

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 Gide** controller. Press the front panel **A/B** button to glide between the **A** and **B** versions of the program.

1 MPX Blue

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

2 RvbEko Morph

A/B glides between a long decay reverb and echoes.

3 480PrimeFing

A recreation of the 480L Prime Flange program.

4 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.

5 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 tremolo rate and depth as well as tweaks for the reverb.

6 Tap Delay

A single quarter-note slap. Press **Value** for delay rhythm, feedback and damping parameters.

7 Tape Echo

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

8 ParametricEQ

A 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 3kHz. 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.

9 Chorus Chambr

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

10 Autowah Chrs

Input level-controlled wah fed into a stereo chorus.

11 Dialog Booth

A tiny ambient space.

12 Small Booth

A small, partially dark recording booth.

13 PCM 60 Room

A classic effect from the Lexicon PCM 60.

14 Bright Room

A small, 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&Refl

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

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 or 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.

MPX 1 Presets

50 Process Verb

A panned and swept filtered-hall reverb.

51 Ducker Verb

As you input a signal, the reverb level is turned down. When the signal recedes, a wave of reverb comes in.

52 Reverse Rvb

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

53 Wavewash

A fluttery, long reverb wash into a stereo chorus.

54 DoubleEQ Rvb

A bright, EQ'd and slightly predelayed small room.

55 Rev Wahtouch

A bright reverse reverb through a wah. The wah filter is controlled by input level.

56 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.

57 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.

58 DlyFlangePan

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

59 ChaseEkoPan

Auto 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.

60 Delay>Detune

A detune block fed into a regenerating delay creates a big impression on small sounds.

61 Spin + Dlys

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.

62 EkoSweepFltr

Four-pole resonant sweep filter whose 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, guitar or bass.

63 Sax Solo

Detune, echo, reverb and EQ combined to sweeten melodic woodwind solos.

64 Sidestik/Snr

A Hall reverb with a mono bandpass filter tailored specifically for drum sounds.

65 MIDI Dot 8th

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

66 MIDI 1/4Note

MIDI tempo in, 1/4 note out.

67 Wide Chorus

A silky 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 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 is recirculated through the phase shifter.

85 DbIPhaseGate

A small short gate with slap delay and phase shift.

86 Rock Organ

An alternate rotary speaker effect – dark and gritty. If 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. The motion speeds up as you play louder.

89 StereoSpin

A rotary speaker alternative for guitar, keyboard, or vocals. The input is detuned and sent through a crossover. The low and high frequency outputs are routed separately into an auto panner where stereo delay and ambience are added. Press **A/B** to glide 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 Q 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 off 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 bus, connected into the effects loop of a guitar rig, or 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.

MPX 1 Presets

100 Guitar Solo

Detune, echo and reverb for melodic guitar solos.

101 Toe Wah Chorus

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

102 Rockabilly

Single slap tape echo combined with some tasty ambience.

103 ChorusDelay+

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

104 Trem Verb+

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

105 ChorDlyPan+ (not mono compatible)

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

106 Rotary+

Stomp box assortment with slow rotary speaker. **A/B** switches between fast and slow. (Tempo-controlled Delays, Tremolo, and Chamber Reverb are available.) The R1 Pedal is a volume into the patch, the Toe Switch turns the volume pedal On/Off.

107 CleanChorus+

3 classics: a super clean chorus, wah and lush plate. Chorus is on — wah and plate are ready to go!

108 TrmChrEkoRvb

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

109 WahEkoFigRvb

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

110 BigGtrChords

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

111 Fazer/Detune

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

112 FlangeWahPedal

The R1 Toe Switch selects a pedal-controlled flanger or wah.

113 VolumePedal

Designed to work with a volume pedal. 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.

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 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 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 OctDownPedal

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 and right sides of a stereo mix. Delays are **Tap**-controlled. **A/B** turns Delay on and off, the R1 Pedal controls input volume. The Toe Switch turns the R1 Pedal on and off.

130 Swept Echoes

An autopanned, 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.

131 AeroFreezAB

A/B freezes the sweep of this slow resonant flanger. Press **Value** for manual control of the sweep point. This program really shines with sustaining, broad band sources — distorted guitars, drums, sound effects — even an entire mix. You'll find all sorts of spatial and 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 Floyd. "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, but 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** simultaneously 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 depth creates a patiently flanged effect. **A/B** controls the Flange rate (Slow/Fast). The R1 Pedal controls the Delay feedback. **Tap** controls the Delay times.

138 EP Tremolo

A Rhodes-like satellite tremolo with some detuning and reverb.

139 Phat Detune

A detune and delay effect that will really thicken up 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 the 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've instantly got major chords. Need some minors instead? Press **A/B** to change the chord status. By the 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 small pre-delayed hall reverb. The R1 Pedal controls Phaser Resonance. The Toe Switch alternates between two different chorus mixes. **A/B** simultaneously turns Pitch and Reverb On/Off.

MPX 1 Presets

144 5th Plate

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

145 5th Octaverb

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

146 Oct Cascade

Octave 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.

147 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. **A/B** selects closed or open back cabinets.

148 GuitarCab EQ

A great finishing touch for direct guitar or keyboard tracks. The EQ in this program has been tweaked to simulate a guitar cabinet. **A/B** selects closed or open back versions.

149 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.

150 PhaserOnStun

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

151 WahFazerPdl

A phase shifter feeds a pedal wah with some reverb.

152 Wah Delays

A sweeping wah filter fed into repeating ping pong echoes. The R1 pedal controls Delay Feedback. The Toe Switch controls Delay mix. **Tap**-controlled Delay.

153 Wah Pan Dly

A wah wah filter fed into repeating panning delays. **Tap** controls Delay times. **A/B** simultaneously turns Pitch, Mod, Delay, EQ Off while turning Reverb On and vice versa.

154 Echo-Wah

A fluttery wah-swept sound with ping pong echoes. Delays are tempo-controlled. **A/B** turns Pitch, Mod and Delay On/Off.

155 Detune&Dlys

A very useful, general purpose delay effect with delays detuned further with each repeat. The R1 is a volume pedal input to the effect and the Toe Switch is the R1 Pedal bypass. **A/B** simultaneously turns Reverb On and Pitch and Delay Off.

156 Rotary Cab

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

157 SynthChamber

SweepFilter in front of Stereo Flanger and Chamber adds a resonant, shimmering effect with a hint of space to any dynamic instrument.

158 Ghost Mist

A phased ping pong delay into a long strange ambience reverb. Kind of creepy!

159 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.

160 Synthis izer

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

161 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 percussive source, particularly muted guitar or bass.

162 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.

163 MIDI 16thArp

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

164 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.

165 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.

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. **Value** gives you 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. **Value** accesses a Comb parameter to change colors.

177 Stereo 2Band

2-band stereo parameteric 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 the 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 R1 pedal control.

182 Pedal Filter

Four pole resonant filter with R1 pedal-controlled cut-off 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 harder you play, the faster the tremolo. As your notes 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 Speaker

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 **Tap** 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 ShuffleDly

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 effect 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 sounds your sneakers made on those wooden floors.

199 Tight Plate

A nice short plate reverb for drums and percussion.

200 Clean Slate

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