

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

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, filter a filtered, autopanned delay on the other path to create a unique effect for vocals or instruments.

RvbEko Morph

Glides between a long decay reverb and echoes.

480PrimeFing

Creation of the 480L Prime Flange program.

RandomDetune

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

Vintage Trem

Reverb "tank" feeding into a deep tremolo to modulate the reverb decay. Tremolo in stereo maintains reverb spaciousness. **Value** accesses controls for tremolo 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

Voices get darker as they repeat. **A/B** shifts between 7 times equivalent to 7 1/2 and 15 ips. Press **Value** for time, feedback, and damping controls. The R1 control controls feedback. The Toe Switch turns high-frequency damping on and off.

ParametricEQ

4-band mono EQ set up like a "channel strip" equalizer — low shelf at 250 Hz, high shelf at 6kHz, and two variable mid-range bands centered at 500Hz and 1.2kHz. Mod is used to add an input volume trim for the EQ, so you can compensate for gain boost. Press **Value** for gain, frequency, and Q controls.

Chorus Chambr

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

Autowah Chrs

Autowah level-controlled wah fed into a stereo chorus.

Dialog Booth

Dialog booth ambient space.

Small Booth

Small, partially dark recording booth.

PCM 60 Room

Classic effect from the Lexicon PCM 60.

Bright Room

Bright, airy room.

15 Plate Space

A huge, bright, loooong plate reverb.

16 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.

17 Short Nonlin

A short bright nonlinear reverb.

18 Multigate

A short delayed gate with 3 syncopated repeats.

19 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.

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 percussive plate with moderate decay.

22 Vocal Plate

A plate reverb for vocals.

23 Snare Plate

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

24 BigDrumPlate

A medium long bright plate for drums and vocals.

25 DrumgateFing

A flanged gated reverb for drums.

26 Drum Booth

A very small dead booth.

27 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.

28 Percus Place

A bright medium-sized room for percussion.

29 Snare Gate

A short, EQ'd, gated chamber to fatten up the snare.

30 Miked Room

Adds a realistic sense of space to direct sources. Chorus and Delay simulate a "close mic" sound, Ambience provides the sound and feel of stereo far mics. A stereo volume effect in the Mod block provides independent level for the far mics. Press **Value** for this parameter and additional ambience controls.

31 Live Room

A small bright live room with far mic's.

32 Empty Club

A small empty night club.

33 Big Studio

A big bright studio room with far mic's.

34 Chamber&Ref

A large dark Chamber with heavy reflections and a lot of short delays. Good to use when creating reverb.

35 Jazz Chamber

Medium-sized space, with a gentle EQ boost. Great for blending several direct sources into an ensemble.

36 Chamber Pan

A medium chamber fed into an auto panner.

37 Big Chamber

A big bright chamber reverb.

38 Chamber 4 PA

A bright, medium chamber tuned for PA's. A stereo 2-band EQ lets you fine tune to the room.

39 Hall 4 PA

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

40 Small Hall

Just what the name says.

41 Medium Hall

A bright, empty medium-sized hall.

42 Large Hall

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

43 Piano Hall

A long smooth hall optimized for acoustic piano. Stereo EQ follows the reverb so you can fine tune the tone of the reverberation to fit the mix.

44 Rich Hall

A large bright smooth hall.

45 Tajma Hall

A huge reverb space with long decay.

46 Small Church

A moderate size space with characteristics of a small chapel.

47 Cathedral

A cathedral — for organ music.

48 M Sq. Garden

A large arena reverb. Great for simulating a big venue.

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

anned 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

reverb density builds up very slowly, producing an eerie, backwards effect. Stereo EQ follows Reverb block and provides some punch at 1kHz.

Wavewash

uttery, 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 a separate path. Great for live sound.

Frame Delay

ereo delay that allows audio to be offset by as many 5 frames at 30 frames per second. Press **Value** to l the Frames control.

DlyFlangePan

ool multi-effect combo with mono echo, stereo iger, auto panner and plate reverb. **A/B** glides between fast and slow pan rates.

ChaseEkoPan

o panner and echo effects combined so that the oices chase the dry signal through stereo space. ss **A/B** to glide between slow and fast pan rates.

Delay>Detune

etune block fed into a regenerating delay creates ig impression on small sounds.

Spin + Dlys

reat alternative to chorus/delay or rotary/delay grams. Detuned echoes are sent through an auto inner and plate reverb. **A/B** glides between fast and *n* pan rates.

EkoSweepFltr

ir-pole resonant sweep filter whose frequency is ept by the output level of the dual delay that feeds it — and it's inside the delay feedback loop! Way il with percussive sources, guitar or bass.

Sax Solo

une, echo, reverb and EQ combined to sweeten lodic woodwind solos.

Sidestik/Snr

hall reverb with a mono bandpass filter tailored ically for drum sounds.

MIDI Dot 8th

at delay factor for lead vocals. Set your MIDI itroller to send tempo information to the MPX-1.

MIDI 1/4Note

l tempo in, 1/4 note out.

Wide Chorus

lky smooth chorus that adds width to anything sent ugh it. Press **A/B** to add speed and wobble to the rus. 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 reverberant space.

72 FlangSweepAB

A very 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 telephone 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 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 recirculated 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. When you listen carefully, you can even hear the wind noise 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 overdrive. Press **A/B** to switch between fast and slow speeds.

88 Touch Spinner

A detuned phased signal fed into a hall reverb. 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 stereo delay and ambience are added. Press **A/B** to go between slow and fast pan rates.

Programs 90-97 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.

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=Ptch R=Chmb

Left channel pitch shifter. Right channel large room.

94 L=Dly R=Ptch

Left channel echo. Right channel pitch shifter.

95 L=2BndR=Chmb

Left channel 2-band EQ. Right channel large room.

96 Dual 2-Band

Independent 2-band EQ's on the left and right channels — each with independent gain, frequency and for both bands.

97 Dual TapDlys

Independent tap delays with individual delay rhythm feedback and damping controls.

98 50's Sci Fi

Inspired 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 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 use with guitar, with the MPX 1 on a console aux 1 connected into the effects loop of a guitar rig, connected between the preamp and power amp of a guitar rig. Most have built-in patches for use with the MPX R1 remote controller. The wah presets, for example, are patched to the R1 expression pedal.

1) Guitar Solo

une, echo and reverb for melodic guitar solos.

2) Toe Wah Chorus

➤ R1 Toe Switch selects wah or chorus. The pedal keeps the wah or chorus, whichever is active.

3) Rockabilly

gle slap tape echo combined with some tasty bience.

4) ChorusDelay+

ollection of studio quality stomp boxes with a Fat reo Chorus and a tempo-controlled Delay. (Reverb Tremolo are available.) **A/B** switches two different ay feedback times. The R1 pedal controls volume the patch, the Toe Switch turns the pedal On/Off.

5) Trem Verb+

ollection of studio quality stomp boxes with Tremolo l Reverb. (Stereo Flanger and tempo-controlled oes are available.) The R1 pedal is a vintage baby Wah, turned on and off by the Toe Switch.

6) ChorDlyPan+ (not mono compatible)

mp box assortment with lush Stereo Chorus, Auto nner and tempo-controlled Delay. (A Long Hall verb is available.) **A/B** switches Delay feedback es. The R1 Pedal controls volume into the patch, Toe Switch turns the volume pedal On/Off.

7) Rotary+

mp box assortment with slow rotary speaker. **A/B** tches between fast and slow. (Tempo-controlled ays, Tremolo, and Chamber Reverb are available.) ➤ R1 Pedal is a volume into the patch, the Toe itch turns the volume pedal On/Off.

8) CleanChorus+

lassics: a super clean chrous, wah and lush plate. rous is on — wah and plate are ready to go!

9) TrmChrEkoRvb

ollection of stereo guitar effects: tremolo, chorus, io and plate reverb with a volume pedal feeding the cts. The Toe Switch turns the volume pedal on and **A/B** divides the echo rhythm in half. Use the R1 to vate the effects singly or in different combinations.

10) WahEkoFlgRvb

ollection of guitar effects: wah (with bass boost), iger, ping pong echo and plate reverb. Toe Switch is the wah on and off. **A/B** switches between derate and deep flange depths. Use the R1 to vate the effects singly or in different combinations.

11) BigGtrChords

s program enhances just about any guitar sound, it's a stand out with big open, ringing chords.

12) Fazer/Detune

➤ R1 Toe Switch selects a phase shifter or detuner. ➤ pedal controls phaser rate or detune depth.

13) FlangeWahPedal

➤ R1 Toe Switch selects a pedal-controlled flanger wah.

14) VolumePedal

igned to work with a volume pedal. The input is ted through a volume effect in the Mod block, then ough a crossover, dual detuners, stereo delay and bience — all in series. Pumping the pedal creates ereal crescendos of sound. To listen to the effects his program without a pedal connected, press **Mod** ypass the volume effect.

114) Pedal Looper

Use the pedal to overdub onto 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) PtchLoop Pdl

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 an 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 brings the rotary 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**-control **A/B** turns Delay on and off, the R1 Pedal controls in volume. The Toe Switch turns the R1 Pedal on and

130) Swept Echoes

An autopanned, envelope-driven wah on the up path, with a **Tap**-controlled dual delay on the lo path. A great dynamic effect for vocals or instrume

131) AeroFreezAB

A/B freezes the sweep of this slow resonant flang Press **Value** for manual control of the sweep pc This program really shines with sustaining, broadb: sources — 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 de randomized by the Random generator and S/H.

133) Another Brick

This echo/chorus program was inspired by Pink Flc "Hey! Leave those kids alone!"

134) Dynamic Chrs

Input level controls the depth of this stereo chc effect. The effect is very slight for loud signals, increases dramatically as the level fades. (A hin stereo echo is added as well.) Good with any dyna source, but a killer with electric and acoustic gite

135) FlangeNonlin

A flange fed into a nonlinear reverb. **A/B** simu neously turns 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 creates a patiently 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 detur and reverb.

139) Phat Detune

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

140) Doubler

Detuners and delays combined to produce rand ized double track effects. The R1 Pedal controls Delay and Reverb mix, the Toe Switch alterns between two different Pitch mix values.

141) Wet Triads

Need some extra harmony? Load this and you instantly got major chords. Need some minors stead? 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.

154 5th Plate

itch shifter tuned to a fifth, fed into a medium plate. **Value** inverts the Pitch. The R1 Pedal is a volume input for the effect. The Toe Switch turns the pedal On/Off.

155 5th Octaverb

arger hall reverb fed into pitch shifters set to fifth up and octave up. The R1 pedal controls Reverb. The Toe Switch bypasses the R1 Pedal. **A/B** controls the Pitch.

156 Oct Cascade

ave pitch shifts recirculated through delays. The R1 Pedal controls Pitch tune. The Toe Switch simultaneously controls Delay and Reverb. **A/B** controls Pitch octave. The Delay is **Tap**-controlled.

157 Miked Cab EQ

ed to add some realism to a direct recorded dis- ed guitar track? EQ and ambience are used to- her to simulate a guitar cabinet miked in a small live m. **A/B** selects closed or open back cabinets.

158 GuitarCab EQ

reat finishing touch for direct guitar or keyboard ks. The EQ in this program has been tweaked to ulate a guitar cabinet. **A/B** selects closed or open k versions.

159 FazerTremolo

rogram that really shows off the power of the routing tem. The first effect is a crossover EQ. Low fre- quencies (below 800Hz) are routed through a phase ter, and from there into an ambience effect. The h frequencies (above 800Hz) are routed separately i stereo tremolo.

160 PhaserOnStun

e name says it all. **A/B** simultaneously turns both rus and EQ On/Off.

161 WahFazerPdl

hase shifter feeds a pedal wah with some reverb.

162 Wah Delays

weeping wah filter fed into repeating ping pong oes. The R1 pedal controls Delay Feedback. The e Switch controls Delay mix. **Tap**-controlled Delay.

163 Wah Pan Dly

ah wah filter fed into repeating panning delays. **Tap** ntrols Delay times. **A/B** simultaneously turns Pitch, d, Delay, EQ Off while turning Reverb On and vice sa.

164 Echo-Wah

utterly wah-swept sound with ping pong echoes. s are tempo-controlled. **A/B** turns Pitch, Mod l Delay On/Off.

165 Detune&Dlys

ery useful, general purpose delay effect with delays ned further with each repeat. The R1 is a volume al input to the effect and the Toe Switch is the R1 lal bypass. **A/B** simultaneously turns Reverb On l Pitch and Delay Off.

166 Rotary Cab

eslie speaker with a bit of Chamber to fatten up the nd. MIDI Controller 68 (Legato) is patched to **A/B** remote fast/slow of the rotating speakers.

167 SynthChamber

eeFilter in front of Stereo Flanger and Chamber ls a resonant, shimmering effect with a hint of space ny dynamic instrument.

168 Ghost Mist

A phased ping pong delay into a long strange ambi- ence reverb. Kind of creepy!

169 A/B Freeze

Play a riff and press **A/B** to loop it. While it's looping you can play along. Press **A/B** again to stop the loop.

170 Synthizer

A randomly swept filter with mono flange and reverse reverb. Great with sustained sounds.

171 S/H Improv

Every input note is shifted chromatically to a different note within a one-and-a-half octave range. The shift is triggered by input level — a new note for each attack. The rhythm of your playing determines the overall “shape” of the melodies. Check it out with any percus- sive source, particularly muted guitar or bass.

172 MIDI Arp 1

This program is designed to work with a MIDI keyboard or sequencer. When you play two or more notes at once on the keyboard, the MPX 1 will automatically arpeggiate them. Press **Tap** twice to set the arpeggiator speed. 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.

173 MIDI 16thArp

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

174 Call Waiting

Simulates “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 **Copy Effect in Edit** mode to copy different combinations of these effects into a single program.

175 ClassicDtune

Fattens 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.

176 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.

177 Transposer

Press **Value** for parameters to change keys.

178 Stereo Shift

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

179 MIDIfixVocal

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

180 Tuning Note

An internal sine wave generator set to output a tone equivalent to A4. **Value** gives you a parameter that changes the pitch.

181 Rich Chorus

The name says it all.

182 Rotary

Fast speed rotary cabinet.

183 Aerosol

Deep resonant stereo flanger.

184 Phaser

Slow speed phase shifter.

185 Flanger

Slow mono flanger with lots of resonance.

186 Comb

A comb filter set to create a highly colored sou **Value** accesses a Comb parameter to change col

187 Stereo 2Band

2- band stereo parametric EQ.

188 DigitalEQ(S)

Stereo 2-band EQ routed for best digital performar

189 DigitalEQ(M)

Mono 4-band EQ routed for best digital performar

190 Crossover

The input is summed to mono. Frequencies below crossover point are sent out the left output, frequ- cies above are sent out the right output.

191 Wah Pedal

The wah effect, patched up for R1 pedal control.

192 Pedal Filter

Four pole resonant filter with R1 pedal-controlled o- ff frequency. A very analog sounding effect.

193 3-Tone

A simple low, mid, high tone control.

194 LFO Filter

A low pass filter modulated by an LFO.

195 RumbleFilter

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

196 DynaTremolo

This program follows your playing note for note. r- harder you play, the faster the tremolo. As your nc die out, the tremolo slows down. Perfect for elec guitar and organ.

197 Auto Pan BPM

An auto panner set to pan once per quarter-n Press **Tap** twice to sync up with the beat.

198 Broken Speakr

Overdrive simulates the sound of a broken speak

199 Short Delay

A 125 millisecond slap.

200 Double Delay

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

201 [n]Ekos/Beat

A **Tap**-tempo-controlled echo effect. Press **Value** access the [n] control which determines the numbe echoes per beat.

202 ShuffleDly

Delays that repeat in a shuffle pattern.

203 Dual Echoes

Independent echoes on left and right channels.

204 Wild Thing

A syncopated repeating delay.

205 Small Foley

A small Ambience effect adds light space to any so- effect recording.

206 Small Room

A small bright rectangular room.

207 Drum Gate

A bright gated reverb for drums.

208 Small Gym

Go back to those good old high school days. T preset is great for recreating those squeaky sou your sneakers made on those wooden floors.

209 Tight Plate

A nice short plate reverb for drums and percussio

200 Clean Slate

Need to start from scratch? This one's as empty they get.