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 Glide** 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 effects blocks, split-path routing, and 5 patches to the internal controllers. Centrifuge and plate on one path, delay, and autopanned delay on the other path are a unique effect for vocals or instruments.

- **Reverb Morph**
  - takes a long decay reverb and echoes.

- **Flange**
  - glides between a long decay reverb and echoes.

- **480PrimeFlng**
  - reo Flanger used to emulate the Lexicon 480L Flange program.

- **RandomDetune**
  - dual detuners for thickening vocals, guitars, and other instruments. Press **Value** to access controls for overall depth of the detuning. The program has stereo delay and plate reverb bypassed — see for Delay or Reverb to add them to the effect.

- **Vintage Trem**
  - with a classic effect — a reverb “tank” feeding a deep tremolo to modulate the decay of the reverb. Tremolo in stereo maintains the spaciousness of the reverb. Press **Value** to access controls for nolo rate and depth as well as tweaks for the reverb.

- **Tap Delay**
  - single quarter-note slap. Press **Value** for delay time, feedback and damping parameters.

- **Tape Echo**
  - multiple delay echo effects. Press **Value** for feedback and damping controls.

- **ParametricEQ**
  - 4-band stereo EQ set up like a “channel strip” equalizer — very low shelf at 250 Hz, high shelf at 6kHz, and mid-range bands centered at 500Hz and 1kHz. The Mod is used to add an input volume trim for the .

- **Chorus Chambr**
  - Chorus effect in front of a small Chamber adds thickness to any guitar or electric piano.

- **AutoWahChrs**
  - ut level-controlled wah fed into a stereo chorus.

- **Dialog Booth**
  - my ambient space.

- **Small Booth**
  - mall, partially dark recording booth.

- **PCM 60 Room**
  - tastic 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 tape 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 bypasses the high cutoff filters allowing for rapid high-frequency build up.

- **26 BigDrumPlate**
  - A long, bright, rich plate reverb for drums.

- **27 DrumgateFlng**
  - 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 faaten 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. Ambience provides the sound and feel of stereo far field. A stereo volume effect, in the Mod block provides 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 reverberant effects.

- **39 Chamber 101**
  - Even a rocket scientist could figure it out. Your stardard, 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
ery large space with a little extra emphasis in the end.

Piano Hall
ing 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
ige bright smooth hall.

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

Tajma Hall
uge reverb space with long decay.

Small Church
ionate size space with characteristics of a small chapel.

Cathedral
ethical size space — for organ music.

M Sq. Garden
erge arena reverb. Great for simulating a big venue.

Morph Spaces
3 glides from a large room to a tiny closet. Press to adjust the glide times between the two spaces.

Process Verb
ated and swept filtered-hall reverb.

Ducker Verb
you input a signal, the reverb level is turned down. ce the signal goes away, watch out for the wave of erbing coming your way.

Reverse Rvb
h reverbation density builds up very slowly, pro-
ing an eerie, backwards effect. Stereo EQ follows Reverb block and provides some punch at 1kHz.

Wavewash
erly, long reverb wash into a stereo chorus.

Ghost Flange
tero flanger follows a reverse reverb effect, with subtle results. (Can you say poltergeist?) Great for al sound effects — and with sustaining guitar solos.

Phased Space
range ambience reverb with slight slap delay and using.

Mod Space
lolo'd and slightly delayed short ambience reverb.

DoubleEQ Rvb
ight, EQ'd and slightly predelayed small room.

Rev Wahtouch
right reverse reverb through a wah. The wah filter controlled by input level.

Tap GatedRvb
mpo-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 Fbk 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 the signal.

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
uto 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 unpanned, envelope-driven wah on the upper path, with a Tap-controlled dual delay on the lower path. A great dynamic effect for vocals or instruments.

78 EkoSweepFltr
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, reverb and EQ combined to sweep 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 V 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” control 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 silky smooth chorus that adds width to anything s 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 depth randomized by the Random generator and S/H.

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

89 ChrisRvbMorph
Dual echoes combined with rich chorus. The chorus inserted in the echo feedback loop so every delay is recurculated through the chorus.

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

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

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

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

94 FlangeNonlin
A flange fed into a nonlinear reverb.

95 TalkinFlange
A throaty vowel effect controlled by input level. Works 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 reverb ant space.
Slow Flange
Slow sine wave attached to the flanger's depth
ates a patiently flanged effect.

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

EP Tremolo
 Rhodes-like satellite tremolo with some detuning

Phat Detune
detune and delay effect that will really thicken up
tained sounds. Try it with synthesizer pads, sus-
guitar chords, or any long tones.

Detune&Dlys
detuner combined with dual delays. The detuner
ersed in the delay feedback loop so delays are
ed further with each repeat. A very useful, gen-
purpose delay effect.

Pitch-O-Lat
ed stepped and panned pitch shifters with a slight

S/H Pitch
limitedly a special effect! The pitch shifter is controlled
VH generator to create semi-random angular
dies, which are internally routed through a delay
verb. As the pitch shift effect is driven by input
, things don't start to get weird until the level is
y low.

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

Doubler
Detune and delays combined to produce random-
delay double track effects.

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

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

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

5th Plate
tch shifter tuned to a fifth, fed into a medium plate.

5th Octaveverb
eger hall reverb fed into pitch shifters set to fifth
and octave up.

Oct Cascade
ave pitch shifts recirculated through delays.

Power Chords
-voice pitch shifter with one voice set for an octave
A/B toggles the second value between down a
th 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
Find the perfect EQ settings without having to con-
antly rewind tape, or ask the drummer to keep
whacking the tom. A loop delay feeds a mono paramet-
eric 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 dis-
torted guitar track? EQ and ambience are used to-
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 by-
passed. Press Reverb to add a rich plate reverb after the
EQ.

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

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 com-
mbed to produce a richly undulating wash of tone. Dry
and delayed versions of the phase shifter are panned
arately 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
ystem. The first effect is a crossover EQ. Low fre-
cuencies (below 800Hz) are routed through a phase
shifter, and from there into an ambience effect. The high
frequences (above 800Hz) are routed separately
a a stereo tremolo.

PhaserOnSun
The name says it all.
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 console’s aux sends.

1. L=Dly R=Chmb
   t channel echo. Right channel large room.
2. L=Dly R=Ambi
   t channel echo. Right channel ambience.
3. L=Dly R=Detun
   t channel echo. Right channel detuner.
4. L=Pitch R=Chmb
   t channel pitch shifter. Right channel large room.
5. L=Dly R=Pitch
   t channel echo. Right channel pitch shifter.
6. L=2BndR=Chmb
   t channel 2-band EQ. Right channel large room.

1 Dual 2-Band
   Independent 2-band EQ’s on the left and right channels—each with independent gain, frequency and Q on both bands.

1 Dual TapDelys
   Independent tap delays with individual delay rhythm, dback and damping controls.

1 Ghost Mist
   Hased ping pong delay into a long strange ambient reverb. Kind of creepy!

1 Submarine
   Could have possibly fathomed an underwater sound.

1 50’s Sci Fi
   Pired by an old Sci Fi score, this program plays a cascade of descending pitches all by itself—complete with echoes and reverberation! Press A/B to turn off pitch generator and process your own input.

1 Synthisizer
   Randomly swept filter with mono flange and reverse reverb. Great with sustained sounds.

7 S/H Improv
   Input note is shifted chromatically to a different octave within a one-and-a-half octave range. The shift is gerated by input level—a new note for each attack. The rhythm of your playing determines the overall “pace” of the melodies. Check it out with any percussion source, particularly muted guitar or bass.

1 MIDI Arp 1
   This program is designed to work with a MIDI keyboard sequencer. Connect the keyboard MIDI OUT to the X 1 MIDI IN and MPX 1 MIDI OUT to the MIDI IN of MIDI sound source. When you play two or more notes at once on the keyboard, the MPX 1 will automatically arrange them. Press Tap twice to set the oscillator speed. Run the audio of the MIDI source through the MPX 1 to hear synchronized phase shifting delay. Audio is panned with the arpeggiator as well over notes to the left and higher notes to the right.

1 MIDI 16th Arp
   Similar to MIDI Arp 1 with a 16th note rhythm and event effects.

160 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.

161 VolumePedal
   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.

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

163 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.

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

165 ClassicDune
   Fattens just about anything for a PA or recording mix.

166 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 fifth above.

167 Transposer
   Press Value for parameters to change keys.

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

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

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

171 Rich Chorus
   The name says it all.

172 Rotary
   Fast speed rotary cabinet.

173 Aerosol
   Deep resonant stereo flanger.

174 Phaser
   Slow speed phase shifter.

175 Flanger
   Slow mono flanger with lots of resonance.

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

177 Stereo 2Band
   2-band stereo parametric EQ.

178 DigitalEQ(S)
   Stereo 2-band EQ routed for best digital performance.

179 DigitalEQ(M)
   Mono 4-band EQ routed for best digital performance.

180 Crossover
   The input is summed to mono. Frequencies below crossover point are sent out the left output, frequencies above are sent out the right output.

181 Wah Pedal
   The wah effect, patched up for pedal control.

182 Pedal Filter
   Four pole resonant filter with pedal-controlled cut frequency. A very analog sounding effect.

183 3-Tone
   A simple low, mid, high tone control.

184 LFO Filter
   A low pass filter modulated by an LFO.

185 RumbleFilter
   Four low shelf filters cascade to create a very steep rolloff below 50 Hz.

186 DynaTremolo
   This program follows your playing note for note. The faster you play, the faster the tremolo. As your neck die out, the tremolo slows down. Perfect for electric guitar and organ.

187 Auto Pan BPM
   An auto panner set to pan once per quarter note. Press Tap twice to sync up with the beat.

188 Broken Speakr
   Overdrive simulates the sound of a broken speaker.

189 Short Delay
   A 125 millisecond slap.

190 Double Delay
   A repeating double eighth-note pattern. Press twice to sync up with the beat.

191 [n]Ekos Beat
   A Tap-tempo-controlled echo effect. Press Value to access the [n] control which determines the number of echoes per beat.

192 ShuffleDelays
   Delays that repeat in a shuffle pattern.

193 Dual Echoes
   Independent echoes on left and right channels.

194 Wild Thing
   A syncopated repeating delay.

195 Small Foley
   A small Ambience effect adds light space to any sound recording.

196 Small Room
   A small bright rectangular room.

197 Drum Gate
   A bright gated reverb for drums.

198 Small Gym
   Go back to those good old high school days. This preset is great for recreating those squeaky sound effects your sneakers made on those wooden floors.

199 Tight Plate
   A nice short plate reverb for drums and percussive sounds.

200 Clean Slate
   Need to start from scratch? This one’s as empty as they get.