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 programs that match your sorting criteria. 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 Blue
Manages the power of the MPX 1 with 6 simultaneous effects blocks, split-path routing, and 5 patches to the 3 digital controllers. Centrifuge and plate on one path, 4 filtered, auto-panned delay on the other path. A unique effect for vocals or instruments.

RvbEko Morph
A glides between a long decay reverb and echoes.

800PrimeFlng
B recreation of the 480L Prime Flange program.

RandomDetune
A random demodulated dual detuners for thickening vocals, guitars, and other instruments. Stereo delay plate reverb are bypassed — press Delay or Mod to add them to the effect.

Vintage Trem
A reverb “tank” feeding into a deep tremolo to modulate the reverb decay. Tremolo in stereo maintains reverb spaciousness. Value accesses controls for delay, feedback, and damping parameters.

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

Tape Echo
A reverb effect of short repeats. A/B shifts between 7 1/2 and 15 ips. Press Value for delay time, feedback and damping controls. The R1 and Mod controls feedback. The Toe Switch turns high frequency damping on and off.

ParametricEQ
A 4-band mono EQ set up like a “channel strip” equalizer — low shelf at 250 Hz, high shelf at 6kHz, and variable mid-range bands centered at 500Hz and 12kHz. Mod is used to add an input volume trim for the EQ, so you can compensate for gain boost. Press Value to gain, frequency, and Q controls.

Chorus Chambr
A chorus effect in front of a small Chamber adds tension to any guitar or electric piano.

AutoWah Chrs
A level-controlled wah fed into a stereo chorus.

Dialog Booth
A ny ambient space.

Small Booth
A mall, partially dark recording booth.

PCM 60 Room
A lassic effect from the Lexicon PCM 60.

Bright Room
A mall, airy room.

15 Plate Space
A huge, bright, looong plate reverb.

16 Ambience 4 PA
A short, bright nonlinear reverb.

17 Short Nonlin
A short delayed gate with 3 syncopated repeats.

18 Multigate
A bright percussive plate with moderate decay.

19 Vocal Plate
A plate reverb for vocals.

20 Plate 4 PA
A bright, dense plate tuned for PA’s. A stereo 2-band EQ lets you fine tune to the room.

21 Bright Plate
A bright, dense plate tuned for PA’s. A stereo 2-band EQ lets you fine tune to the room.

22 Vocal Plate
A plate reverb for vocals.

23 Snare Plate
A medium long bright plate for drums and vocals.

24 BigDrumPlate
A flanged gated reverb for drums.

25 DrumgateFlng
A large, bright, smooth hall.

26 Drum Booth
A very small dead booth.

27 Big Bottom
A huge reverb space with long decay.

28 Chorus Chambr
A chorus effect in front of a small Chamber adds tension to any guitar or electric piano.

31 Live Room
A huge, bright live room with far mic’s.

32 Empty Club
A huge, bright live room with far mic’s.

33 Big Studio
A huge, bright live room with far mic’s.

34 Chamber&Refl
A huge dark chamber with heavy reflections and a huge delay.

35 Jazz Chamber
A medium-sized space, with a gentle EQ boost. Great blending several direct sources into an ensemble.

36 Chamber Pan
A huge, bright, smooth plate reverb.

37 Chamber 4 PA
A bright, medium chamber tuned for PA’s. A stereo band EQ lets you fine tune to the room.

38 Hall 4 PA
A huge, bright, smooth hall.

39 Hall 4 PA
A huge, bright, smooth hall.

40 Small Hall
A huge, bright, smooth hall.

41 Medium Hall
A very large space with extra emphasis in the low end.

42 Piano Hall
A huge, bright, smooth hall.

43 Piano Hall
A huge, bright, smooth hall.

44 Rich Hall
A huge, bright, smooth hall.

45 Tajma Hall
A huge, bright, smooth hall.

46 Small Church
A huge, bright, smooth hall.

47 Cathedral
A huge, bright, smooth hall.

48 M Sq. Garden
A huge, bright, smooth hall.

49 Morph Spaces
A/B glides from a large room to a tiny closet. Press Value to adjust the glide times between the two spaces.
Process Verb
announced and swept filtered-hall reverb.

Ducker Verb
you input a signal, the reverb level is turned down. 
when the signal recedes, a wave of reverb comes in.

Reverse Rvb
› reverberation density builds up very slowly, pro-
izing an eerie, backwards effect. Stereo EQ follows 
reverb block and provides some punch at 1kHz.

Wavewash
utterly, long reverb wash into a stereo chorus.

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

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

TapDly/Rvb
› this program as a simple Tap-driven delay with 
derate feedback, or press A/B to add a clean plate 
separate path. Great for live sound.

Frame Delay
• delay that allows audio to be offset by as many 
frames at 30 frames per second. Press Value to 
the Frames control.

DlyFlangePan
x multi-effect combo with mono echo, stereo 
reverb, auto panner and plate reverb. A/B glides 
weas fast and slow pan rates.

ChaseEkoPan
• panner and echo effects combined so that the 
panes chase the dry signal through stereo space. 
With A/B to glide between slow and fast pan rates.

Delay→Detune
• tone block fed into a regenerating delay creates 
gliding impression on small sounds.

Spin + Dlys
• great alternative to chorus/delay or rotary/delay 
grams. Detuned echoes are sent through an auto 
reverb, plate reverb. A/B glides between fast and 
slow pan rates.

EkoSweepFltr
• pole resonant sweep filter whose frequency is 
set by the output level of the dual delay that feeds 
it — and it’s inside the delay feedback loop! Way 
with percussive sources, guitar or bass.

Sax Solo
• tone, echo, reverb and EQ combined to sweeten 
clarity of tone into a smooth woodwind solo.

Sidestik/Snr
• lead reverb with a mono bandpass filter tailored 
strictly for drum sounds.

MIDI Dot 8th
• delay factor for lead vocals. Set your MIDI 
tuner to send tempo information to the MPX-1.

MIDI 1/4Note
x tempo in, 1/4 note out.

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

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

69 ChrsRvbMorph
Input level controls morphing between stereo chorus 
and plate reverb. Loud signals are chorus only. As 
the signal fades, the program morphs from chorus to 
reverb. Useful with any dynamic source.

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

71 CircleFlange
A resonant multiswept high flange in a small reverber-
ant space.

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

73 Res A/Bsweep
Press A/B to trigger a single sweep of a resonant filter 
which feeds rhythmic echo and chamber effects.

74 Detune+Hall
For the creamiest detuning, this preset’s the one — 
with an LFO constantly inverting the two detunes. 
Press A/B to add a medium hall on another path.

75 S/H Pitch
Definitely a special effect! The pitch shifter is controlled 
by the S/H generator to create semi-random angular 
melodies, which are internally routed through a delay 
and reverb. As the pitch shift effect is driven by input 
level, things don’t start to get weird until low levels.

76 EkoVerbSweep
Flanged ping pong delays in a medium hall.

77 Telephone
A basic telepone filter with some added distortion.

78 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.

79 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.

80 Capture EQ
Find the perfect EQ settings without having to rewind 
the tape, or having the drummer keep whacking the tom. 
A loop delay feeds a mono parametric EQ. A/B to 
capture a 2-second sample that repeats endlessly 
while you dial in the perfect EQ. (Press Value for the 
EQ controls.) Press A/B again to kill the loop.

81 Vocal EQ
3-band parametric EQ optimized for vocal tracks. A 
Mod block volume effect is used as an input trim to 
the EQ. A rich plate reverb can be added after the EQ.

82 Phased Place
A small room with predelay and phase shifting.

83 Fazer→DlyPan
Phase shifter, Tap-tempo echo and panners combine 
to produce a richly 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.

84 FazerEkoRvb
A cool combination of classic effects. Each repeat 
circulated through the phase shifter.

85 DblPhaseGate
A small short gate with slap delay and phase shift.

86 Rock Organ
An alternate rotary speaker effect — dark and gritty 
you listen carefully, you can even hear the wind 
created by the horn wizzing past the mike. Press A/B 
to switch between fast and slow speeds.

87 OD Rotary
A rotary speaker effect with some built-in overdr 
Press A/B to switch between fast and slow speed.

88 Touch Spinner
A detuned phased signal fed into a hall reverb. The 
motion speeds up as you play louder.

89 StereoSpin
A rotary speaker alternative for guitar, keyboard 
vocals. The input is detuned and sent through 
crossover. The low and high frequency outputs 
routed separately into an auto panner where ste 
delay and ambience are added. Press A/B to g 
between slow and fast pan rates.

Programs 90-97 are designed for dual mono appli 
tions. The left and right channels each have indep 
dent mono effects. We created these for PA appli 
tions, but they're also useful for getting the most ou 
use out of your stereo console's aux sends.

90 L=Dly R=Chmb
Left channel echo. Right channel large room.
91 L=Dly R=Ambi
Left channel echo. Right channel ambience.
92 L=Dly R=Dtun
Left channel echo. Right channel detuner.
93 L=Pitch R=Chmb
Left channel pitch shifter. Right channel large roo
94 L=Pitch R=Chmb
Left channel echo. Right channel pitch shifter.
95 L=28ndR=Chmb
Left channel 2-band EQ. Right channel large roo
96 Dual 2-Band
Independent 2-band EQ's on the left and right ch 
nels — each with independent gain, frequency an 
for both bands.
97 Dual TapDlys
Independent tap delays with independent delay rhy 
feedback and damping controls.

98 50’s Sci Fi
Inspired by an old Sci Fi score, this program play 
cascade of descending pitches all by itself — com 
which echoes and reverberation! Press A/B to turn 
the pitch generator and process your own input.

99 Submarine
Who could have possibly fathomed an underwater 
sound as deep as this?

Presets 100-159 were designed specifically for 
guitar, with the MPX 1 on a console aux b 
connected into the effects loop of a guitar rig, 
connected between the preamp and power amp of 
guitar rig. Most have built-in patches for use with 
MPX R1 remote controller. The wah presets, for 
amp, are patched to the R1 expression pedal.
114 Pedal Looper
Use the pedal to over dub on a continuous loop. When your heel is down, play back stops recorded into the loop. When your toe is down, recording stops and the loop plays back indefinitely. Jam along with the loop and quickly move the pedal back and forth a few times always stopping with the toe down to capture what you play into the loop.

115 PitchLoop PDI
A trance-inspiring looping effect with the pedal controlling the feedback of a rhythmic delay. The delay is followed by a pitch shifter that is patched to jump back and forth between an octave up and an octave down. Tap to change the overall tempo.

116 Roto Pedal
Foot control of a rotary simulator. The R1 Toe Switch turns the rotor in or out, the pedal controls its speed. Reverb and echo are available.

117 Phone Pedal
The R1 pedal blends unprocessed guitar with a phone filter EQ. The Toe Switch changes the phone tone.

118 OctUp Pedal
Use the R1 pedal to glide your guitar up an octave. The Toe Switch turns pitch on and off.

119 OctDwnPedal
Just like OctUp Pedal, but the pedal glides your guitar down an octave.

120 CascadePedal
Special effects potential! The R1 Toe Switch turns pitch shifting on and off. A/B selects pitch direction, the pedal glides the pitch. Notes are re-shifted every time they repeat. Tap sets the repeat rate — fast for cascades, slow for ascending or descending riffs.

121 Power Chords
A 2-voice pitch shifter with one voice set for an octave down. A/B toggles the second value between down a fourth and unison detune.

122 Sweet+Wet
Tone controls, dual detuners, stereo Tap echoes and rich plate reverb.

123 Tiled Room
A/B controls the room mix, the R1 pedal controls the input volume. The Toe Switch turns the pedal on/off.

124 Garage
A/B controls the room mix, the R1 pedal controls input volume. The Toe Switch turns the R1 Pedal on/off.

125 Concert Hall
Big and rich — great for vocals, piano and acoustic instruments.

126 Ghost Flange
A stereo flanger follows a reverse reverb effect, with ghostly results. (Can you say poltergeist?) Great for vocal sound effects — and with sustaining guitar solos.

127 IPS Tape Slap
A/B selects delays that simulate 7 1/2 or 15 ips tape slaps. Pedal-controlled Wah available in the EQ block. The Toe Switch turns the Wah on/off.

128 Ducked Delay
An input-controlled delay effect. The delays are ducked 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.

129 Ping Pong
Echoes that bounce back and forth between left/right sides of a stereo mix. Delays are Tap-controlled A/B turns Delay on and off. The R1 Pedal controls volume. The Toe Switch turns the R1 Pedal on and off.

130 Swept Echoes
An autowhipped, envelope-driven wah on the up path, with a Tap-controlled dual delay on the down path. A great dynamic effect for vocals or instruments.

131 AeroFreezAB
A/B freezes the sweep of this slow resonant flanger. Press Value for manual control of the sweep peak. This program really shines with sustaining, broad-bodied distorted guitars, drums, sound effects even an entire mix. You'll find all sorts of spatial comb effects just by dialing in different values.

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

133 Another Brick
This echo/chorus program was inspired by Pink Fl 2nd album’s “Hey! Leave those kids alone!”

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

135 FlangeNonlin
A flange fed into a nonlinear reverb. A/B slumps the chorus and EQ on/off.

136 Tape Flange
Simulated over-the-top analog tape flanging.

137 Slow Flange
A slow sine wave attached to the flanger’s de modulator creates a patient flanged effect. A/B controls Flange rate (Slow/Fast). The R1 Pedal controls Delay feedback. Tap controls the Delay times.

138 EP Tremolo
A Rhodes-like satellite tremolo with some detune and reverb.

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

140 Doubler
Detuners and delays combined to produce randomized double track effects. The R1 Pedal controls Delay and Reverb mix. The Toe Switch alternates between two different Pitch mix values.

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

142 Up 3 Down 5
Standard triad harmony. A/B controls Pitch tune.

143 4 Funky Comp
A detuned and phased signal fed into a very very sr predelayed hall reverb. The R1 Pedal controls Pha Resonance. The Toe Switch alternates between different chorus mixes. A/B simultaneously turns P and Reverb on/off.
5th Plate
itch shifter tuned to a fifth, fed into a medium plate. Inv: inverts the Pitch. The R1 Pedal is a volume input effect. The Toe Switch turns the pedal On/Off.

5th Octaveverb
arge hall reverbered fed into pitch shifters set to fifth and octave up. The R1 pedal controls Reverb delay. The Toe Switch bypasses the R1 Pedal. A/B sets the Pitch.

Oct Cascade
ave pitch shifts recirculated through delays. The Pedal controls Pitch tune. The Toe Switch simultaneously controls Delay and Reverb. A/B controls Pitch octave. The Delay is Tap-controlled.

Miked Cab EQ
d to add some realism to a direct recorded dist ed guitar track? EQ and ambience are used together to simulate a guitar cabinet miked in a small live room. A/B selects closed or open back cabinets.

GuitarCab EQ
reat finishing touch for direct guitar or keyboard sound. The Eq in this program has been tweaked to simulate a guitar cabinet. A/B selects closed or open versions.

FazerTremolo
rogram that really shows off the power of the routing tem. The first effect is a crossover EQ. Low frequencies (below 800Hz) are used to trigger the arpeggiator. The Effect output is sent to the arpeggiator. Run the audio of the MIDI source into the MPX 1 to hear synchronized phase shifting and delay. Audio is panned with the arpeggiator as well — lower notes to the left and higher notes to the right.

MIDI Arp 1
hsimulated to MIDI Arp 1 with a 16th note rhythm and different effects.

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

Programs 165-199 each contain a single effect. Each program can be used alone, or as a building block for creation of your own multi-effect programs from scratch. Use New Effect in Edit mode to copy different combinations of these effects into a single program.

ClassicDune
hatters just about anything for a PA or recording mix. The left side is shifted up 8 cents, the right side is shifted down 8 cents.

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.

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. Value gives you 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. Value accesses a Comb parameter to change color.

Stereo 2Band
2-band stereo parameteric EQ.

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

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

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.

Wah Pedal
The wah effect, patched up for R1 pedal control.

Pedal Filter
Four pole resonant filter with R1 pedal-controlled off frequency. A very analog sounding effect.

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

LFO Filter
A low pass filter modulated by an LFO.

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

Broken Speaker
Overdrive simulates the sound of a broken speaker.

Short Delay
A 125 millisecond slap.

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

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

ShuffleDelay
Delays that repeat in a shuffle pattern.

Dual Echoes
Independent echoes on left and right channels.

Wild Thing
A syncopated repeating delay.

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

Small Room
A small bright rectangular room.

Drum Gate
A bright gated reverb for drums.

Small Gym
Go back to those good old high school days. 1 preset is great for recreating those squeaky sound that you remember. Pedal controlleddelay.

Tight Plate
A nice short plate reverb for drums and percussio

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