The MPX 1 DataBase function can sort the 200 presets into numerical or alphabetical order, show you only those programs that are tagged for specific audio sources (guitars, vocals, etc.), or only those which use specific effects (pitch, chorus, etc.). To select the sorting criteria you want, press Program, then press Options. (The Options LED will blink.) Use either the knob or the < and > buttons to select the sorting option you want. Press Options again to return to Program mode and to re-sort the DataBase. When you return to Program mode, the knob will scroll through the first of the available sub-categories (guitar, vocals, pitch, chorus, etc.) The < and > buttons will jump to the next sorting category.

In Program mode, press Value to access Soft Row parameters for each program. Use the < and > buttons to select parameters, and the knob to modify values. Press Value again to exit the Soft Row.

If the front panel Tempo LED lights, the program you have loaded can be synchronized to tempo. To set the tempo, press the front panel Tap button twice in time with the beat. (Tempo can also be dialed in as a parameter value, or it can be determined by MIDI Clock.) Be sure to try these effects synchronized with MIDI sequence and drum patterns.

If the front panel A or B LED lights, the program you have loaded has parameters patched to the A/B Gide controller. Press the front panel A/B button to glide between the A and B versions of the program.

**MPX 1 Presets**

**MPX Blue**

strates the power of the MPX 1 with 6 simultaneous xets blocks, split-path routing, and 5 patches to the input controllers. Centrifuge and plate on one path, 

**RvbEko Morph**

a filtered, autopanned delay on the other path at e unique effect for vocals or instruments.

**480PrimeFling**

re Flanger used to emulate the Lexicon 480L 

**RandomDetune**

domly demodulated dual detuners for thickening 

**Delay**

single quarter-note slap. Press Value for delay 

**Tape Echo**

chords get darker as they repeat. Press Value for 

**Chorus Chambr**

chorus effect in front of a small Chamber adds 

**AutoWah Chrs**

ut level-controlled wah fed into a stereo chorus.

**Dialog Booth**

my ambient space.

**Small Booth**

mall, partially dark recording booth.

**PCM 60 Room**

lassic effect from the Lexicon PCM 60.

14 **Tiled Room**

A small bright room for percussion and light rhythm guitar.

15 **Bright Room**

A small, airy room. An excellent general purpose ambience effect.

16 **Plate Space**

A huge, bright, loooong plate reverb.

17 **Ambience 4 PA**

Adds “air” around vocals or other sources without making them muddy. The ambience effect is followed by a stereo 2-band EQ so you can fine tune to the room.

18 **Short Nonlin**

A short bright nonlinear reverb.

19 **Multigate**

A short delayed gate with 3 syncopated repeats.

20 **Gate 4 PA**

Thickens drums or other sources without making them muddy. The gate effect is followed by a stereo 2-band EQ so you can fine tune to the room.

21 **Plate 4 PA**

A bright, dense plate tuned for PAs. A stereo 2-band EQ lets you fine tune to the room.

22 **Bright Plate**

A bright percussive plate with moderate decay.

23 **Sweet+Wet**

This program combines tone controls, dual detuners, stereo Tap echoes and rich plate reverb.

24 **Vocal Plate**

A plate reverb for vocals.

25 **Snare Plate**

Designed for snare drum, the high setting of Rt HC without high cutoff filters allows for rapid high frequency buildup.

26 **BigDrumPlate**

A medium long bright plate for drums and vocals.

27 **DrumgateFling**

A flanged gated reverb for drums.

28 **Drum Booth**

A very small dead booth.

29 **Big Bottom**

Adds a low frequency tone (92.5Hz) and a small Chamber to the audio signal. The knob tunes the frequency, attack and decay characteristics.

30 **Percus Place**

A bright medium-sized room for percussion.

31 **Snare Gate**

A short, EQ’d, gated chamber to faataen up the sni 

32 **Md Drumroom**

A medium-sized, bright room for drums.

33 **Miked Room**

Adds a realistic sense of space to direct source 

**Chorus and Delay** simulate a “close mic” sound, 

**bience** provides the sound and feel of stereo far m 

A stereo volume effect, in the Mod block provi 

independent level for the far mics. Press Value for 

parameter and additional ambience controls.

34 **Live Room**

A small bright live room with far mic’s.

35 **Empty Club**

A small empty night club.

36 **Big Studio**

A big bright studio room with far mic’s.

37 **Garage**

A medium-large highly reflective bright room.

38 **Chamber&Refl**

A large dark Chamber with heavy reflections and a 

of short delays. Good to use when creating rever 

39 **Chamber 101**

Even a rocket scientist could figure it out. Your st 

dard, everyday, great-sounding chamber.

40 **Jazz Chamber**

Medium-sized space, with a gentle EQ boost. Great 

blending several direct sources into an ensemble 

41 **Nice Chamber**

A large, fairly reverberant chamber reverb.

42 **Chamber Pan**

A medium chamber fed into an auto panner.

43 **Big Chamber**

A big bright chamber reverb.

44 **Chamber 4 PA**

A bright, medium chamber tuned for PA’s. A stereo 

band EQ lets you fine tune to the room.

45 **Hall 4 PA**

Similar to Chamber 4 PA, but a bright large hall.

46 **Small Hall**

Just what the name says.
**MPX 1 Presets**

**Medium Hall**
Right, empty medium-sized hall.

**Large Hall**
Very large space with a little extra emphasis in the end.

**Piano Hall**
Very smooth hall optimized for acoustic piano. Stereo follows the reverb so you can fine tune the tone or reverberation to fit the mix.

**Rich Hall**
Very bright smooth hall.

**Concert Hall**
And rich – great for vocals, piano and acoustic instruments.

**Tajma Hall**
Uge reverb space with long decay.

**Small Church**
Moderate size space with characteristics of a small chapel.

**Cathedral**
A resonant multiswept high flange in a small reverb.

**M Sq. Garden**
Italian ambience. Great for simulating a big venue.

**Morph Spaces**
Ghost Flange
A stereo flanger follows a reverse reverb effect, with xyst results. (Can you say poltergeist?). Great for all sound effects — and with sustaining guitar solos.

**Phased Space**
A flanger effect. Press A/B to select delays that simulate 7 1/2 or 15 ips tape slaps.

**DuckVerb**
Input level controls the depth of this stereo chorus.

**Process Verb**
Annexed and swept filtered-hall reverb.

**Duck verb**
You input a signal, the reverb level is turned down. So the signal goes away, watch out for the wave of erb coming your way.

**Reverse Rvb**
Reverberation density builds up very slowly, providing an eerie, backwards effect. Stereo EQ follows Reverber block and provides some punch at 1kHz.

**Wavewash**
Utery, long reverb wash into a stereo chorus.

**Ghost Flange**
A very smooth reverb with a slight reverb delay and A/B.

**Mod Space**
A resonant multiswept high flange in a small reverb.

**DoubleEQ Rvb**
Right, EQ’d and slightly predelayed small room.

**Rev Wahtouch**
A resample-controlled LFO is a rhythmic gate to a large te. The gate is opened every other beat for an fth-note. Use this to add reverb to selected beats of stereo source.

67 **TapDly/Rvb**
Use this program as a simple Tap-driven delay with moderate feedback, or press A/B to add a clean plate on a separate path. Great for live sound, as you can Tap in the delay and bring reverb in and out with A/B.

68 **Diffuse Dlys**
The delay Fdbk Insert Option places an ambience effect inside of the delay feedback loop to produce echoes that grow more diffuse as they repeat. A subtle alternative to plain vanilla delays, this program thickens acoustic sources without detracting from them.

69 **IPS Tape Slap**
Press A/B to select delays that simulate 7 1/2 or 15 ips tape slaps.

70 **Frame Delay**
A stereo delay that allows audio to be offset by as many as 5 frames at 30 frames per second. Press Value to find the Frames control.

71 **DlyFlangePan**
A cool multi-effect combo with mono echo, stereo flanger, auto panner and plate reverb. Press A/B to glide between fast and slow pan rates. Use Tap to change delay times. Press Value for the key controls for each individual effect.

72 **ChaseEkoPan**
Mono panner and echo effects combined so that the echoes chase the dry signal through stereo space. Press A/B to glide between slow and fast pan rates. Press Tap twice to set the echo rhythm.

73 **Delay+Detune**
A detune block that is fed into a regenerating delay creates a big impression on small sounds.

74 **Ducked Delay**
An input-controlled delay effect. The delays are ducked out of the way when the input is moderate to loud, but rise in level when input gets very soft or stops. A nice way to put some repeats on the end of phrases.

75 **Spin + Dlys**
This multi-effect combination is a great alternative to chorus/delay or rotary/delay programs. Detuned echoes are sent through an auto panner and plate reverb. A/B glides between fast and slow pan rates. Tap changes the echo rhythms.

76 **Ping Pong**
Echoes that bounce back and fourth between left and right sides of a stereo mix.

77 **Swept Echoes**
An autopanned, envelope-driven wah on the upper path, with a Tap-controlled delay on the lower path. A great dynamic effect for vocals or instruments.

78 **EkoSweepFltri**
This program employs the 4-pole resonant sweep filter. Its frequency is swept by the output level of the dual delay that feeds into it — and it’s inside the delay feedback loop! Way cool with percussive sources. Be sure to check this one out with guitar and bass too.

79 **Rockabilly**
Single slap tape echo combined with some tasty ambience.

80 **Guitar Solo**
Detune, echo and reverb for melodic guitar solos.

81 **Sax Solo**
Detune, echo and EQ combined to sweet melodic woodwind solos.

82 **Sidestik/Snr**
A Hall reverb with a mono bandpass filter tailored specifically for drum sounds.

83 **MIDI Dot 8th**
Great delay factor for lead vocals. Set your N controller to send tempo information to the MPX-1.

84 **MIDI 1/4Note**
MIDI tempo in, 1/4 note out.

85 **AeroFreezeAB**
Press A/B to freeze the sweep of this slow reson flanger effect. Press Value to get to a “Manual” conv that lets you adjust the sweep point. This program really shines with sustaining, broad band source distorted guitars, drums, sound effects — even entire mix. You’ll find all sorts of spatial and co effects just by dialing in different values.

86 **Wide Chorus**
A rich smooth chorus that adds width to anything through it. Press A/B to add speed and wobble to chorus. Excellent for guitars and keyboards.

87 **RandomChorus**
A multi-voice stereo chorus effect with rate and delay randomized by the Random generator and S/H.

88 **Chorus Hall**
A stereo chorus fed into a medium large hall.

89 **ChrsRvbMorph**
Dual echoes combined with rich chorus. The chorus inserted in the echo feedback loop so every delay recirculated through the chorus.

90 **Another Brick**
This echo/chorus program was inspired by Pink Flic “Hey! Leave those kids alone!”

91 **Rich ChrsEko**
Dual echoes combined with rich chorus. The chorus inserted in the echo feedback loop so every delay recirculated through the chorus.

92 **Dynamic Chrs**
Input level controls the depth of this stereo echo effect. The effect is very slight for loud signals, increases dramatically as the level fades. (A hint stereo echo is added as well.) Good with any dynamic source, but a killer with electric and acoustic guitars.

93 **Rubberate**
A comb flange controlled by input level with sili delays and ambience.

94 **FlangeNonlin**
A flange fed into a nonlinear reverb.

95 **TalkinFlange**
A throaty vowel effect controlled by input level. Well with percussive or melodic sources.

96 **Tape Flange**
Simulated over-the-top analog tape flanging.

97 **CircleFlange**
A resonant multiswept high flange in a small reverberant space.
Slow Flange
sine wave attached to the flanger’s depth creates a phatly modified effect.

FlangSweepAB
ery deep, fixed resonant flanger with added delays. Press A/B to initiate a single sweep. Press Value to set sweep rates, resonance and delay times.

EP Tremolo
Rhodes-like satellite tremolo with some detuning and delay effect that will really thicken up stained sounds. Try it with synthesizer pads, sustained guitar chords, or any long tones.

Phat Detune
leture and delay effect that will really thicken up stained sounds. Try it with synthesizer pads, sustained guitar chords, or any long tones.

Detune&Dlys
detuner combined with dual delays. The detuner is inserted in the delay feedback loop so delays are used further with each repeat. A very useful, general purpose delay effect.

Pitch-O-Lat
it stepped and panned pitch shifters with a slight delay reverb.

S/H Pitch
initely a special effect! The pitch shifter is controlled by an LFO constantly inverting the two detunes. Press A/B to add a medium hall on another path.

Uni to Chord
s A/B to glide from unison to major chord.

Doubler
Detuners and delays combined to produce random-10 double track effects

Wet Triads
ad some extra harmony? Load this and you’ve got past major chords. Need some minor in-ad? Press A/B to change the chord status. By the way, you’re playing the third of the chord...

Up 3 Down 5
ndard triad harmony. Press A/B to change the third to major or minor.

Funky Comp
etuned and phased signal fed into a very very small delayed hall reverb.

5th Plate
itch shifter turned to a fifth, fed into a medium plate.

5th Octave
arger hall reverb fed into pitch shifters set to fifth vn and octave up.

Oct Cascade
ave pitch shifts recirculated through delays.

Power Chords
oise pitch shifter with one voice set for an octave vn. A/B toggles the second value between down a 5th and unison detune.

EkoVerbSweep
Flanged ping pong delays in a medium hall.

Telephone
A basic telephone filter with some added distortion.

TV in Room
A slightly distorted mono TV set in a carpeted living room. Press A/B to cut the TV filter in and out.

Car Radio
The EQ is tuned to simulate a car radio. Ambience is set up to simulate an automobile interior. Overdrive adds distortion. A/B switches between AM and FM.

Capture EQ
The perfect EQ settings without having to constantly rewind tape, or ask the drummer to keep whacking the tom. A loop delay feeds a mono parametric EQ. Roll the tape (whack the tom) and press A/B to capture a 2-second sample that will repeat endlessly while you dial in the perfect EQ. (Press Value for the EQ controls.) Press A/B again to kill the loop.

Miked Cab EQ
Need to add some realism to a direct recorded distorted guitar track? EQ and ambience are used together to simulate a guitar cabinet miked in a small live room. Press A/B to switch between closed and open back cabinets.

Vocal EQ
3-band parametric EQ optimized for vocal tracks. A Mod Block volume effect is used as an input trim to the EQ. This program loads with the reverb block bypassed. Press Reverb to add a rich plate reverb after the EQ.

Guitar Cab EQ
A great finishing touch for direct guitar or keyboard tracks. The EQ in this program has been tweaked to simulate a guitar cabinet. Press A/B to switch between closed and open back versions.

Tone 4 Gtr
Mono 4-band EQ set up like Low, Mid, Presence and High tone controls.

Phased Place
A small room with predelay and phase shifting.

Fazer->DlyPan
Phase shifter, Tap-tempo echo and panners combined to produce a rich undulating wash of tone. Dry and delayed versions of the phase shifter are panned separately and chase each other through stereo space. Press A/B to glide between fast and slow pan rates.

FazerEkoRvb
A cool combination of classic effects. The phase shifter is inserted inside of the echo feedback loop so that each repeat is recirculated through the phase shifter.

FazerTremolo
A program that really shows off the power of the routing system. The first effect is a crossover EQ. Low frequencies (below 800Hz) are routed through a phase shifter, and from there into an ambience effect. The high frequencies (above 800Hz) are routed separately to a stereo tremolo.

PhaserOnSun
The name says it all.
MPX 1 Presets

grams 145-152 are designed for dual mono applications. The left and right channels each have independent mono effects. We created these for PA applications, but they're also useful for getting the most out of a console's aux sends.

L=Dly R=Chmb
channel echo. Right channel large room.
L=Dly R=Ambi
channel echo. Right channel ambience.
L=Dly R=Dtun
t channel echo. Right channel detuner.
L=Pcht R=Chmb
t channel pitch shifter. Right channel large room.
L=Dly R=Pcht
t channel echo. Right channel pitch shifter.
L=2BndR=Chmb
2-band EQ. Right channel large room.
Dual 2-Band
 dependent 2-band EQ's on the left and right channels — each with independent gain, frequency and Q bands.
Dual TapDlys
dependent tap delays with individual delay rhythm, dback and damping controls.
Ghost Mist
based ping pong delay into a long strange ambience. Kind of creepy!
Submarine
could have possibly fathomed an underwater world. We created this program by an old Sci Fi score, this program plays a cadence of descending pitches all by itself — complete series. Pumping the pedal creates ethereal crescendos of sound. To listen to the effects in this program without a pedal connected, press Mod to bypass the volume effect.

Open the Door
For dial and sound effects. Puts your sound inside a small ambient room. A/B opens and closes the door.

No Traction
Have you ever felt stuck in life. A large hall with panned pitch shifting that rises and speeds up with strength of input signal.

Call Waiting
Simulates “call waiting” for dialog sound effects. Press A/B to interrupt a telephone filter and inject a calling-beep.

ClassicDtune
Fattens just about anything for a PA or recording mix.

Major/Minor
Press Value for a parameter that selects a Major or minor 3rd above for the left output. The right output is a perfect 5th above.

Transposer
Press Value for parameters to change keys.

Stereo Shift
Press Value for a parameter that shifts the pitch of a stereo signal in semi-tones.

MIDIfixVocal
Use MIDI Pitch Bend to pitch shift your stereo signal, in 1 cent intervals, +1 semitone.

Tuning Note
An internal sine wave generator set to output a tone equivalent to A4. Press Value for a parameter that changes the pitch.

Rich Chorus
The name says it all.

Rotary
Fast speed rotary cabinet.

Aerosol
Deep resonant stereo flanger.

Phaser
Slow speed phase shifter.

Flanger
Slow mono flanger with lots of resonance.

Comb
A comb filter set to create a highly colored sound. Press Value to access a Comb parameter to change colors.

A/B Freeze
Press A/B to freeze the last two seconds of audio into an endless loop played through the Aerosol flanger. Press A/B again to kill the loop.

Volume Pedal
Designed to work with a volume pedal connected to the MPX 1 pedal input. The input is routed through a volume effect in the Mod block, then through a crossover, dual detuners, stereo delay and ambience — all in series. Pumping the pedal creates ethereal crescendos of sound. To listen to the effects in this program without a pedal connected, press Mod to bypass the volume effect.

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