

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

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

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

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

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

## RvbEko Morph

glides between a long decay reverb and echoes.

## 480PrimeFing

ereo Flanger used to emulate the Lexicon 480L stereo Flange program.

## RandomDetune

andomly demodulated dual detuners for thickening vocals, guitars, and other instruments. Press **Value** to access the overall depth of the detuning. The program works with stereo delay and plate reverb bypassed — press **Delay** or **Reverb** to add them to the effect.

## Vintage Trem

ew twist on a classic effect — a reverb “tank” feeding into 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 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

echoes get darker as they repeat. Press **Value** for delay, feedback, and damping controls.

## 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 dimension to any guitar or electric piano.

## Autowah Chrs

ut level-controlled wah fed into a stereo chorus.

## Dialog Booth

ny ambient space.

## Small Booth

mall, partially dark recording booth.

## PCM 60 Room

lassic effect from the Lexicon PCM 60.

## 14 Tiled Room

A small bright room for percussion and tight rhythm guitar.

## 15 Bright Room

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

## 16 Plate Space

A huge, bright, loooong plate reverb.

## 17 Ambience 4 PA

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

## 18 Short Nonlin

A short bright nonlinear reverb.

## 19 Multigate

A short delayed gate with 3 syncopated repeats.

## 20 Gate 4 PA

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

## 21 Plate 4 PA

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

## 22 Bright Plate

A bright percussive plate with moderate decay.

## 23 Sweet+Wet

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

## 24 Vocal Plate

A plate reverb for vocals.

## 25 Snare Plate

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

## 26 BigDrumPlate

A medium long bright plate for drums and vocals.

## 27 DrumgateFing

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 snare.

## 32 Md Drumroom

A medium-sized, bright room for drums.

## 33 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 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 lot of short delays. Good to use when creating reverb.

## 39 Chamber 101

Even a rocket scientist could figure it out. Your standard, 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 2-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

arge bright smooth hall.

## Concert Hall

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

## Tajma Hall

uge reverb space with long decay.

## Small Church

oderate size space with characteristics of a small chapel.

## Cathedral

athedral — for organ music.

## M Sq. Garden

irge arena reverb. Great for simulating a big venue.

## Morph Spaces

lides 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. ce the signal goes away, watch out for the wave of erb coming your way.

## Reverse Rvb

reverberation 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.

## Ghost Flange

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

## Phased Space

trange ambience reverb with slight slap delay and ising.

## Mod Space

molo'd and slightly delayed short ambience reverb.

## 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.

## Tap GatedRvb

mpo-controlled LFO is a rhythmic gate to a large ie. The gate is opened every other beat for an nth-note. Use this to add reverb to selected beats of ideo 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 them.

## 69 IPS Tape Slap

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

## 70 Frame Delay

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

## 71 DlyFlangePan

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

## 72 ChaseEkoPan

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. Press **Tap** twice to set the echo rhythm.

## 73 Delay>Detune

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

## 74 Ducked Delay

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

## 75 Spin + Dlys

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

## 76 Ping Pong

Echoes that bounce back and fourth between left and right sides of a stereo mix.

## 77 Swept Echoes

An autopanned, envelope-driven wah on the upper path, with a **Tap**-controlled 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 tailo specifically for drum sounds.

## 83 MIDI Dot 8th

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

## 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" con that lets you adjust the sweep point. This progr really shines with sustaining, broad band source distorted guitars, drums, sound effects – even entire mix. You'll find all sorts of spatial and cc 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 e randomized by the Random generator and S/H.

## 88 Chorus Hall

A stereo chorus fed into a medium large hall.

## 89 ChrsRvbMorph

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

## 90 Another Brick

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

## 91 Rich ChrsEko

Dual echoes combined with rich chorus. The choru inserted in the echo feedback loop so every dela recirculated through the chorus.

## 92 Dynamic Chrs

Input level controls the depth of this stereo cho 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 guite

## 93 Rubberate

A comb flange controlled by input level with slf delays and ambience.

## 94 FlangeNonlin

A flange fed into a nonlinear reverb.

## 95 TalkinFlange

A throaty vowel effect controlled by input level. Wc 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 revert ant space.

# MPX 1 Presets

## Slow Flange

slow sine wave attached to the flanger's depth creates a patiently flanged effect.

## FlangSweepAB

ery 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.

## EP Tremolo

rhodes-like satellite tremolo with some detuning and reverb.

## Phat Detune

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

## Detune&Dlys

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

## Detune+Hall

the creamiest detuning, this preset's the one — it has an LFO constantly inverting the two detunes. Press **A/B** to add a medium hall on another path.

## Pitch-O-Latr

it stepped and panned pitch shifters with a slight reverb.

## S/H Pitch

initely 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 the level is pretty low.

## Uni to Chord

Press **A/B** to glide from unison to major chord.

## Doubler

uners and delays combined to produce random double track effects

## Wet Triads

add 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...

## Up 3 Down 5

standard triad harmony. Press **A/B** to change the third from major to minor.

## 4 Funky Comp

detuned and phased signal fed into a very very small delayed hall reverb.

## 5th Plate

itch shifter tuned to a fifth, fed into a medium plate.

## 5th Octaverb

arger 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 down. **A/B** toggles the second value between down a fifth and unison detune.

## 115 EkoVerbSweep

Flanged ping pong delays in a medium hall.

## 116 Telephone

A basic telephone filter with some added distortion.

## 117 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.

## 118 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.

## 119 Capture EQ

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

## 120 Miked Cab EQ

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

## 121 Vocal EQ

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

## 122 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. Press **A/B** to switch between closed and open back versions.

## 123 Tone 4 Gtr

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

## 124 Phased Place

A small room with predelay and phase shifting.

## 125 Fazer->DlyPan

Phase shifter, **Tap**-tempo echo and panners combined 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.

## 126 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.

## 127 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.

## 128 PhaserOnStun

The name says it all.

## 129 DblPhaseGate

A small short gate with slap delay and phase shift

## 130 WahFazerPdl

Plug in a foot pedal and this one's ready to go. A phaser feeds a pedal wah with some reverb added to

## 131 Wah Delays

A sweeping wah filter fed into repeating ping pong echoes.

## 132 Wah Pan Dly

A wah wah filter fed into repeating panning delay:

## 133 Wah Ped+Dist

Here's your classic wah pedal. Need that extra bit to get it up to 11? Press **A/B** to add some overdrive before the wah.

## 134 Echo-Wah

A fluttery wah-swept sound with ping pong echoes

## 135 Res A/Bsweep

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

## 136 Filter Thing

Panning and double-swept resonant lowpass filter fed into a small hall reverb.

## 137 BigGtrChords

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

## 138 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 whizzing past the mike. Press **A/B** to switch between fast and slow speeds.

## 139 OD Rotary

A rotary speaker effect with some built-in overdrive. Press **A/B** to switch between fast and slow speeds

## 140 Rotary Cab

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

## 141 SynthChamber

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

## 142 Touch Spinner

A detuned phased signal fed into a hall reverb. Motion speeds up as you play louder.

## 143 Random Pan

This program moves a signal randomly between left and right sides of the stereo mix.

## 144 StereoSpin

A rotary speaker alternative for guitar, keyboard and 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.

# MPX 1 Presets

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

## 145 L=Dly R=Chmb

Left channel echo. Right channel large room.

## 146 L=Dly R=Ambi

Left channel echo. Right channel ambience.

## 147 L=Dly R=Dtun

Left channel echo. Right channel detuner.

## 148 L=Ptch R=Chmb

Left channel pitch shifter. Right channel large room.

## 149 L=Dly R=Ptch

Left channel echo. Right channel pitch shifter.

## 150 L=2BndR=Chmb

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

## 151 Dual 2-Band

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

## 152 Dual TapDlys

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

## 153 Ghost Mist

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

## 154 Submarine

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

## 155 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 pitch generator and process your own input.

## 156 Synthesizer

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

## 157 S/H Improv

Every input note is shifted chromatically to a different note within a one-and-a-half octave range. The shift is determined 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.

## 158 MIDI Arp 1

This program is designed to work with a MIDI keyboard sequencer. Connect the keyboard MIDI OUT to the MPX 1 MIDI IN and MPX 1 MIDI OUT to the MIDI IN of your MIDI sound source. 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 through the MPX 1 to hear synchronized phase shifting and delay. Audio is panned with the arpeggiator as well as lower notes to the left and higher notes to the right.

## 159 MIDI 16thArp

Similar to **MIDI Arp 1** with a 16th note rhythm and different 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 dialog 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 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. 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 harder you play, the faster the tremolo. As your note dies 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 source 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 soles on your sneakers made on those wooden floors.

## 199 Tight Plate

A nice short plate reverb for drums and percussive.

## 200 Clean Slate

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