequency Fine Tune

Clicking one of the Triangle buttons always switches both oscillators to Triangle wave,
and at the same time sets the WITH knob to max

This is due to compatibility reasons to former OP-X PRO-II patches which used a
hidden method (both oscs to sine and width to max) to activate this waveform

X-MD is X-Mod, also called cross-modulation
Oscillator 1 modulates the frequency of Oscillator 2

If you set both oscillators to sine wave and activate X-MD
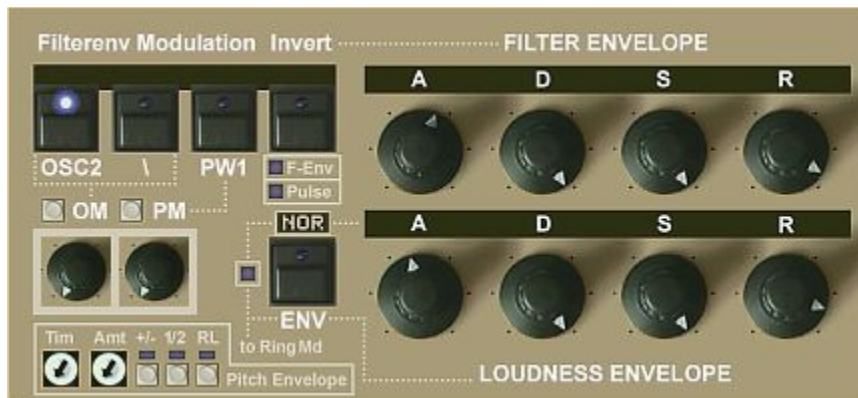you can do classic yamaha-type FM!
For this also set both QUA fields to LIN to have linear frequency adjustment

XMD: This trimpot sets the amount for both ring modulation and X-Mod

SYNC: Classic hard-sync. Oscillator 2 is synchronized by Oscillator 1

Envelopes Section

This section offers the 3 main envelopes (filter, amp and pitch) and their hard-wired modulation features. Note that the Modulation Matrix offers 2 further envelopes resulting in a total of 5 envelopes! So you won't run out of envelopes that quickly.

FILTER ENVELOPE
Generic name envelope 1. This is hard-wired to the filter (ENV AMT).
Related controls on the left:

OM: Oscillator Modulation - sets the modulation amount Filter Env -> Oscillators Pitch
PM: Pulse-Width Modulation - sets the modulation amount Filter Env -> Pulse Width
The little buttons above set the knobs back to zero

OS2:   Modulation only goes to oscillator 2 only if activated
\:   Modulation to oscillators is inverted
PW1:   Pulse width modulation only goes to oscillator 1 if activated
Invert: F-Env LED active: The filter envelope itself is inverted
           Pulse LED active: Pulse width modulation is inverted

LOUDNESS ENVELOPE
Generic name envelope 2. This is hard-wired to the amplifier (VCA).
Related button on the left:

NOR: Normal behaviour. No additional stuff.
MOD: The output of the loudness envelope goes to the Ring-Modulation input
LIN: The attack of the loudness envelope is set from logarithmic to linear

PITCH ENVELOPE
This additional envelope (code: Envelope 3) is specialized for pitch modulation

Time: Attack and Release time (if release is activated)
Amt: Modulation amount
+/-: Inverts the modulation direction
1/2: Determines if the modulation goes to both oscillators or only to 1 or 2
OFF: osc 1 and 2 / Blue: Osc 2 only / Red: Osc 1 only
RL: Activates release (same time as attack)

Voice Management Section

This section offers the cotrols for the voice management of the synth.

These in fact are mostly led-to-the-interface controls from the inner workings
of the synth which allows for direct access to these without having to "open"
the synth first.

To learn how it all works open the "Boards" view in the top bar.

In the "Boards" view you can see where these controls actually sit in the electronics of
the synth and what they exatly do.

Introduction:

The synth has 12 independent voices each sitting on a separate voice-board.
Each voice board has trimpots to tune the board.

This was needed in the past since electronic devices have tolerances and so no voice
board sounded exactly the same after soldering the deives even having the exact same
schemactic and the same devices.

That's why the boards had trimpots to tune them, so to correct the device tolerances
and make the boards sound even.

6-Voice-Base:
To make editing faster and easier and to offer a better overview the synth's voice boards
are edited on a 6-voice-base. Which means: you edit the 6 voices of the upper voice
bank which then is cloned to the 6 voices of the lower voice bank:

Upper voice bank: Voices	1	2	3	4	5	6
Lower voice bank: Voices	7	8	9	10	11	12

Voice Management Section FF:

That's why you always see only 6 controls and not 12.

Upper voice bank: Voices   1   2   3   4   5   6
Lower voice bank: Voices   7   8   9   10   11   12

If you edit voice 1 this is cloned to voice 7.
2 cloned to 8. And so on.

Voice-Mutes.
With these you can activate or deactivate voice-pairs for cutom polyphony.

Master Polyphony:
Here you can set the master polyphony to 6, 8 or 12 voices.
8 uses the two middle voices of the lower bank to avoid tuning repetitions.

12 Voice Activity LEDs:
These show which voice-boards (voices) are currently triggered and playing

6 black knobs and controls above:
These are the stereo pan controls for always two voices (1-7, 2-8, etc.) together
The buttons and the trimpot above set the pans to various states.

The buttons set the pans to various useful settings.
The tiny trimpot spreads all pans seamlessly into variable L-R-L-R-L-R stereo.

Pan-Md:
Panning-Modulation. This modulates the pan-pots individually per LFO1 or 2.
Which one is set in the LFOs section. Free targeting in the Matrix.
The button sets it back to zero.
The modulation depth and direction depends on the state of the modulated knob.
Center position: no effect. The wider panned the greater the effect.

Voice Management Section FF:

6 white Trimpots.
These are the tuning trimpots for the filters on the voice boards.
Again one always controls both related voices, so:

1	2	3	4	5	6
7	8	9	10	11	12

These are led from the inside to the interface surface since it can be interesting to edit them, especially in high resonance setting or even activated filter self-oscillation. Then you e.g. can create little filter melodies.

Note that these trimpots only have an effect if FILT autotune below isn't fully applied!
If autotune is fully applied then the sent offset-voltage wipes out the dirfferences no matter what settings the trimpots have, exatly the same as in real analog synths.

And note that the 12'oclock center-position doesn't mean tuned!
This is the untuned factory mounting state of the trimpots.
BEFORE tuning the boards.
So in this state the boards are DETUNED or UNTUNED.
So the factory state after soldering the boards before a technician tuned the boards.

The two little buttons on the right can tune the trimpots automatically (lower)
or set them back to untuned factory default state (upper)

AUTOTUNE SECTION
In this section you can auto-tune the voice boards separatly for 4 parameter groups.
FILT = Filters, ENV = Filter envelopes, POR = Portamento, OSC = Oscillator Pitch

Autotune applies an offset-voltage to all voice boards which wipe-out the differences no matter in what setting the trimpots are. ON/OFF or seamlessly with the trimpots below.

In most cases you only use autotune to apply detuning, not the trimpots!
The trimpots only are needed if you want to set up a custom detuning.

Voice Management Section FF:

SPREAD:
Evenly spreads the pitches of the voices away from each other.
This both applies in unisono and non-unisono mode.
In unisono mode this maskes the sound fatter.

In non-unisono mode this leads to a detuning that sounds similar to warm-up-drift detuning. Detuning done with the OSC autotune in comparison clones the untuned switching-on state of a not tuned synth before applying autotune which has more kind of a "chaotic" character.

PORTAM:
Portamento time. It's historic-correct polyhonic portamento. Using portamento detuning (POR button) you also can achieve the famous "smearing"-effect.

LEG:
Switches on legato mode. This works both in unison and non-unison mode.
When legato is activated the pitch springs back to the last, lowest or highest held note dependent on the state of the La / Lo H button above.

La / Lo / H:
Sets the note priority in legato mode.
La = last note (off), Lo = lowest note (blue), H = highest note (red)

OSC 2 DET:
Detunes oscillator 2 to achieve variable beating

Beats DCO / VCO:
This sets the beating behaviour between osc1 and osc2 when evenly tuned. In left position it's no beats like in a DCO, and fully opened it's VCO behaviour in which there always is some left beating different from board to board.

Effects Section

MOD:
Modulation unit offering 10 presets - pre delay and reverb.
Buttons from left to right:

Button 1:   Switches the modulation effects off (red button)
Button 2:   Directly jumps to the preset "Chorus" (CHO)
Button 3:   Directly jumps to the preset "Ensemble 1" (ENS1)
Button 4:   Togggles forward within the presets list.

Presets:

OFF: No effect / bypass
CHO: Chorus
DLCHO: Double Chorus (Inspired by CE-1)
ENS: Standard Ensemble Effect
FLA: Flanger
CHOFLA: Chorus-Flanger, which is a Chorus with feedback
PHASE: Phaser
ENS1: Generic Ensemble Effect
ENS2: Solina Ensemble Effect Type1
ENS3: Solila Ensemble Effect Type2
ENS4: ARP Omni Ensemble Effect

1/1000:
Shows the delay time in millisecons when the right DEL trimpot is being set .

REL: Delay Effect Amount
RVB: Reverb Effect Amount

DEL SYNC:
SYNC (bg):   no sync / deactivated
SYNC (blue): even/normal synchronization
3:                  Triolic (triple note) synchronization
DOT: Dotted (punctuated) synchronization
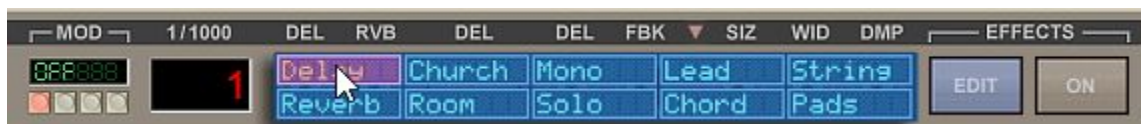
DEL: Delay time (ms)   FBK: feedback
SIZ: Reverb Size   WID: Reverb Width   DMP: Reverb Damping

Reverb/Delay Presets (down-arrow):

Boards View

Clicking the "Boards" button in the top-bar opens the synth and shows its inner life:

- the 12 voice boards with electronics and tuning trimpots
- the 6 stereo panning knobs
- the voice allocation unit
- the autotune unit

Most controls in here shown at their actual place in the electronics also are mirrored / available in the voice management section at the bottom right of the interface.

The "Boards" view mainly helps to understand how the synth works.
Which is exactly the same as a real voltage controlled polyhonic synth of the 80s.

But this section also gives access to two some rarely used controls which aren't available on the main interface:

- the trimpots for the filter envelopes' decay and release times
- 2 voice board reset buttons

VOICE ALLOCATION UNIT:
Ditributes incoming notes to the voice boards in circular way

AUTOTUNE UNIT:
This unit on demand sends offset-voltages to the voice boards to wipe-out differences no matter in what position the tuning trimpots are. This can be done just ON/OFF using the buttons or seamlessly using the trimpots.

In most cases you apply detuning just using the autotune controls.
You only need to tweak the trimpots if you want to edit the factory standard detuning!

Doing this with the trimpots themselves would be very time-consuming, un-intuitive and unflexible. Using the autotune buttons and trimpots you can do this quickly by a single mouse-click and quickly check if it sound good or not.

VOICE BOARDS:
There are 12 identical voice boards with electronics for oscillators, filters and envelopes and offer tuning trimpots, an activity LED and an on/off button.

LED:
The activity LED at the top left shows if the board currently receives a trigger signal to play. These LEDs are mirrored on the main interface in two stacked rows.

Active:
With the "Active" button on the right you can deactivate a board for custom polyphony. Then it will be both muted and skipped in the allocation unit.

Trimpots:
Since electronic devices always have tolerances freshly-soldered voice-boards never sounded all exactly the same even having the exact same circuit and devices.

That's why there were trimpots. These were used to correct the device-tolerances to make the voice boards all sound the same.

NOTE:
The 12-oclock center position doesn't mean tuned!
This is the factory state BEFORE tuning in which each board sounds a bit different.

So in this sate the boards are detuned or not yet tuned.

In most cases you leave the tuning trimpots in the untuned center position since you can do detuning and tuning alone with the autotune buttons and trimpots.

You only need to tweak the trimpots if you don't like the factory detuning and want to customize it or want to achieve a special effect.

Note that the controls of the upper 6 boards are linked with the corresponding lower boards to make editing for 12 voices faster and easier.

Read more about this in the voice management section.

Tuning Buttons:
The 8 small buttons at the top left can tune or again set back to factory mounting state (untuned = center position) the tuning trimpots by one mouse-click.

This can be helpful
a) to understand how this all is working
b) to have a neutral tuned starting setup to create own custom detunings

NOTE:
The 12-oclock center position doesn't mean tuned!
This is the factory state BEFORE tuning in which each board still sounds a bit different because of device tolerances.

Pan Calibration Buttons:
The 7 horizontal bigger buttons can set the 6 panpots to various useful and often used positions like perfectly centered for mono (button 1), even stereo spread (button 2), all left (button 3) etc. Read more about it in the main manual.

Pan Calibration Trimpot:
Seamlessly "spreads" all panning knobs in common which is extremely useful

Reset Buttons:
Since the voice allocation is circular and so always a new voice board is targetted upon the next note the sound is all the time varying a bit going through the voices if detuning is active. So if you e.g. start playing a song in a sequencer the starting sound is random, in fact as it was the case with real analog synths.

There are situations however when you want to always have the exact same starting position within the "detunings-sequence". For this there now are two controls:

Song Reset:
If this one is activated the voice allocation unit is being re-set on song.start, which means all notes are re-set and allocation begins at board 1.

Manual Reset:
This little button allows to do the same manually anytime if needed / wanted

Presets View

Clicking the "Prests" button in the top-bar opens the presets browser.

The opened browser always is in front of everything else.

To keep switching artefact-free audio is quicky faded out and in again upon switching.

LEFT PANE:
These are the banks/categories.
On the disk these are folders containing presets or triggering a search function.
Read page 4 for details.

The browser can show a maximum of 128 folders. Drag the scrollbar down to see all.
The folder list always is sorted alphabetically.

Physical location of the folders on the disk:
Windows: C:\Users\Public\Documents\SonicProjects\OP-X PRO-3\Presetbase
Mac: /Users/Shared/SonicProjects/OP-X PRO-3/Presetbase
(OP-MTX: OP-MTX/Presetbase)

If you created a new folder manually it only will be listed in the list on the left after clicking the RFR button in the to-bar. Since the button also sorts own presets by save date and also triggers other functions (see page 3) the best switch it back to beige.

RIGHT PANE:
This one shows the presets the chosen folder contains or a search result.
It shows maximum of 128 presets in standard bank folders and shows a menu and an unlimited scrollable (<< >>) presets list in category folders. More on page 4.

If you manually added new presets they only will be detected by 3_SEARCH on new instantiation or after setting a favourite or saving a preset which triggers re-scan.

More details on the folder functions and browser rules on page 3 and 4.

MORE DETAILED INFOS ON ALL STUFF IN THE MAIN MANUAL

Impressum:

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