

MPX 200

24-BIT DUAL CHANNEL PROCESSOR

User Guide

lexicon
H A Harman International Company

IMPORTANT SAFETY INSTRUCTIONS

Save these instructions for later use.

- Always use with the correct line voltage. Refer to the manufacturer's operating instructions for power requirements. Be advised that different operating voltages may require the use of a different line cord and/or attachment plug.
- Do not install the unit in an unventilated rack, or directly above heat producing equipment such as power amplifiers. Observe the maximum ambient operating temperature listed in the product specification.
- Slots and openings on the case are provided for ventilation – to ensure reliable operation and prevent it from overheating. These openings must not be blocked or covered. Never push objects of any kind through any of the ventilation slots. Never spill a liquid of any kind on the unit.
- Never attach audio power amplifier outputs directly to any of the unit's connectors.
- To prevent shock or fire hazard, do not expose the unit to rain or moisture, or operate it where it will be exposed to water.
- Do not attempt to operate the unit if it has been dropped, damaged, exposed to liquids, or if it exhibits a distinct change in performance indicating the need for service.



This unit should only be opened by qualified service personnel. Removing covers will expose you to hazardous voltages.

- Take precautions not to defeat the grounding or polarization of the unit's power cord.
- Do not overload wall outlets, extension cords, or integral convenience receptacles, as this can result in a risk of fire or electrical shock.
- Route power supply cords so that they are not likely to be walked on or pinched by items placed on or against them, paying particular attention to cords at plugs, convenience receptacles, and the point at which they exit from the unit.
- The unit should be cleaned only as recommended by the manufacturer.

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

1. Reorient or relocate the receiving antenna.
2. Increase the separation between the equipment and receiver.
3. Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
4. Consult the dealer or an experienced radio/TV technician for help.

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ENGLISH

IMPORTANT SAFETY INSTRUCTIONS



Save these instructions for later use.

Follow all instructions and warnings marked on the unit.

Always use with the correct line voltage. Refer to the manufacturer's operating instructions for the power requirements. Be advised that different operating voltages require the use of a different line cord and/or attachment plug.

Do not install this unit in an unventilated rack, nor directly above items that generate heat, such as power amplifiers. Observe the maximum ambient operating temperature listed in the product specification.

The openings on the case are provided for ventilation; to ensure reliable operation and prevent it from overheating, these openings must not be blocked or covered. Never push objects of any kind through any of the ventilation slots. Never spill any liquids on the unit.

Never attach audio power amplifier outputs directly to any of the unit's connectors.

To prevent shock or fire hazard, do not expose the unit to rain or moisture, or operate it where it will be exposed to moisture. Do not attempt to operate the unit if it has been dropped, damaged, exposed to liquids, or if it exhibits a distinct change in performance indicating the need for service. This unit should only be opened by qualified service personnel. Removing covers will expose you to hazardous voltages.



This triangle, which appears on your component, alerts you to the presence of uninsulated, dangerous voltage inside the enclosure . . . voltage that may be sufficient to constitute a risk of shock.



This triangle, which appears on your component, alerts you to important operating and maintenance instructions in this accompanying literature.



PORTUGUESE

INSTRUÇÕES DE SEGURANÇA IMPORTANTES



Economize estas instruções para uso posterior.

Siga todas as instruções e advertências marcadas na unidade.

Sempre use com a voltagem de linha correta. Se refira ao fabricante está operando instruções para as exigências de poder. Seja aconselhado que voltagens operacionais diferentes requeiram para o uso uma corda de linha diferente ou tomada de anexo.

Não instale esta unidade em uma prateleira de unventilated, nem diretamente sobre artigos que geram calor, como amplificadores de poder. Observe o máximo que temperatura operacional ambiente listou na especificação de produto.

São providas as aberturas no caso para ventilação; assegurar operação segura e impedir isto de aquecer demais, não devem ser bloqueadas estas aberturas ou devem ser cobertas. Nunca empurre objetos de qualquer amável por quaisquer das aberturas de ventilação. Nunca derrame qualquer líquido na unidade.

Nunca prenda amplificador de poder auditivo produz diretamente a quaisquer dos conectores da unidade.

Prevenir choque ou perigo de incêndio, não exponha a unidade para chover ou umidade, ou opera isto onde será exposto a umidade. Não tente operar a unidade se foi derrubado, estragado, exposto a líquidos, ou se exhibe uma mudança distinta em desempenho que indica a necessidade por serviço. Esta unidade só deveria ser aberta através de pessoal de serviço qualificado. Removendo coberturas o exporão a voltagens perigosas.



Este triângulo que se aparece em seu componente o alerta à presença de uninsulated, voltagem perigosa dentro do enclosure . . . voltage que pode ser suficiente para constituir um risco de choque.



Este triângulo que se aparece em seu componente o alerta a operando importantes e instruções de manutenção nesta literatura acompanhante.



DEUTSCH

WICHTIGE SICHERHEITSANWEISUNGEN



Heben Sie sich diese Sicherheitsanweisungen auch für später auf.

Befolgen Sie alle auf der Vorrichtung stehenden Anweisungen und Warnungen.

Immer nur mit der richtigen Spannung verwenden! Die Gebrauchsanweisungen des Herstellers informieren Sie über die elektrischen Anforderungen. Vergessen Sie nicht daß bei verschiedenen Betriebsspannungen ggf. auch verschiedene Leitungskabel und/oder Verbindungsstecker zu verwenden sind.

Stellen Sie die Vorrichtung nicht in ein unbelüftetes Gestell oder unmittelbar über wärmeerzeugende Geräte wie z.B. Tonverstärker. Halten Sie die in den Produktspezifikationen angegebene maximale Umgebungstemperatur bei Betrieb ein.

Schlitze und Öffnungen im Gehäuse dienen der Belüftung; um verlässlichen Betrieb sicherzustellen und Überheizen zu vermeiden dürfen diese Öffnungen nicht verstopft oder abgedeckt werden. Stecken Sie nie irgend einen Gegenstand durch die Belüftungsschlitze. Vergießen Sie keine Flüssigkeiten auf den Apparat.

Dieses Produkt ist mit einem 3-drahtigen Erdungsstecker ausgerüstet. Diese Sicherheitsmaßnahme darf nicht unwirksam gemacht werden.

Schließen Sie nie Tonverstärker unmittelbar an einen Anschluß des Apparates an.

Um elektrischen Schlag oder Feuer zu vermeiden, setzen Sie den Apparat weder Regen noch Feuchtigkeit aus und betreiben Sie ihn nicht dort wo Wasser eindringen könnte.

Versuchen Sie nicht den Apparat zu betreiben falls er fallen gelassen, beschädigt, oder Flüssigkeiten ausgesetzt wurde, oder falls sich seine Arbeitsweise derart ändert daß daraus ein Bedarf nach Reparatur zu schließen ist.

Dieser Apparat sollte nur von qualifizierten Fachleuten geöffnet werden. Das Abnehmen von Abdeckungen setzt Sie gefährlichen Spannungen aus.



Dieses Dreieck auf Ihrem Apparat warnt Sie vor nicht-isolierter, gefährlicher Spannung im Gehäuse . . . stark genug um eine Berührungsfahr darzustellen.



Dieses Dreieck auf Ihrem Apparat bedeutet daß wichtige Betriebs- und Wartungsanweisungen in der mitgelieferten Dokumentation zu finden sind.



ESPAÑOL

INSTRUCCIONES IMPORTANTES DE SEGURIDAD



Guarde esta instrucciones para uso posterior.

Utilice siempre el voltaje correcto. Diríjase a las instrucciones de operación del fabricante para obtener las especificaciones de potencia. Está al tanto de que voltajes de operación distintos requieren el uso de cables y/o enchufes distintos.

No instale esta unidad en un estante sin ventilación, ni tampoco directamente encima de equipos que generen calor tales como amplificadores de potencia. Fijese en las temperaturas ambientales máximas de operación que se mencionan en las especificaciones del producto.

Las aperturas y ranuras del chasis sirven para proveer la ventilación necesaria para operar la unidad con seguridad y para prevenir sobrecalentamiento, y por lo tanto no pueden ser obstruidas o cubiertas. No introduzca objetos de ningún tipo a través de las ranuras de ventilación, y nunca deje caer ningún líquido sobre la unidad.

Este producto está equipado con un enchufe de 3 clavijas con conexión a tierra. Éste es un elemento de seguridad que no debe ser eliminado.

Nunca conecte ningún tipo de salida de amplificadores de sonido directamente a los conectores de la unidad.

Para prevenir descargas eléctricas o incendios, mantenga la unidad alejada de la lluvia, humedad o cualquier lugar en el que pueda entrar en contacto con agua.

No trate de hacer funcionar la unidad si se ha caído, está dañada, ha entrado en contacto con líquidos, o si nota cualquier cambio brusco en su funcionamiento que indique la necesidad de hacerle un servicio de mantenimiento.

Esta unidad deberá ser abierta únicamente por personal calificado. Si usted quita las coberturas se expondrá a voltajes peligrosos.



Este triángulo que aparece en su componente le advierte sobre la existencia dentro del chasis de voltajes peligrosos sin aislantes . . . voltajes que son lo suficientemente grandes como para causar electrocución.



Este triángulo que aparece en su componente lo alerta sobre las instrucciones de operación y mantenimiento importantes que están en los materiales de lectura que se incluyen.



FRANÇAIS

INSTRUCTIONS DE SÛRETÉ IMPORTANTES



Gardez ces instructions pour référence future.

Observez toutes les instructions et tous les avertissements marqués sur l'appareil.

Branchez uniquement sur un réseau de tension indiquée. Consultez le manuel d'instruction du fabricant pour les spécifications de courant. N'oubliez pas que différentes tensions peuvent nécessiter l'utilisation de câbles et/ou de fiches de connexion différents.

N'installez pas l'appareil en un compartiment non-aéré ou directement au-dessus d'équipements générateurs de chaleur, tels qu'amplificateurs de courants, etc. Ne dépassez pas la température ambiante maximale de fonctionnement indiquée dans les spécifications du produit.

Des fentes et ouvertures sont prévues dans le boîtier pour l'aération; Pour assurer le bon fonctionnement et pour prévenir l'échauffement, ces ouvertures ne doivent pas être couvertes ou bloquées. N'insérez pas d'objets dans les fentes d'aération. Empêchez tout liquide de se répandre sur l'appareil.

Ce produit est muni d'une fiche à trois fils pour la mise à terre. Ceci est une mesure de sécurité et ne doit pas être contrariée.

Ne connectez jamais d'amplificateurs audio directement aux connecteurs de l'appareil.

Pour empêcher les chocs électriques et le danger d'incendie, évitez d'exposer l'appareil à la pluie ou à l'humidité, et ne le mettez pas en marche en un endroit où il serait exposé aux éclaboussures d'eau.

N'essayez pas de faire fonctionner l'appareil s'il est tombé à terre, a été endommagé, exposé à un liquide, ou si vous observez des différences nettes dans son fonctionnement, indiquant la nécessité de réparations.

Cet appareil ne doit être ouvert que par un personnel de service qualifié. En enlevant les couvercles vous vous exposez à des tensions électriques dangereuses.



Ce triangle, sur votre appareil vous avertit de la présence de tension dangereuse, non-isolée à l'intérieur du boîtier . . . une tension suffisante pour représenter un danger d'électrocution.



Ce triangle sur sur votre appareil vous invite de suivre d'importantes instructions d'utilisation et d'entretien dans la documentation livrée avec le produit.



ITALIANO

IMPORTANTI NORME DI SICUREZZA



Conservare le presenti norme per l'utilizzo futuro.

Osservare tutte le istruzioni e le avvertenze apposte sull'unità.

Utilizzare esclusivamente con la tensione di rete corretta. Consultare le istruzioni operative fornite dal fabbricante per i dati riguardanti la tensione e l'assorbimento di corrente. Potrebbe essere necessario l'uso di cavi di rete e/o di spine diverse a seconda della tensione utilizzata.

Non installare l'unità in uno scaffale privo di ventilazione oppure direttamente sopra una fonte di calore, come, ad esempio, un amplificatore. Non superare la temperatura ambientale massima di funzionamento riportata nei dati tecnici del prodotto.

Le fessure e le altre aperture nella scatola servono alla ventilazione. Per un funzionamento affidabile, e per evitare un eventuale surriscaldamento, queste aperture non vanno ostruite o coperte in nessun modo. Evitare in tutti i casi di inserire oggetti di qualsiasi genere attraverso le fessure di ventilazione. Non versare mai del liquido di nessun tipo sull'unità.

Questo prodotto viene fornito con una spina a 3 fili con massa. Tale dispositivo di sicurezza non va eliminato.

Evitare sempre di collegare le uscite dell'amplificatore audio direttamente ai connettori dell'unità.

Per prevenire il pericolo di folgorazione e di incendio non esporre l'unità alla pioggia o ad un'umidità eccessiva; evitare di adoperare l'unità dove potrebbe entrare in contatto con acqua.

Evitare di adoperare l'unità se la stessa è stata urtata violentemente, se ha subito un danno, se è stata esposta ad un liquido o in caso di un evidente cambiamento delle prestazioni che indichi la necessità di un intervento di assistenza tecnica.

Ogni intervento sull'unità va eseguito esclusivamente da personale qualificato. La rimozione della copertura comporta l'esposizione al pericolo di folgorazione.



Il presente triangolo impresso sul componente avverte della presenza di tensioni pericolose non isolate all'interno della copertura . . . tali tensioni rappresentano un pericolo di folgorazione.



Il presente triangolo impresso sul componente avverte l'utente della presenza nella documentazione allegata di importanti istruzioni relative al funzionamento ed alla manutenzione.



DANSK VIGTIG INFORMATION OM SIKKERHED



Gem denne vejledning til senere brug.

Følg alle anvisninger og advarsler på apparatet.

Apparatet skal altid tilsluttes den korrekte spænding. Der henvises til brugsanvisningen, der indeholder specifikationer for strømforsyning. Der gøres opmærksom på, at ved varierende driftsspændinger kan det blive nødvendigt at bruge andre lednings- og/eller stiktyper.

Apparatet må ikke monteres i et kabinet uden ventilation eller lige over andet udstyr, der udvikler varme, f.eks. forstærkere. Den maksimale omgivelsestemperatur ved drift, der står opført i specifikationerne, skal overholdes.

Der er ventilationsåbninger i kabinettet. For at sikre apparatets drift og hindre overophedning må disse åbninger ikke blokeres eller tildækkes. Stik aldrig noget ind igennem ventilationsåbningerne, og pas på aldrig at spilde nogen form for væske på apparatet.

Dette apparat er forsynet med et stik med jordforbindelse. Denne sikkerhedsforanstaltning må aldrig omgås.

Udgangsstik fra audioforstærkere må aldrig sættes direkte i apparatet.

Apparatet må ikke udsættes for regn eller fugt og må ikke bruges i nærheden af vand for at undgå risiko for elektrisk stød og brand.

Apparatet må aldrig bruges, hvis det er blevet stødt, beskadiget eller vådt, eller hvis ændringer i ydelsen tyder på, at det trænger til eftersyn.

Dette apparat må kun åbnes af fagfolk. Hvis dækslet tages af, udsættes man for livsfarlig højspænding.



Denne mærkat på komponenten advarer om isoleret, farlig spænding i apparatet . . . høj nok til at give elektrisk stød.



Denne mærkat på komponenten advarer om vigtig driftsog vedligeholdelsesinformation i den tilhørende litteratur.



SUOMI TÄRKEITÄ TURVALLISUUSOHJEITA



Säilytä nämä ohjeet tulevaa käyttöä varten.

Seuraa kaikkia yksikköön merkittyjä ohjeita ja varoituksia.

Käytä aina oikeaa verkkojännitettä. Tehovaatimukset selviävät valmistajan käyttöohjeista. Huomaa, että eri käyttöjännitteet saattavat vaatia toisenlaisen verkkojohdon ja/tai-pistokkeen käytön.

Älä asenna yksikköä telineeseen jossa ei ole tuuletusta, tai välittömästi lämpöä tuottavien laitteiden, esim. tehovahvistimien, yläpuolelle. Ympäristön lämpötila käytössä ei saa ylittää tuotespesifikaation maksimilämpötilaa.

Kotelo on varustettu tuuletusreillä ja -aukoilla. Luotettavan toiminnan varmistamiseksi ja ylläpitämisen välttämiseksi näitä aukkoja ei saa sulkea tai peittää. Mitään esineitä ei saa työntää tuuletusaukoihin. Mitään nesteitä ei saa kaataa yksikköön.

Tuote on varustettu 3-johtimisella maadoitetulla verkkopistokkeella. Tämä on turvallisuustoiminne eikä sitä saa poistaa.

Älä kytkä audiotehovahvistimen lähtöjä suoraan mihinkään yksikön liittimeen.

Sähköiskun ja palovaaran välttämiseksi yksikkö ei saa olla sateessa tai kosteassa, eikä sitä saa käyttää määrässä ympäristössä.

Älä käytä yksikköä jos se on pudonnut, vaurioitunut, kostunut, tai jos sen suorituskyky on huomattavasti muuttunut, mikä vaatii huoltoa.

Yksikön saa avata vain laitteeseen perehtynyt huoltohenkilö. Kansion poisto allistaa sinut vaarallisille jännitteille.



Tämä kolmio, joka esiintyy komponentissasi, varoittaa sinua eristämättömän vaarallisen jännitteen esiintymisestä yksikön sisällä. Tämä jännite saattaa olla riittävän korkea aiheuttamaan sähköiskuvaaran.



Tämä kolmio, joka esiintyy komponentissasi, kertoo sinulle, että tässä tuotetodokumentoinnissa esiintyy tärkeitä käyttö- ja ylläpito-ohjeita.



NORSK VIKTIG INFORMASJON OM SIKKERHET



Ta vare på denne veiledningen for senere bruk.

Følg alle anvisningene og advarslene som er angitt på apparatet.

Apparatet skal alltid anvendes med korrekt spenning. Produktbeskrivelsen inneholder spesifikasjoner for strømkrav. Vær oppmerksom på at det ved ulike driftsspenninger kan være nødvendig å bruke en annen ledning- og/eller støpseltype.

Apparatet skal ikke monteres i skap uten ventilasjon, eller direkte over varmeproduserende utstyr, som for eksempel kraftforstærkere. Den maksimale romtemperaturen som står oppgitt i produktbeskrivelsen, skal overholdes.

Apparatet er utstyrt med ventilasjonsåpninger. For at apparatet skal være pålitelig i bruk og ikke overopphetes, må disse åpningene ikke blokkeres eller tildekkes. Stikk aldri noe inn i ventilasjonsåpningene, og pass på at det aldri søles noen form for væske på apparatet.

Dette apparatet er utstyrt med et jordet støpsel. Dette er en sikkerhetsforanstaltning som ikke må forandres.

Utgangsplugger fra audioforstærkere skal aldri koples direkte til apparatet.

Unngå brannfare og elektrisk støt ved å sørge for at apparatet ikke utsettes for regn eller fuktighet og ikke anvendes i nærheten av vann.

Apparatet skal ikke brukes hvis det har blitt utsatt for støt, er skadet eller blitt vått, eller hvis endringer i ytelsen tyder på at det trenger service.

Dette apparatet skal kun åpnes av fagfolk. Hvis dekelet fjernes, utsettes man for livsfarlig høyspenning.



Komponenten er merket med denne trekanten, som er en advarsel om at det finnes isolert, farlig spenning inne i kabinettet . . . høy nok til å utgjøre en fare for elektrisk støt.



Komponenten er merket med denne trekanten, som betyr at den tilhørende litteraturen inneholder viktige opplysninger om drift og vedlikehold.



SVENSKA VIKTIGA SÄKERHETSFORESKRIFTER



Spara dessa föreskrifter för framtida bruk.

Följ alla anvisningar och varningar som anges på enheten.

Använd alltid rätt nätspänning. Se tillverkarens bruksanvisningar för information om effektkrav. Märkväl, att andra matningsspänningar eventuellt kräver att en annan typs nätsladd och/eller kontakt används.

Installera inte enheten i ett oventilerat stativ, eller direkt ovanför utrustningar som avger värme, t ex effektförstärkare. Se till att omgivningens temperatur vid drift inte överskrider det angivna värdet i produktspecifikationen.

Behållaren är försedd med hål och öppningar för ventiler. För att garantera tillförlitlig funktion och förhindra överhettning får dessa öppningar inte blockeras eller täckas. Inga föremål får skuffas in genom ventilationshålen. Inga vätskor får spillas på enheten.

Produkten är försedd med en jordad 3-trådskontakt. Detta är en säkerhetsfunktion som inte får tas ur bruk.

Anslut aldrig audioeffektförstärkarutgångar direkt till någon av enhetens kontakter.

För att undvika elstöt eller brandfara får enheten inte utsättas för regn eller fukt, eller användas på ställen där den blir våt.

Använd inte enheten om den har fallit i golvet, skadats, blivit våt, eller om dess prestanda förändrats märkbart, vilket kräver service.

Enheten får öppnas endast av behörig servicepersonal. Farliga spänningar blir tillgängliga när locken tas bort.



Denna triangel, som visas på din komponent, varnar dig om en isolerad farlig spänning inne i enheten. Denna spänning är eventuellt så hög att fara för elstöt föreligger.



Denna triangel, som visas på din komponent, anger att viktiga bruksanvisningar och serviceanvisningar ingår i dokumentationen i fråga.

US Important User Information

Lexicon is pleased to present its user guides on CD-ROM. By utilizing CD-ROM technology we are able to provide our documentation in multiple languages.

The printed edition of the user guide is in English only. The enclosed CD-ROM includes the user guide in multiple languages (Spanish, French, Italian, German, and Portuguese) in easy-to-use PDF format. The CD-ROM also includes Adobe® Acrobat® Readers for both PC and Macintosh platforms, enabling printing of all or any part of the documents. In addition, we have included dry audio tracks for product demonstrations. (Track 1 contains non-audio data.)

Please take a moment to read through the important safety information. For additional information about Lexicon, Inc., our products and support, please visit our web site at www.lexicon.com.

Unpacking and Inspection

After unpacking the unit, save all packing materials in case you ever need to ship the unit. Thoroughly inspect the modules and packing materials for signs of damage. Report any damage to the carrier at once; report equipment malfunction to your dealer.

PT *Informação de Usuário importante*

Nós somos agradados para apresentar nossos guias de usuário em CD-ROM. Utilizando tecnologia de CD-ROM nós podemos prover nossa documentação em idiomas múltiplos.

A edição impresso do guia de usuário só está em inglês. O CD-ROM incluso inclui o guia de usuário em idiomas múltiplos (espanhol, francês, italiano, alemão, e português) em formato de PDF fácil-de-usar. O CD-ROM também inclui os Adobe® Acrobat® Reader para PC e plataformas de Macintosh que habilitam impressão de tudo ou qualquer parte dos documentos.

Por favor leve um momento para ler do princípio ao fim a informação de segurança importante contve à frente deste manual antes de instalar o CD-ROM. Para informação adicional sobre Lexicon, Inc., nossos produtos, e apóia, por favor visite nosso local de teia a www.lexicon.com.

Desempacotando e Inspeção

Depois de desempacotar a unidade, economiza todos os materiais de embalagem no caso de você já precisa transportar a unidade. Completamente inspecione os módulos e empacotando materiais para sinais de dano. Informe qualquer dano imediatamente ao portador; mau funcionamento de equipamento de relatório para seu negociante.

DE *Wichtige Benutzer information*

Lexicon ist erfreut, seine Benutzerhandbücher nun auch auf CD-ROM vorlegen zu können. Durch den Einsatz von CD-ROM-Technologie können wir unsere Dokumentation in verschiedenen Sprachen zur Verfügung stellen.

Die gedruckte Ausgabe des Benutzerhandbuchs ist nur in englischer Sprache verfügbar. Die beigelegte CD-ROM enthält das Benutzerhandbuch in verschiedenen Sprachen (spanisch, französisch, italienisch, deutsch und portugiesisch) im leicht zu benutzenden PDF-Format. Die CD-ROM enthält auch Adobe® Acrobat® Reader sowohl für PC wie auch für Macintosh; mit ihm ist es möglich, das gesamte Dokument oder Teile davon auszudrucken. Darüber hinaus befinden sich auf der CD-ROM Audio-Tracks zur Produktdemonstration. (Track 1 enthält keine Audio-Daten.)

Nehmen Sie sich bitte einen Augenblick Zeit und lesen Sie die wichtigen Sicherheitshinweise. Weitere Informationen über Lexicon, Inc., sowie über unsere Produkte und unseren Support finden Sie auf unserem Website unter www.lexicon.com.

Auspacken und Überprüfung

Bewahren Sie nach dem Auspacken des Geräts das Verpackungsmaterial für den Fall auf, dass Sie das Gerät wieder versenden müssen. Überprüfen Sie die Module und die Verpackung sorgfältig auf Anzeichen von Beschädigung. Etwaige Schäden sind dem Transporteur unverzüglich anzuzeigen; Funktionsstörungen sind dem zuständigen Händler zu melden.

ES Información importante para el usuario

Lexicon se complace en presentar sus manuales de usuario en CD-ROM. Gracias a la utilización de la tecnología de CD-ROM, nosotros podemos ofrecer nuestra documentación en múltiples idiomas.

La edición impresa del manual del usuario sólo está disponible en inglés. El CD-ROM que se entrega incluye el manual del usuario en múltiples idiomas (español, francés, italiano, alemán y portugués) en formato PDF. El CD-ROM también incluye Adobe® Acrobat® Readers para plataformas tanto PC como Macintosh, lo cual permite la impresión de todos o parte de los documentos. Además, hemos incluido pistas de audio sin efectos para demostraciones de los productos. (La pista 1 contiene información que no es de audio.)

Dedique unos momentos a leer la información de seguridad importante. Si desea información adicional acerca de Lexicon, Inc., nuestros productos o nuestra asistencia, visite nuestro sitio web en www.lexicon.com.

Desembalaje e inspección

Después de desembalar la unidad, guarde todos los materiales de embalaje por si alguna vez transportar la unidad. Inspeccione con atención los módulos y los materiales de embalaje para comprobar que no muestren desperfectos. Informe inmediatamente de cualquier desperfecto al transportista; informe de cualquier problema de funcionamiento del equipo a su distribuidor.

FR Important - Informations utilisateur

Nous sommes fiers de présenter nos modes d'emploi en version CD-ROM. L'utilisation des CD-ROM nous permettent de décliner nos manuels en plusieurs langues.

La version imprimée de ce manuel existe uniquement en anglais. Le CD-ROM regroupe les versions espagnole, française, italienne, allemande et portugaise au format PDF. Le CD-ROM comprend également Adobe® Acrobat® Reader pour PC et Macintosh, ce qui vous permet d'imprimer les documents en toute ou partie. De plus, nous avons ajouté des pistes audio sans traitement pour la démonstration du produit (la piste 1 contient des données non audio).

Prenez le temps de lire les informations relatives à la sécurité. Pour obtenir de plus amples informations sur Lexicon, Inc., nos produits et notre service clientèle, consultez notre site web à l'adresse : www.lexicon.com.

Contenu de l'emballage et inspection

Après avoir ouvert l'emballage, conservez-le pour tout retour. Inspectez avec soin les modules et les matériaux d'emballage pour tout signe de dommage. Veuillez rapporter immédiatement les dommages auprès du transporteur. Les dysfonctionnements du matériel doivent être signalés à votre revendeur.

IT *Importanti informazioni per l'utente*

Lexicon è lieta di presentare i propri manuali su CD-ROM. Utilizzando la tecnologia su CD-ROM siamo stati capaci offrire la nostra documentazione in più lingue.

L'edizione stampata del manuale è solamente in inglese. Il CD-ROM contiene il manuale in diverse lingue (Spagnolo, Francese, Italiano, Tedesco, e Portoghese) in formato PDF, facile da utilizzare.

Il CD-ROM include anche Adobe,, Acrobat, Reader per PC e per Macintosh, rendendo possibile la stampa di tutta la documentazione. Inoltre Sono incluse tracce audio per dimostrazioni del prodotto. (La Traccia 1 contiene dati non audio).

Si prega di prendere un momento per leggere le importanti norme di sicurezza. Per ulteriori informazioni riguardo Lexicon, Inc., i nostri prodotti e la nostra assistenza, visiti il nostro sito internet www.lexicon.com.

Disimballaggio ed ispezione

Dopo aver disimballato l'unità, salvi tutto il materiale d'imballaggio, in caso Lei abbia bisogno di spedire l'unità. Ispezioni attentamente i moduli ed il materiale d'imballaggio per vedere se riportano segni di danno. Riporti subito ogni segno di danno al corriere; riferisca il malfunzionamento dell'attrezzatura al suo rivenditore.



Getting Started

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ABOUT THE MPX 200

Thank you for purchasing the Lexicon MPX 200 Dual Channel Processor - a true stereo dual-channel processor with 24-bit internal processing, 24-bit analog-to-digital and digital-to-analog conversion, and S/PDIF digital inputs and outputs. The MPX 200 features a newly designed digital compressor that works in front of, and in addition to, its outstanding effects. This makes the MPX 200 one of the most powerful processors in its price class.

The MPX 200 includes 240 presets with classic reverb programs such as Ambience, Plate, Chamber, and Inverse, as well as Tremolo, Rotary, Chorus, Flange, Pitch, Detune, and 5.5 second Delay and Echo. Sixty-four User Bank locations store variations of these programs. Dual-channel processing provides two independent effects in a variety of configurations, including Dual Stereo (Parallel), Cascade, Mono Split and Dual Mono, indicated by the Routing LED in each of the dual programs.

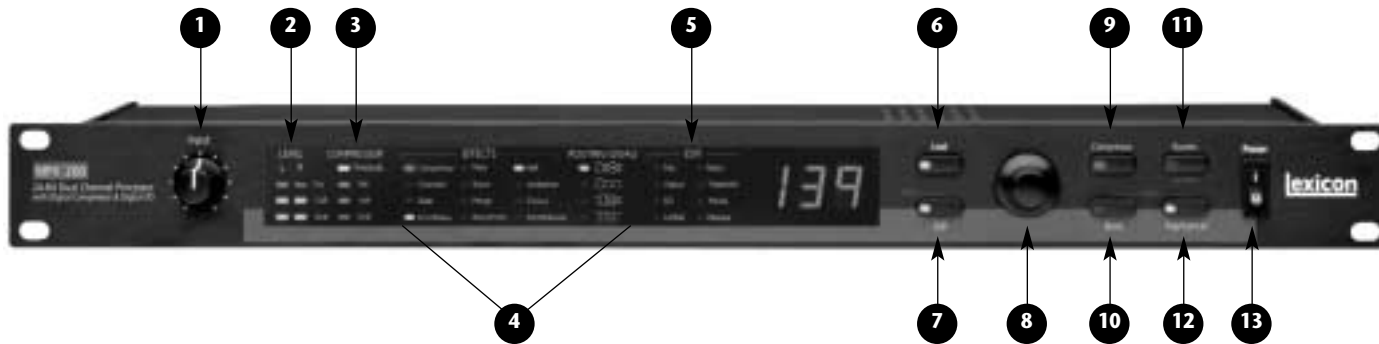
Up to eight adjustable parameters (four program and four compressor) are available in each program. The digital compressor is available in all 240 programs, including the dual programs - simultaneously providing two effects and compression.

A full range of MIDI controls include Program Change messages, MIDI bulk dumps, and an easy Learn mode that allows MIDI patching of front panel controls. In addition, tempo-controlled delays and modulation rates lock to Tap or MIDI Clock. Tap tempos are controllable by audio input, the front panel Tap/Cancel button, a dual footswitch, an external MIDI controller, or MIDI Program Change messages.

HIGHLIGHTS

- World-class Lexicon reverb: Plate, Gate, Hall, Chamber, Room, and Ambience
- Lexicon's proprietary Lexichip® engine
- 24-bit analog-to-digital, digital-to-analog, and internal processing
- 240 presets
- 64 user programs
- Dual programs provide two simultaneous effects with four routing configurations
- Multiple delay, modulation, and pitch effects
- Dual effects combine Delay with Reverb, or either Delay or Reverb with Flange, Pitch, or Chorus
- Built-in digital compressor
- Intuitive front panel LEDs
- 3-stage headroom indicators
- 4-stage compressor indicators
- S/PDIF input and output (may be set to wet or dry to allow use as a high-quality, stand-alone converter)
- Pushbutton or footswitch selection of dry or muted audio output
- Simultaneous analog and digital outputs
- Independent processing on each input
- Tap Tempo for instant setting of delay and modulation times (may be set using the front panel Tap/Cancel button, a footswitch, audio input, or MIDI)
- Full MIDI control
- Software-selectable MIDI OUT/THRU port
- High impedance inputs for instruments
- Internal power supply
- Headphone output
- Cue program mode
- Assignable Bypass mode
- Global Mix, Tempo, and Compressor modes
- 20Hz-20KHz \pm 1dB Frequency Response

FRONT PANEL OVERVIEW



1. Input Knob

Adjusts the level of the incoming signal.

2. LEVEL LEDs L/R

Green indicates the presence of a signal for the left and right channels. Red indicates input saturation for the channel or internal processing saturation.

3. COMPRESSOR LEDs

Show the amount of gain reduction being obtained.

4. EFFECTS and ROUTING (DUAL) LEDs

Indicate which effects are selected and, for dual-effect programs, which routing configuration is selected.

5. EDIT Display

Indicates which parameter is selected for editing.

6. Load Button

Loads the cued program. Lights to indicate that the cued program is different from the current program.

7. Edit Button/MIDI LED

Lights to indicate that the current program has been altered from its original version. Blinks to indicate MIDI activity. Press the Load button to return to cueing new programs.

8. Adjust Knob

Performs multiple functions: selects effects and routing, controls edit functions, and changes parameter settings. Functions are assignable by pressing Load, Edit, etc.

9. Compressor Button

When on, the red LED lights and the four

COMPRESSOR LEDs show the amount of gain reduction being obtained.

10. Store Button

Activates store functions. When pressed with Tap, enters MIDI Learn Mode.

11. Bypass Button

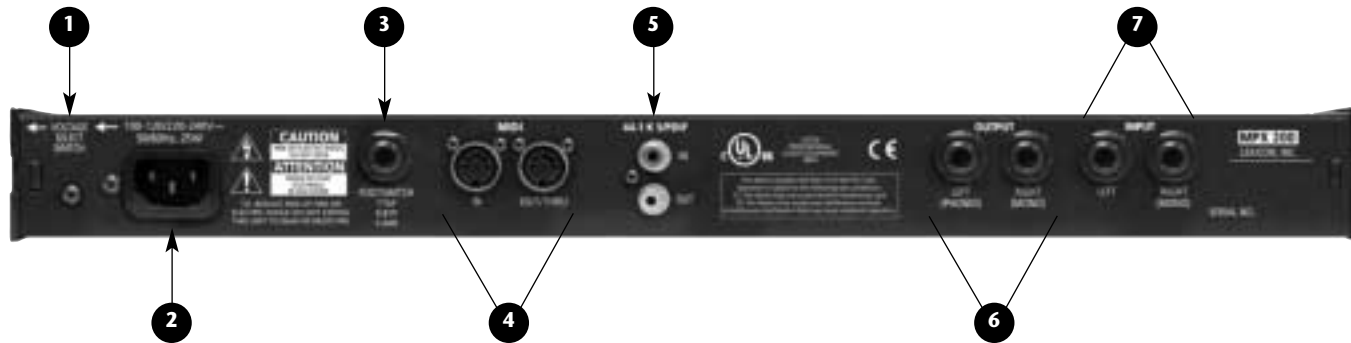
Mutes or bypasses the incoming signal, depending on the setting of the System Mode parameter Bypass. When pressed for 2 seconds, accesses System Mode parameters.

12. Tap/Cancel Button

Flashes to indicate tempo-based programs. When pressed twice, sets tempo. When held, uses input level or dialed-in value to determine tempo. When pressed with Store, enters MIDI Learn Mode.

13. Power Switch

Powers the unit on and off.

REAR PANEL OVERVIEW**1. Voltage Line Switch**

Changes the voltage the unit will accept. (Located on the side of the unit.)

**IMPORTANT!**

Be sure to select the appropriate voltage for the area to avoid damaging the unit.

2. AC Input Connector

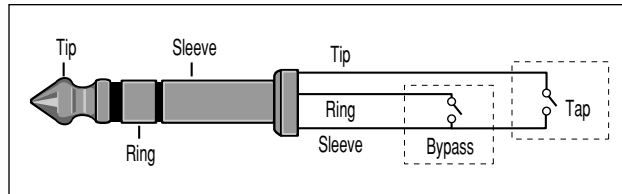
Provides power to the unit via the supplied power cord. Use the correct cable for receptacles in the area.

3. FOOTSWITCH

A 1/4 inch Tip/Ring/Sleeve connector is available for a momentary contact footswitch, allowing footswitch control of front panel Bypass and Tap functions. The FOOTSWITCH jack requires a Tip/Ring/Sleeve

1/4 inch plug. The Tip controls Tempo similar to the Tap button and the Ring controls Bypass similar to the Bypass button. A handy mnemonic to remember: “Tip for tempo; ring for reverb.”

Do not use an “unbalanced” Tip/Sleeve plug for the footswitch. The MPX 200 will detect this as if the Bypass button were being pressed. Powering-up the MPX 200 with a Tip/Sleeve plug inserted into the footswitch jack will cause it to enter Diagnostic Mode. If this occurs, power the MPX 200 off, remove the plug, and power it on again.



4. MIDI IN and OUT/THRU Connectors

Two 5-pin DIN MIDI connectors are available for MIDI IN and software-selectable MIDI OUT/THRU. The MPX 200 is shipped with System Mode

parameter MIDI OUT/THRU set to OUT. To change the connector to a MIDI THRU port, change the parameter to Thru (Thr).

5. S/PDIF IN and OUT Connectors

Two RCA S/PDIF connectors are available to provide digital audio input and output. The unit accepts inputs at 44.1kHz.

6. OUTPUT Connectors

LEFT and RIGHT 1/4-inch unbalanced outputs are available. If no cable is connected to the LEFT (PHONES) OUTPUT, the RIGHT (MONO) OUTPUT provides a mono sum of both channels. If no cable is connected to the RIGHT (MONO) OUTPUT, the LEFT (PHONES) OUTPUT can drive a set of stereo headphones.

7. INPUT Connectors

LEFT and RIGHT 1/4 inch unbalanced inputs are available. If no cable is connected to the LEFT INPUT, the RIGHT (MONO) INPUT feeds a mono signal to both channels.

INPUT AND OUTPUT CONNECTORS

The INPUT and OUTPUT connectors on the MPX 200 are 1/4 inch unbalanced sockets. If no cable is connected to the LEFT INPUT, the RIGHT (MONO) INPUT feeds a mono signal to both channels. The inputs are Hi-Z and sensitive enough to accommodate an electric guitar plugged directly into the MPX 200.

If no cable is connected to the RIGHT (MONO) OUTPUT, the LEFT (PHONES) OUTPUT becomes a stereo Tip/Ring/Sleeve output capable of driving a set of stereo headphones.

It is always good practice to route audio cables away from power cables.



SETTING AUDIO LEVELS

1. Start with the Input knob set to 9:00 o'clock.
2. Set the input control to a nominal level. Begin to play or send audio to the MPX 200. The Level LEDs do not light during the loudest passages.
3. While still sending audio to the MPX 200, gradually turn up the Input control until the Clip LEDs show red on only the loudest peaks.
4. Set the Mix parameter to Dry.
5. Adjust output to the desired level.
6. If the MPX 200 is using a console's sends and returns, set the Mix parameter to Wet and the System Mode parameter Global Mix Mode to Global (Glo, see page 3-4). If using an instrument amplifier, start with Mix set halfway up.

The Level LEDs do not light when the incoming signal is low (more than 30dB below digital full-scale.) The Clip LEDs light red when the signal approaches overload (-1dB). Acceptable signals will cause the Level LEDs to light green almost continuously, and the Clip LEDs to flash red on peaks.

Note:

As with any audio product, it is good practice to first power on all outboard gear, then the mixer, then any loudspeakers.

2

Basic Operation

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THE ADJUST KNOB

The Adjust knob (pictured below) is located on the right side of the front panel and performs multiple functions. For example:





- A. When the Load button is pressed, the Adjust knob is used to select programs.
- B. When the Edit button is pressed, the Adjust knob is used to control one of the Edit functions.

To reassign the Adjust knob for selecting programs, press the Load button. Other functions are described throughout this user guide.

SELECTING AND LOADING PROGRAMS

The MPX 200 contains 240 presets and storage for 64 user programs. To select a preset or user program as the running program:

1. Press the Load button. (Skip this step if the unit is already in Program Load Mode.) 
2. Turn the Adjust knob until the desired program number appears on the display, or effects and routing are indicated by the EFFECTS and ROUTING (DUAL) LEDs.
3. Press Load again to load the selected program. The program can also be set to load automatically (see Auto Load on pages 3-3 and 3-6).

The number of the loaded program is displayed on the three-digit display. The LEDs for the selected program will light to indicate which effects the selected program contains. If the selected program contains a dual effect, the appropriate ROUTING (DUAL) LED will light. 

The compressor is always available in any program, situated in front of any other effects in the wet component signal path. If compression is used in the loaded program, the appropriate COMPRESSOR LED will light. The compressor can always be turned on or off with the Compressor button. The EFFECTS display shows what would run if that program were loaded.



CUEING PROGRAMS

For performing live or mixing in the studio, it is sometimes desirable to “jump” from one program to another. The MPX 200 allows programs to be cued for loading.

To cue a program for loading:

1. Turn the Adjust knob to select the desired Program (but do not press the Load button).

After 4 seconds, the display and the EFFECTS and ROUTING (DUAL) LEDs will revert to showing the currently running program, but the Load button will remain lit to indicate its armed status. To review the cued program, rotate the Adjust knob one click to redisplay its number and effects.


2. Press Load to load the cued program.



The Load button lights when a new program has been selected for loading, indicating that the button is armed. Pressing the Load button will load the selected program. (If the selected program has not been changed or the running program has not been edited since it was loaded, the LED will not be lit, indicating that pressing this button will have no effect.)

EDITING PROGRAMS

The Adjust knob is used to control edit functions. The EDIT LEDs indicate the selected parameter, while the display indicates that parameter's setting.

1. Press the Edit button to enter Edit Mode. Each time the Edit button is pressed, the unit selects the next parameter. 
2. Turn the Adjust knob to change the parameter setting. An appropriate value for that parameter will be displayed.

After a parameter setting is changed, the MPX 200 will wait 4-seconds, then "timeout" and revert to displaying the active program number on the display. Edit Mode is still active as long as the current parameter LED is lit.

The System Mode parameters Global Compressor Mode, Global Mix Mode, and Global Tempo Mode (Tap) can be set to either Global (Glo) or Program (Pro). When set to Program, a change to these parameters is considered a program edit and is reported with the activation of the Edit LED. When set to Global, a change is not considered an edit.

If Load is pressed prior to changing a parameter setting, pressing Edit will return to the previous parameter. The Edit button lights when a parameter setting has been changed and differs from the stored setting.

Press the Load button to reassign the Adjust knob to select Programs.

PROGRAM PARAMETERS

Mix (Dry, 1 to 100%)

Controls the proportion of processed (wet) to unprocessed (dry) signals. Settings range from Dry to 100% (Wet).

Adjust (0 to 127)

Modifies various parameters of the current program. (The selection depends on the program running. See *Section 4: Program Descriptions*.) The parameter range is based on external MIDI controls having 128 steps.

EQ (28Hz to 19.4kHz, Off)

Controls the frequency content of the active program, usually by affecting the output HighCut filter or some other parameter appropriate to that program.

Lvl/Bal (0 to 100% or -50 to 50%)

Sets the level of the single effects or the balance of dual effects. In single programs, the range is 0 to 100%, which represents the output level of the effect. However, in the dual programs, the Lvl/Bal range is -50 to 50%. When set to -50, only the output of the first effects block is heard. When set to 0, an equal balance between the effects blocks is heard. When set to 50, only the output of the second effects block is heard. The current routing of the block is indicated by the front panel ROUTING (DUAL) LEDs.

TEMPO FEATURES**TAP TEMPO**

Tap allows delays and effects to be locked to the tempo of the music. Whenever tempo is active in a program, the green Tap/Cancel LED flashes. To lock the delay or effect to the tempo of the music, simply press Tap/Cancel twice in time with the music. The unit recognizes tempos from 40 to 400 bpm (beats per minute).

AUDIO TAP

In addition to the Tap/Cancel button, tempo can be entered with audio input, such as two drum hits or a vocal countoff. To use audio input to set tempo:



1. Press and hold the Tap/Cancel button for 2 seconds. (The dual footswitch input on the rear panel performs the same function as the Tap/Cancel button.) The display will read "Aud" (Audio).



... continued on page 2-6

2. While holding down Tap/Cancel, play two short notes in rhythm, then release Tap/Cancel. The MPX 200 automatically calculates the tempo based on the time between the two notes.
3. When Tap/Cancel is released, the current bpm will show on the digital display and the Tap/Cancel LED will light to indicate that tempo can now be further adjusted from the front panel. Just turn the Adjust knob to dial in a tempo (in bpm).
4. Press Tap to exit this mode.

Audio tap is a must for live performances. It offers a simple method of setting delay times and modulation rates to match the music.

GLOBAL TEMPO

The Tap/Cancel button LED will flash when a tempo-controlled program is loaded. Most factory presets are stored with individual tempo rates, which can be customized to suit personal taste. Tap in the new tempo, then store the modified version of the program in the User Bank.

To recall the tempo rate stored with each program, set the System Mode parameter Tempo Mode to Program (Pro). The unit will apply the individual tempo setting of each program as it is loaded. To apply the current tempo rate to all programs, set the System Mode parameter Tempo Mode to Global (Glo). The unit will ignore individual tempo settings and apply the current tempo setting to each program as it is loaded.

SETTING TEMPO VIA MIDI

When used in conjunction with Learn Mode, Tap can be set remotely from any MIDI device. MIDI controllers, such as the Lexicon MPX R1 Foot Controller, can be used to send Continuous Controller messages or Program Change messages to the MPX 200. Many mixing

consoles can also send Continuous Controller or Program Change messages.

The MPX 200 will learn these messages and set tempo via MIDI. The unit can also receive and utilize MIDI Clock. See *Section 5: MIDI Operation* for instructions on setting MIDI controllers.

THE COMPRESSOR

The MPX 200 compressor can be used either:

- for subtle reduction of volume changes so that quieter passages in program material can be made louder.
- as a limiter to prevent volume from exceeding a certain level.

For subtle volume reduction of volume changes, use a lower Ratio setting. Set Threshold low enough so that program material is above threshold much of the time. For severe limiting, a high Ratio setting (10:1) is necessary, but Threshold should be kept high enough so only the loudest peaks are compressed.

Attack controls how fast the compressor responds to volume increases. The best setting for Attack depends on the frequency content of program material. A fast Attack setting allows less sound to "leak through" before the compressor reacts to sudden volume increases. But if Attack time is shorter than the period of the predominant low frequency in the music, the compressor will react to the music's waveform rather than its volume envelope, resulting in various forms of distortion. If this is heard with low-frequency material, increase Attack.

Release time determines how fast the compressor responds to volume reductions. With most music material, Release time should be longer than Attack time. This is especially true with instruments such as guitars or pianos, which have their own natural slow volume decay on sustained notes.

Compression can be overused. For most music material, compression should be used in moderation so the listener does not notice the results.

COMPRESSOR PARAMETERS

Turn the Adjust knob to change the selected compressor parameter. An appropriate value for that parameter will be displayed. Successive presses of the Edit button will sequence through the following compression parameters, then back to the four program parameters (see page 2-4).

Ratio (Off, 2:1, 3:1, 5:1, and 10:1)

Determines the compression ratio of the compressor. Available ratios include 2:1, 3:1, 5:1, and 10:1.

Threshold (-32 to 0dB)

Determines the signal threshold below which the compressor is inactive.

Attack (4, 8, 16, 30, 60, 125)


Controls the attack time (in milliseconds) of the compressor.

Release (4, 8, 16, 30, 60, 125, 250)

Controls the release time (in milliseconds) of the compressor.


After changing parameter settings, the MPX 200 will wait 4 seconds, then "timeout" and revert to displaying the active program number on the display.


BYPASS

The Bypass button can be used to force the unit to pass only dry audio, to mute the outputs immediately, or to mute the inputs to the loaded program. Its function depends on the setting of the System Mode parameter Bypass Mode. When Bypass Mode is set to Dry, the unit sends only dry, unprocessed audio to the outputs. When set to Full Mute (Qui), the unit mutes the outputs. When set to Input Mute (Inp), the unit mutes the inputs only. Running effects will continue their natural decay. When entering Bypass Mode, "byP" will show on the display  and the Bypass LED will light.

STORING PROGRAMS

After editing a preset, all changes made to the Edit and Compressor parameters can be stored in any of the 64 User locations. To store a program:

1. Press the Store button. The Store LED will light to indicate that the MPX 200 store function is armed, and the display will read "U1" or the first empty User Bank location. 

The Tap/Cancel LED will also light to indicate that pressing this button will exit without saving the current program. 

2. To store a program in a User Bank location other than the one displayed, turn the Adjust knob until the desired location appears on the display. The Load LED will light if the selected location already contains a program. The LED will not light if the selected location is empty.
3. Press Store again to store the program.

The Store LED will flash rapidly while the store operation is occurring, and will no longer be lit when store is complete. The Edit and Load LEDs will also no longer be lit when the saved version becomes the current active program.

CAUTION

When new programs are stored in a User Bank location, any program that was previously stored at that location will be automatically replaced.

SELECTING AND LOADING USER PROGRAMS

During program selection, turning the Adjust knob to numbers higher than the presets selects the user programs, indicated by the letter "U." To load a user program, select the desired user program and press the Load button.

If the selected User Bank location is empty, the EFFECTS and ROUTING (DUAL) LEDs will not light and pressing Load will have no function.

3



System Mode

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| System Mode Parameters..... | 3-3 |

The MPX 200 provides ultimate control with its System Mode parameters. System Mode can be used to change the behavior of the MPX 200, as well as access its internal MIDI dumps and features.

To enter System Mode, press and hold Bypass for approximately 2 seconds. The Bypass LED lights and the display flashes "SyS" to indicate that System Mode is active. When "SyS" stops flashing, the display will read "Out" for Output Level, the first System Mode parameter.

Note:

In System Mode, all other front panel controls are disabled until System Mode is deactivated. However, the MPX 200 is still able to pass and process audio while in this mode.

System Mode parameters available in this mode are shown in the table on the next page. To select a parameter, press Bypass. Each press of the Bypass button will advance to the next available parameter. A symbolic 3-character string will appear on the digital display to

indicate which parameter is selected. When the last parameter is selected, the next press of the Bypass button returns to the Output Level parameter. (This behavior is similar to that of the Edit parameters.)

To view the current setting of the selected parameter, turn the Adjust knob one click. The display will show the current setting. To change a parameter setting, turn the Adjust knob further (either left or right). (In some instances, such as MIDI dumps, the Store LED lights. Press Store to execute the dump. The display will indicate the current state.)

Note:

System Mode parameter settings are automatically saved. Changes made to these parameters are applied immediately (except Global Compressor Mode), and retained until settings are changed again.

To exit System Mode, press and hold Bypass again for approximately 2 seconds. The display will flash "Sto" to verify that changes have been stored.

SYSTEM MODE PARAMETERS

| Parameter | Settings | Display |
|----------------------------|------------------|---------|
| 1. Output Level | Off, -31 to 0dB* | OUT |
| 2. Input Source | Ana*, Dig | SRC |
| 3. Digital Output | Pro*, Dry | DIG |
| 4. Global Mix Mode | Glo, Pro* | D-P |
| 5. Bypass Mode | Dry*, Qui, Inp | BYP |
| 6. Program Load | Dry*, Qui | PL |
| 7. Global Tempo Mode (Tap) | Glo, Pro* | TAP |
| 8. Global Compressor Mode | Glo, Pro* | CRF |
| 9. Patching | On*, Off | PAT |

* Indicates default setting

| Parameter | Settings | Display |
|--------------------------|-----------------|---------|
| 10. MIDI Channel | Off, 1 -16, All | CH |
| 11. MIDI Program Change | On*, Off | PCH |
| 12. MIDI Clock Receive | On*, Off | ClO |
| 13. MIDI OUT/THRU | Thr, Out* | o-t |
| 14. Auto Load | On, Off* | Aut |
| 15. Dump User Bank | (1, 17, 33, 49) | dUB |
| 16. Dump Current Program | | dCP |
| 17. Dump System Data | | dSY |
| 18. Clear User Bank | | CUb |
| 19. Initialize | | INI |

* Indicates default setting

1. Output Level (Off, -31 to 0dB)

Adjusts overall output level of the MPX 200. This is the first parameter displayed when System Mode is activated.

2. Input Source (Ana, Dig)

Selects either analog (Ana) or digital (Dig) input. The MPX 200 will mute when Input Source is set to Dig and no digital signal is present.

Note:

When Input Source is set to Digital (Dig) and the unit is in Load Mode or Edit Mode, the display will show a message for 4 seconds whenever it detects any change in S/PDIF input status. For example, if the input cable is removed while connected and receiving a valid 44.1kHz S/PDIF signal, the display will show "nod" for "no digital". When a digital signal is re-acquired, it will show "dig".



3. Digital Output (Pro, Dry)

Selects the source for the digital output. When set to Pro, the digital output is the same as the analog outputs. Its mix level will reflect the current setting of the Mix parameter. When set to Dry, the digital output is the input. This setting is useful for recording dry tracks while still providing processing at the analog outputs.

4. Global Mix Mode (Glo, Pro)

Controls the mix level that is applied when a new program is loaded. Mix levels are stored with each program. When Global Mix Mode is set to Program (Pro), the unit applies the stored mix level of the selected program to that program as it is loaded. When set to Global (Glo), the unit ignores stored mix levels and applies the current mix level to each program as it is loaded.

Note:

Global Mix Mode appears on the display as "d-p" for dry-processed. This name was chosen because a digital display cannot show either "m" or "x."

- 5. Bypass Mode** (Dry, Qui, Inp)
Sets the function of Bypass. When set to Dry, the unit sends only dry, unprocessed audio to the outputs. When set to full mute (Qui), the unit mutes the outputs. When set to input mute (Inp), the unit mutes the inputs only. Running effects will continue their natural decay.
- 6. Program Load** (Dry, Qui)
Controls the processing of incoming audio signals during program load. When set to mute (Qui), the unit mutes during program load. When set to bypass (Dry), the unit sends only dry, unprocessed audio to the outputs.
- 7. Global Tempo Mode (Tap)** (Glo, Pro)
Controls the tempo setting that is applied when a new program is loaded. A tempo setting is stored with each program. When Global Tempo Mode is set to Program (Pro), the unit applies the stored tempo setting of each program as it is loaded. When set to Global (Glo), the unit applies the current tempo setting to each program as it is loaded.
- 8. Global Compressor Mode** (Glo, Pro)
Controls the compression settings that are applied when a new program is loaded. Compression settings are stored with each program. When Global Compressor Mode is set to Program (Pro), the unit applies the stored setting of each program as it is loaded. When set to Global (Glo), the unit applies the current compression setting to each program as it is loaded.
-
- Note:**
The Program (Pro) setting for Global Compressor Mode does not take effect until a new program is selected.
-
- 9. Patching** (On, Off)
Enables and disables Learned Patches. When set to On, the unit responds to Learned Patches. When set to Off, the unit ignores Learned Patches, preventing accidental changes.

10. MIDI Channel (Off, 1 to 16, All)

Selects the MIDI Channel for MPX 200 messages. When set to Off, the unit ignores messages sent on all MIDI channels. When set within a range of 1 to 16, the unit responds to messages sent on the selected MIDI channel. When set to All, the unit responds to messages sent on all MIDI channels.

11. MIDI Program Change (On, Off)

Enables and disables MIDI Program Change messages. When set to On, the unit responds to MIDI Program Change messages. When set to Off, the unit ignores MIDI Program Change messages, preventing accidental changes.

12. MIDI Clock Receive (On, Off)

Enables and disables MIDI Clock messages. When set to On, Tap Tempo is changed by incoming MIDI messages. When set to Off, the unit ignores MIDI Clock messages, preventing accidental changes.

13. MIDI OUT/THRU (Thr, Out)

Controls the function of the MIDI OUT/THRU connector. When set to Thru (Thr), the unit can forward - but cannot generate or modify - MIDI messages. When set to Out, the unit can generate its own MIDI Dumps.

Note:

MIDI dumps can only be performed when the System Mode parameter MIDI OUT/THRU is set to Out.

14. Auto Load (On, Off)

Determines whether the front panel Load button must be pressed to load selected programs. When set to On, programs will automatically load 3/4 second after the Adjust knob stops turning. When set to Off, programs will not load until the Load button is pressed.

Note:

When any MIDI dumps are received by the MPX 200 from an external device, they are automatically applied or stored.

15. Dump User Bank (1, 17, 33, 49)

Executes a MIDI Dump of User Bank programs to an external MIDI device, such as a sequencer. These programs can be dumped back to the unit. This is useful to preserve User Bank programs from deletion prior to restoring defaults.

User programs are dumped in groups of 16, depending on the group selected with the Adjust knob. Group 1 refers to user programs 1 to 16. Group 17 refers to user programs 17-32. Group 33 refers to user programs 33-48. Group 49 refers to user programs 49 to 64.

Once a group is selected, press the front panel Store button to execute the Dump. When dumped back, the group will be returned to its original User Bank location.

16. Dump Current Program

Executes a MIDI Dump of the currently active program. This allows programs to be saved to an external MIDI device. Press the front panel Store button to execute the dump. When dumped back, the program will automatically become the currently active program.

17. Dump System Data

Executes a MIDI Dump of all System Mode settings and Learned Patches. Press the front panel Store button to execute the dump. When dumped back, the System Mode settings and Learned Patches will take effect immediately.

18. Clear User Bank

Arms a procedure to erase the contents of the User Bank. Press the front panel Store button to execute this procedure and return the User Bank to its factory-default condition.

Note:

The User Bank cannot be cleared while a User program is running.

WARNING

Executing either Clear User Bank or Initialize will erase all programs stored in the User Bank.

19. Initialize

Arms a procedure to restore parameters, System Mode parameters, User Bank programs, and Learned Patches to their factory-default conditions. Press the front panel Store button to execute this procedure. The display will show “rSt” while this is taking place. This requires about one minute to complete.



Program Descriptions

| | |
|---|------|
| Overview | 4-2 |
| Single Programs | 4-3 |
| <i>Plate • Gate • Hall • Chamber • Ambience • Room • Tremolo • Rotary •</i> | |
| <i>Chorus • Flange • Detune • Pitch • Delay, Echo</i> | |
| Compressor | 4-16 |
| Special FX | 4-17 |
| <i>Preset 117</i> | |
| Dual Programs | 4-19 |
| <i>Flange-Delay • Pitch-Delay • Chorus-Delay • Delay-Reverb • Flange-Reverb •</i> | |
| <i>Pitch-Reverb • Chorus-Reverb • Mono Split Delay • Mono Split Reverb •</i> | |
| <i>Dual Mono</i> | |

The 240 programs in the MPX 200 are designed to provide a full array of high caliber ambience, reverb, delay, pitch shift, and other effects. While auditioning these programs, it is recommended to vary the Adjust and EQ parameters.

The Adjust and EQ parameters have been carefully customized for each individual program. In many cases, they control several effect parameters simultaneously to provide simple control of a complicated editing process. For example, in many Chamber and Room programs, Adjust controls the "liveness" of the space by changing decay, EQ, and early reflections at the same time. Adjust has a range of 0 to 127 to make it compatible with MIDI control.

This section provides a general description of each MPX 200 Program Bank. It includes tables that list the programs available in each bank, and detail the function of the Adjust knob and Tap button for these programs. (The Tap button only applies to programs that use tempo-controlled modulation rates or delay times.)

| Program Bank | Programs |
|-----------------------|-----------------|
| 1. Plate | 1-9 |
| 2. Gate | 10-19 |
| 3. Hall | 20-29 |
| 4. Chamber | 30-39 |
| 5. Ambience | 40-49 |
| 6. Room | 50-59 |
| 7. Tremolo | 60-64 |
| 8. Rotary | 65-69 |
| 9. Chorus | 70-74 |
| 10. Flange | 75-79 |
| 11. Detune | 80-84 |
| 12. Pitch | 85-89 |
| 13. Delay, Echo | 90-104 |
| 14. Compressor | 105-109 |
| 15. Special FX | 110-119 |
| 16. Flange-Delay | 120-129 |
| 17. Pitch-Delay | 130-139 |
| 18. Chorus-Delay | 140-149 |
| 19. Delay-Reverb | 150-159 |
| 20. Flange-Reverb | 160-169 |
| 21. Pitch-Reverb | 170-179 |
| 22. Chorus-Reverb | 180-189 |
| 23. Mono Split Delay | 190-204 |
| 24. Mono Split Reverb | 205-224 |
| 25. Dual Mono | 225-240 |

SINGLE PROGRAMS

PLATE

Plate reverb was originally generated by a large, thin sheet of metal suspended upright under tension on springs. Transducers attached to the plate transmitted a signal that made the plate vibrate - making any sounds broadcast through it seem to be occurring in a large open space.

The Plate programs synthesize the sound of metal plates with high initial diffusion and a relatively bright, colored sound. These programs are designed to be heard as part of the music, mellowing and thickening the initial sound. They are a popular choice for enhancing pop music, particularly percussion.

| | Plate Presets | Adjust | Tap |
|---|---------------|--------------|-------------|
| 1 | Small Plate | Liveness | – |
| 2 | Medium Plate | Liveness | – |
| 3 | Large Plate | Liveness | Pre-Delay * |
| 4 | Tap Pre-Delay | MidRT | Pre-Delay * |
| 5 | Tape Slap | ips (7.5/15) | – |
| 6 | Rich Plate | MidRT | Pre-Delay * |
| 7 | Large&Bright | MidRT | Pre-Delay * |
| 8 | Vocal Plate | Liveness | Echo |
| 9 | Drum Plate | Liveness | – |

* (1/32 Note)

GATE

Gated reverbs were originally created by feeding a reverb, such as a metal plate, through an analog gate device. The decay time was set to instant, and the hold time varied the duration of the sound.

The Gate programs provide a fairly constant sound with no decay until the reverb is cut off abruptly. These programs work well on percussion - particularly on snare and toms - but it is recommended to experiment with other sound sources as well.

Note:

When Time is altered with the Adjust knob, the effect is re-loaded, causing audio to briefly mute or bypass to dry audio, depending on the setting of the System Mode Parameter Program Load (see page 3-5).

| | Gate Presets | Adjust | Tap |
|----|--------------|--------|-------------|
| 10 | StraightGate | Time | – |
| 11 | Slope Down | Time | – |
| 12 | Drum Gate | Slope | Pre-Delay * |
| 13 | 140ms TapPre | Slope | Pre-Delay * |
| 14 | 240ms TapPre | Slope | Pre-Delay * |
| 15 | 340ms TapPre | Slope | Pre-Delay * |
| 16 | 440ms TapPre | Slope | Pre-Delay * |
| 17 | 540ms TapPre | Slope | Pre-Delay * |
| 18 | Inverse | Time | – |
| 19 | Dark Inverse | Time | – |

* (1/32 Note)

HALL

Lexicon's Hall programs recreate the acoustics of actual places, from grand reverberant enclosures to small concert halls.

The clean reverberation of the Hall programs is designed to add spaciousness, while leaving the source material unchanged. In addition to general instrumental and vocal applications, the Hall programs are a good choice for giving separately recorded tracks the sense of belonging to the same performance.

| Hall Presets | | Adjust | Tap |
|---------------------|--------------|---------------|------------|
| 20 | Small Hall | MidRT | – |
| 21 | Medium Hall | MidRT | – |
| 22 | Large Hall | MidRT | – |
| 23 | Small Church | MidRT | – |
| 24 | Large Church | MidRT | – |
| 25 | Jazz Hall | MidRT | – |
| 26 | Dance Hall | MidRT | – |
| 27 | Synth Hall | MidRT | – |
| 28 | Concert Hall | MidRT | – |
| 29 | Gothic Hall | MidRT | – |

CHAMBER

Historically, recording studio chambers were oddly shaped rooms with a loudspeaker and set of microphones to pick up the ambience in various parts of the room.

The stereo Chamber programs produce even, relatively dimensionless reverberation, with little change in color as the sound decays. The initial diffusion is similar to the Hall programs, but the sense of space and size is much less obvious. This characteristic, along with the low color of the decay tail, makes these programs useful on a wide range of material. They are especially useful on spoken voice, giving a noticeable increase in loudness with very low color.

| | Chamber Presets | Adjust | Tap |
|----|------------------------|---------------|------------|
| 30 | Brick Wall | MidRT | – |
| 31 | Basement | MidRT | – |
| 32 | Live Concert | Liveness | Echo Delay |
| 33 | Drum Chamber | MidRT | – |
| 34 | Moves on... | Liveness | – |
| 35 | Live Chamber | Liveness | – |
| 36 | VocalChambr1 | Liveness | Echo Delay |
| 37 | VocalChambr2 | Liveness | Echo Delay |
| 38 | Wide Chamber | Liveness | – |
| 39 | PCM60: Large | MidRT | – |

AMBIENCE

Ambience gives warmth, spaciousness, and depth to a performance without coloring the direct sound, and is commonly used to add a room sound to recorded music or speech. In music recording, ambience can realistically add distance to close-mic'ed signal.

The Ambience programs simulate reflections from room surfaces with random reflections, a gradual decay of overall level, and a gradual narrowing of bandwidth.

The Mix parameter adds depth to these programs, emulating the movement of a coincident pair of microphones away from the sound source into the room.

| | Ambience Presets | Adjust | Tap |
|----|-------------------------|---------------|------------|
| 40 | Announcer | Decay | – |
| 41 | VerySmallAmb | Decay | – |
| 42 | SmallAmb | Decay | – |
| 43 | MidSizeAmb | Decay | – |
| 44 | Studio "D" | Decay | – |
| 45 | Bright Amb | Decay | – |
| 46 | Dark Amb | Decay | – |
| 47 | Marble Foyer | Decay | – |
| 48 | Smooth Amb | Decay | – |
| 49 | Guitar Amb | Decay | – |

ROOM

Room programs emulate actual rooms where there is a more apparent sense of being in a small, live place. Room programs are very useful on drums and percussion and can also be applied to electric guitar tracks.






| | Room Presets | Adjust | Tap |
|----|---------------------|---------------|------------|
| 50 | Bedroom | Walls | – |
| 51 | Tiled Room | LF Boost | – |
| 52 | Studio "C" | MidRT | – |
| 53 | Small Room | Liveness | – |
| 54 | Studio "B" | MidRT | – |
| 55 | Rehearsal Room | MidRT | – |
| 56 | Studio "A" | MidRT | – |
| 57 | Large Room | MidRT | – |
| 58 | Fat Space | MidRT | – |
| 59 | Chunky Space | MidRT | – |

TREMOLO

Tremolo is a rhythmic change in loudness, commonly employed as an expressive technique by vocalists and wind instrument players. It is also one of the oldest electronic effects - frequently used with electric guitar, electric piano, and occasionally vocals. Different tremolo effects are largely determined by the rate and waveform shape of the loudness change (fast or slow, smooth or sharp). If the effect is used in a stereo mix, the left and right can be synchronized in a variety of ways to produce dramatic side-to-side motion.

The Tremolo programs offer a variety of tremolo shapes (square, sawtooth, triangle, sine, and rectified sine). The synchronization of the left and right sides can be adjusted to produce stereo effects. As the tremolo rates are set with Tap, it is easy to match the tempo of the music. The Adjust knob (Phase) can be used to set left and right channel waveforms out-of-phase, resulting in a panning motion.

All of these programs should be used with Mix set to full wet (100%). By adding more dry to the wet/dry mix, Mix effectively sets the depth of the tremolo. Take care to make the rate work with the tempo of the music, as Tremolo is essentially a rhythmic effect .

| | Tremolo Presets | Adjust | Tap |
|----|--|---------------|--------------------|
| 60 | RectSineTap  | Phase | Rate (1/8 Note) |
| 61 | Square Tap  | Phase | Rate (1/4 Note) |
| 62 | Sine Tap Trpl  | Phase | Rate (1/4 Note) |
| 63 | Triangle  | Phase | Rate (1/4 Note) |
| 64 | Sawtooth  | Phase | Rate (1/4 Note) |

ROTARY

Rotary speaker cabinets were originally designed to provide a majestic vibrato/choir effect for electronic theater and church organs. The most well known rotary speaker is the Leslie™ Model 122, which has two counter-rotating elements: a high-frequency horn and a low-frequency drum with slow and fast speeds. As the spinning elements change speed, the sound generated is truly magical. The swirling, spacious effect is hard to describe, but is instantly recognizable.

The rotary effect is a detailed simulation of a Leslie-style cabinet. The input signal is split into high and low-frequency bands. The rotation effect is created by a synchronized combination of pitch shifting, tremolo, and panning. Like the physical model, the high (horn) and low (drum) frequencies are “spun” in opposite directions. Horn and drum speeds are independent, and are designed with acceleration and deceleration characteristics to simulate the inertia of the original mechanical elements.

A virtual requirement for any organ sound, the Rotary programs also sound great with guitar and electric piano rhythm parts. In fact, they are great alternatives to chorus and tremolo effects for any sound source.

All of these programs should be used with Mix set to full wet (100%) to achieve the full effect.

| Rotary Presets | | Adjust | Tap |
|----------------|--------------|---------|------|
| 65 | Rot SlowFast | Switch | – |
| 66 | Rot Slow | Resnce | – |
| 67 | Rot SpeedAdj | Speed | – |
| 68 | Rot TapRate1 | Balance | Rate |
| 69 | Rot TapRate2 | Resnce | Rate |

CHORUS

Chorus effects multiply the original audio source to create a lush, full sound. Traditionally used to fatten up tracks and to add body to guitar without coloring the original tone, chorus effects are also used in combination with echoes, plates, and other reverb effects.

The stereo Chorus programs use six independently randomized delay voices panned across the stereo field. These programs, inherited from Lexicon's PCM 80, generate a rich, airy effects that simulates the sound of multiple sources from a single source. These programs are stunning on acoustic or clean electric guitar.

All of these programs should be used with Mix set to full wet (100%) to achieve the full richness of the 6-voice chorus.

| Chorus Presets | | Adjust | Tap |
|----------------|--------------|---------|-----|
| 70 | Chorus1 | Resnce | – |
| 71 | Chorus2 | Resnce | – |
| 72 | Chorus3 | Diffusn | – |
| 73 | Slap Chorus1 | Diffusn | – |
| 74 | Slap Chorus2 | Depth | – |

FLANGE

Flange effects were originally created by simultaneously recording and playing back identical material on two tape recorders, then using hand pressure against the flange of the tape reels to slow down first one machine, then the other. The result was a series of changing phase cancellations and reinforcements, with a characteristic swishing, tunneling, and fading sound.

The MPX 200 stereo flanger has two 2-Tap delays - one per channel. The first tap is fixed, and the second sweeps past it. Mixing the two delay taps together creates the flanging effect.

All of these programs should be used with Mix set to full wet (100%) to achieve the full flange effect.

| Flange Presets | | Adjust | Tap |
|----------------|--------------|--------|-----|
| 75 | Flng Lite | Speed | — |
| 76 | Flng Lite180 | Resnce | — |
| 77 | Flng Med180 | Speed | — |
| 78 | Flng Deep | Resnce | — |
| 79 | Flng Deep180 | Resnce | — |

DETUNE

Detune effects add a delayed/pitch-shifted version of the original source - thickening up the sound. They can be particularly effective when used to simulate double-tracking. They are also great alternatives to chorus effects, adding the richness of a chorus without the audible sweep caused by the chorus rate.

The 4-voice stereo Detune programs have one pair of voices per channel. As more detune amount is applied (with Adjust), the pair grow more out of tune, providing a lush sound without the need for mixing in a dry signal. All of these programs should be used with Mix set to full wet (100%) to achieve the full effect.

| Detune Presets | | Adjust | Tap |
|----------------|-----------------|---------|-----|
| 80 | Detune Mild | Dtuning | – |
| 81 | Detune Med&Warm | Dtuning | – |
| 82 | Detune Heavy | Dtuning | – |
| 83 | Det Xtreme | Dtuning | – |
| 84 | Pitch Detune | Dtuning | – |

PITCH

Altering the pitch of a sound allows a variety of effects, from subtle detuning to the creation of harmonies and chords. The stereo polyphonic Pitch programs allow complete program material or monophonic sources to be shifted within a range of two octaves down to one octave up.

For pitch correction, use these programs with Mix set to full wet (100%). For harmonization, use the desired amount of wet-to-dry Mix.

| Pitch Presets | | Adjust | Tap |
|---------------|--------------|--------|-----|
| 85 | Pch Chratic | Pitch | – |
| 86 | Pitch Fine | Pitch | – |
| 87 | Pch 4th-5ths | Pitch | – |
| 88 | Pch PowerInV | Pitch | – |
| 89 | Vocal Chorus | Depth | – |

DELAY, ECHO

Delays and echoes repeat a sound a short time after it first occurs. The simplest (and oldest) delay effect is tape slap - a single repeat about 100ms after the original sound. Tape slap was often used on Elvis Presley's voice and rockabilly guitar tracks.

Tape slap becomes tape echo when the output of the tape is fed back into the input (feedback). This turns a single repeat into a series of repeats, each a little softer and a little darker than the last. This darkening is characteristic of the analog tape recording process.

Digital echoes do not have this characteristic; each repeat has the same exact timbre. For digital echoes, loudness is the only difference from repeat to repeat.

Tape and digital echoes are both useful, but different. Tape echo is warmer, allowing the original sound to distinguish itself. Digital echo presents a "perfect" copy of the original sound.

The Delay and Echo programs include mono (5.5 seconds), stereo (2.7 seconds), and 6-voice multi-tap effects. Each program can be used for tape or digital delay or echo effects. When the Adjust parameter is set to a value between 0 and 63, digital delay effects are produced. Each repeat is the same timbre, but softer. When the Adjust parameter is set to a value between 64 and 127, tape effects are produced. Each repeat is darker and softer.

In programs 90 to 97, the Adjust parameter sets the amount of feedback with an increasing number of repeats as the setting is increased. Delay time is set with Tap. Each program is preset with a different useful rhythm. In programs 98 to 104, the amount of feedback is preset and the Adjust parameter determines the delay time.

With all delay and echo effects, note the way the repeats fall rhythmically to the beat. The most typical delay and echo patterns are those that lock with the tempo of the music.

| Delay, Echo Presets | | Adjust | Tap |
|---------------------|---------------|--------------------|------------|
| 90 | Dly Mono Tap | Feedbk | Delay Time |
| 91 | DlyStereo Tap | Feedbk | Delay Time |
| 92 | Dly ShufITap | Feedbk | Delay Time |
| 93 | Dly Dot8 Tap | Feedbk | Delay Time |
| 94 | Dly 8+3plTap | Feedbk | Delay Time |
| 95 | Dly Pong Tap | Feedbk | Delay Time |
| 96 | Dly XfbkTap1 | Feedbk | Delay Time |
| 97 | Dly XfbkTap2 | Feedbk | Delay Time |
| 98 | Dly Mono | Time: 0 to 5.5s | – |
| 99 | Dly Stereo | Time: 0 to 2.7s | – |

| Delay, Echo Presets | | Adjust | Tap |
|---------------------|--------------|---------------------------|-----|
| 100 | Dly TapeSlap | Time: 3 3/4 to 30ips | – |
| 101 | Multi Bounce | Time: 0 to 100ms | – |
| 102 | MultiInverse | Time: 0 to 400ms | – |
| 103 | Multi Linear | Time: 0 to 400ms | – |
| 104 | Multi Pong | Time: 0 to 150ms + Fbk | – |

COMPRESSOR

The compressor in the MPX 200 is a stand-alone control that modulates the level feeding the other active effect(s). It has no effect on the dry signal coming out of the Mix control (or the Bypass signal when the System Mode parameter Bypass Mode is set to Dry). Compression on a dry signal is obtained by using a delay-echo algorithm with delay times set to 0. Thus, the Mix parameter must be set to full wet (100%) for this to work properly. This is the default setting when the System Mode parameter Global Mix Mode is set to Program (Pro).

Programs 107, 108, and 109 use a parallel reverb-delay algorithm to obtain compression on both a dry and wet signal. To use these programs, observe the following:

- Keep the Mix parameter set to full wet (100%), the default setting when the System Mode parameter Global Mix Mode is set to Program (Pro). The dry signal will be obtained as a compressed "delayed" echo with the delay time set to 0.

- Adjust the reverb level by changing the Balance parameter between full left (0%) and about 40%. (Typical values should be between 5% and 10%.)

| Compressor Presets | Adjust | Tap |
|---------------------------------|--------------|-------------|
| 105 3:1 Compression | Gain Make-up | - |
| 106 10:1 Compression | Gain Make-up | - |
| 107 Small Hall/ Compression | Decay | Pre-Delay * |
| 108 Medium Hall/ Compression | Decay | Pre-Delay * |
| 109 Large Hall/ Compression | Decay | Pre-Delay * |

* (1/32 Note)

SPECIAL FX

| Special FX Presets | Adjust | Tap |
|---------------------------|----------------------------|-------------------|
| 110 Infinite Reverb | Bass X-Over Frequency | Echo |
| 111 The Abyss | ± Pitch Bend | – |
| 112 Jet Flange | Tone | Rate (Whole Note) |
| 113 Chorus Verb | Decay | – |
| 114 Rotary Delay | Dly/Echo Time: 0-150ms+Fbk | Rate (1/4 Note) |
| 115 LowRumble | Decay Time | – |
| 116 Echoes:Beats | Echoes per Beat | Delay Time |
| 117 Stereo Stage | * See page 4-18 | |
| 118 Dream Sequence | ± Shift Amount | – |
| 119 Infinite Delay | Echo Feedback | Delay Time |

PRESET 117

This preset supplies reverb while preserving stereo imaging in a live stage setup. Stereo imaging is preserved with time delay rather than conventional left/right panning, so a proper channel mix is maintained in both left and right speakers. To use this program, observe the following:

- Use the MPX 200 in-line between mixer and house amps, not as an effect that is mixed back into the main left and right signals.
- On your mixer, pan the input channel for each musician fully to that musician's side of the stage.
- Keep the Mix parameter set to 50%, the default setting when the System Mode parameter Global Mix Mode is set to Program (Pro).
- Adjust the reverb level by setting the Balance parameter between full left (-50) and about -10. (Typical values should be between -45 and -40.)
- Set the Width parameter for the distance between the speakers at each side of the stage. The program loads with an assumed width of approximately 20 feet. The available Adjust knob range is 10 to 50 feet. These values assume that most audience members are seated within 30 degrees of either side of the stage centerline. The Adjust setting can be increased if many audience members are seated further to the sides of the stage, but otherwise it should be kept as low as possible.

DUAL PROGRAMS

The dual programs combine either Delay with Reverb, or either Delay or Reverb with Flange, Pitch, or Chorus. The Lvl/Bal parameter controls the relative balance of each effect in the combination.

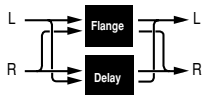
Dual programs use four routing configurations: Dual Stereo (Parallel), Cascade, Mono Split, and Dual Mono, which are organized as follows:

- The first six programs in Banks 16 to 22 are set up in Dual Stereo (Parallel) configuration - two stereo programs placed side-by-side that receive and output stereo audio from both the left and right channels. The last four programs in each bank are set up in Cascade configuration - two stereo programs, one placed after the other. For example, in Flange-Delay, Flange passes its stereo signal to Delay.

- Banks 22 and 23 are arranged in Mono Split configuration, which is similar to Dual Stereo (Parallel), except one effect (Flange) receives audio from the left input and the other effect (Delay) receives audio from the right input. Both effects then output stereo audio.
- Dual Mono programs are grouped in the last bank (24). In these programs, one program (Flange) appears on the left channel only and the other program (Delay) appears on the right channel only.

Generally, the Lvl/Bal parameter controls the balance of the two effects in each dual program. In the Cascade variations, rather than simply controlling balance, the Adjust knob varies the amount of the first effect or dry signal that is fed into the second effect.

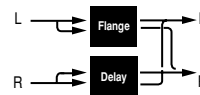
Dual Stereo (Parallel)



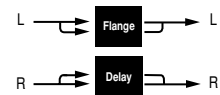
Cascade



Mono Split



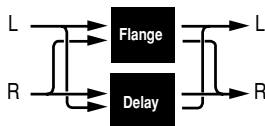
Dual Mono



FLANGE-DELAY

| Flange-Delay Presets | Adjust | Tap | Routing |
|----------------------|-----------------------|-----------------------|------------------------|
| 120 Flng Tap | Feedbk | Delay Time (1/4 Note) | Dual Stereo (Parallel) |
| 121 Flng .8Tap | Feedbk | Dotted 1/8 Note | Dual Stereo (Parallel) |
| 122 Flng 3plTap | Feedbk | 1/8 Note Triplet | Dual Stereo (Parallel) |
| 123 Flng PongTap | Feedbk | Delay Time (1/4 Note) | Dual Stereo (Parallel) |
| 124 Flng Xfeed | Time: 0-150ms | — | Dual Stereo (Parallel) |
| 125 Flng Bounce | Time: 0-200ms, Feedbk | — | Dual Stereo (Parallel) |
| 126 Flng>Tap | Feedbk | Delay Time (1/4 Note) | Cascade |
| 127 Flng>Fbk | Time: 0-150ms, Feedbk | — | Cascade |
| 128 Flng>Pong | Feedbk | Delay Time (1/4 Note) | Cascade |
| 129 Flng>Bnce | Time: 0-200ms, Feedbk | — | Cascade |

Dual Stereo (Parallel)



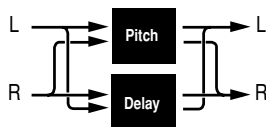
Cascade



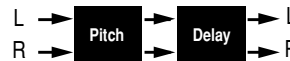
PITCH-DELAY

| Pitch-Delay Presets | Adjust | Tap | Routing |
|---------------------|--------|------------|------------------------|
| 130 5th Tap | Pitch | Delay Time | Dual Stereo (Parallel) |
| 131 8ve 3pTap | Pitch | Delay Time | Dual Stereo (Parallel) |
| 132 8ve 8+3pITap | Pitch | Delay Time | Dual Stereo (Parallel) |
| 133 3rd4thPong | Pitch | Delay Time | Dual Stereo (Parallel) |
| 134 4th5th Xfeed | Pitch | Delay Time | Dual Stereo (Parallel) |
| 135 5th6th Xfeed | Pitch | Delay Time | Dual Stereo (Parallel) |
| 136 8ve>Xfeed | Pitch | Delay Time | Cascade |
| 137 5th>Xfeed | Pitch | Delay Time | Cascade |
| 138 MajMin>Fbk | Pitch | Delay Time | Cascade |
| 139 StepUp>Tap | Pitch | Delay Time | Cascade |

Dual Stereo (Parallel)



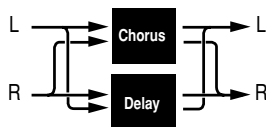
Cascade



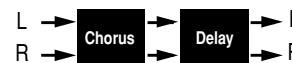
CHORUS-DELAY

| Chorus-Delay Presets | Adjust | Tap | Routing |
|----------------------|--------|------------|------------------------|
| 140 Chor Tap | Feedbk | Delay Time | Dual Stereo (Parallel) |
| 141 Chor 8Tap | Feedbk | Delay Time | Dual Stereo (Parallel) |
| 142 Chor 8+3pl | Feedbk | Delay Time | Dual Stereo (Parallel) |
| 143 Chor Pong | Feedbk | Delay Time | Dual Stereo (Parallel) |
| 144 Chor Repeat | Time | – | Dual Stereo (Parallel) |
| 145 Chor Bounce | Time | – | Dual Stereo (Parallel) |
| 146 Chor>Tap | Feedbk | Delay Time | Cascade |
| 147 Chor>Repeat | Time | — | Cascade |
| 148 Chor>Pong | Feedbk | Delay Time | Cascade |
| 149 Chor>Bnce | Time | – | Cascade |

Dual Stereo (Parallel)



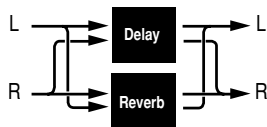
Cascade



DELAY-REVERB

| Delay-Reverb Presets | Adjust | Tap | Routing |
|----------------------|----------|------------|------------------------|
| 150 Tap Small | MidRT | Delay Time | Dual Stereo (Parallel) |
| 151 3plTapMidSz | MidRT | Delay Time | Dual Stereo (Parallel) |
| 152 8+3pl Large | MidRT | Delay Time | Dual Stereo (Parallel) |
| 153 Pong Small | MidRT | Delay Time | Dual Stereo (Parallel) |
| 154 Xfeed MidSz | MidRT | Delay Time | Dual Stereo (Parallel) |
| 155 Xfeed Large | MidRT | Delay Time | Dual Stereo (Parallel) |
| 156 Tap>Room | Liveness | Delay Time | Cascade |
| 157 8+3pl>Large | MidRT | Delay Time | Cascade |
| 158 Xfeed>Room | Liveness | Delay Time | Cascade |
| 159 Xfeed>Large | MidRT | Delay Time | Cascade |

Dual Stereo (Parallel)



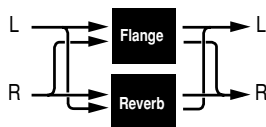
Cascade



FLANGE-REVERB

| Flange-Reverb Presets | Adjust | Tap | Routing |
|-----------------------|----------|--------------------|------------------------|
| 160 LiteFl Small | MidRT | Speed (Whole Note) | Dual Stereo (Parallel) |
| 161 LiteFl MidSz | MidRT | Speed (Whole Note) | Dual Stereo (Parallel) |
| 162 LiteFl Large | MidRT | – | Dual Stereo (Parallel) |
| 163 Deep Fl Small | MidRT | – | Dual Stereo (Parallel) |
| 164 Deep Fl MidSz | MidRT | – | Dual Stereo (Parallel) |
| 165 Deep Fl Large | MidRT | – | Dual Stereo (Parallel) |
| 166 LiteFl>Small | MidRT | Speed (Whole Note) | Cascade |
| 167 LiteFl>Room | Liveness | Speed (Whole Note) | Cascade |
| 168 Deep Fl>Large | MidRT | – | Cascade |
| 169 Deep Fl>Room | Liveness | – | Cascade |

Dual Stereo (Parallel)



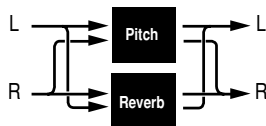
Cascade



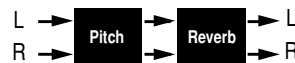
PITCH-REVERB

| Pitch-Reverb Presets | Adjust | Tap | Routing |
|----------------------|---------|-----------------------|------------------------|
| 170 3rd4th Room | Pitch | Pre-Delay (1/32 Note) | Dual Stereo (Parallel) |
| 171 4th5th Room | Pitch | Pre-Delay (1/32 Note) | Dual Stereo (Parallel) |
| 172 5th6th Room | Pitch | Pre-Delay (1/32 Note) | Dual Stereo (Parallel) |
| 173 8ve MidSiz | Pitch | Pre-Delay (1/32 Note) | Dual Stereo (Parallel) |
| 174 Power MidSiz | Pitch | Pre-Delay (1/32 Note) | Dual Stereo (Parallel) |
| 175 Detune Room | Dtuning | Pre-Delay (1/32 Note) | Dual Stereo (Parallel) |
| 176 Fine>Small | Pitch | Pre-Delay (1/32 Note) | Cascade |
| 177 Power>Large | MidRT | Pre-Delay (1/32 Note) | Cascade |
| 178 4th>MidSiz | MidRT | Pre-Delay (1/32 Note) | Cascade |
| 179 8ve>MidSiz | MidRT | Pre-Delay (1/32 Note) | Cascade |

Dual Stereo (Parallel)



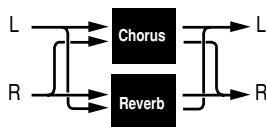
Cascade



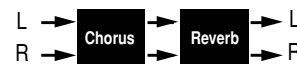
CHORUS-REVERB

| Chorus-Reverb Presets | Adjust | Tap | Routing |
|-----------------------|----------|-----|------------------------|
| 180 Chor1 Small | MidRT | – | Dual Stereo (Parallel) |
| 181 Chor1 MidSiz | MidRT | – | Dual Stereo (Parallel) |
| 182 Chor1 Large | MidRT | – | Dual Stereo (Parallel) |
| 183 Chor2 Small | MidRT | – | Dual Stereo (Parallel) |
| 184 Chor2 MidSiz | MidRT | – | Dual Stereo (Parallel) |
| 185 Chor2 Large | MidRT | – | Dual Stereo (Parallel) |
| 186 Chor1>Room | Liveness | – | Cascade |
| 187 Chor2>Room | Liveness | – | Cascade |
| 188 Chor3>Room | Liveness | – | Cascade |
| 189 Chor1>Small | MidRT | – | Cascade |

Dual Stereo (Parallel)

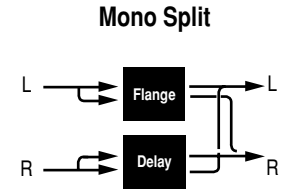


Cascade



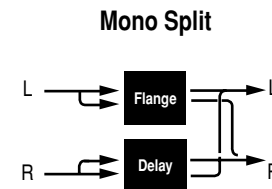
MONO SPLIT DELAY

| Mono Split Delay Presets | | | Adjust | Tap |
|--------------------------|---------|---------|--------|------------|
| 190 | Flng | Tap | Feedbk | 1/4 Note |
| 191 | Flng | Pong | Feedbk | 1/4 Note |
| 192 | Flng | Xfeed | Time | – |
| 193 | Flng | Bnce | Time | – |
| 194 | Deep Fl | Dly | Time | – |
| 195 | 5th | Tap | Pitch | Delay Time |
| 196 | 8ve | 3plTap | Pitch | Delay Time |
| 197 | 4th5th | Xfeed | Pitch | Delay Time |
| 198 | 5th6th | Xfeed | Pitch | Delay Time |
| 199 | PchFine | Tap | Pitch | Delay Time |
| 200 | Chor | Tap | Feedbk | Delay Time |
| 201 | Chor | Pong | Feedbk | Delay Time |
| 202 | Chor | Xfeed | Time | – |
| 203 | Chor | Bnce | Time | – |
| 204 | Chor | Inverse | Time | – |

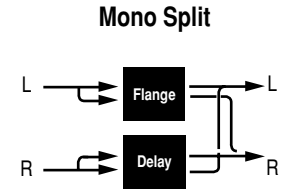


MONO SPLIT REVERB

| Mono Split Reverb Presets | | Adjust | Tap |
|---------------------------|--------|--------|-------------------------|
| 205 | Tap | MidSiz | MidRT Delay Time |
| 206 | Pong | Large | MidRT Delay Time |
| 207 | Bnce | MidSz | MidRT Delay Time |
| 208 | Xfeed | Small | MidRT Delay Time |
| 209 | Xfeed | MidSiz | MidRT Delay Time |
| 210 | LiteFL | MidSz | MidRT Speed |
| 211 | LiteFl | Large | MidRT – |
| 212 | DeepFl | Small | MidRT – |
| 213 | DeepFl | MidSz | MidRT – |
| 214 | DeepFl | Room | Liveness – |
| 215 | 4th5th | Room | Pitch Pre-Delay 1/32 |
| 216 | 5th6th | Room | Pitch Pre-Delay 1/32 |
| 217 | 4ths | Large | MidRT – |
| 218 | 8ve | MidSz | MidRT – |
| 219 | PchFin | MidSz | Pitch – |
| 220 | Chor1 | Small | MidRT – |
| 221 | Chor1 | Large | MidRT – |

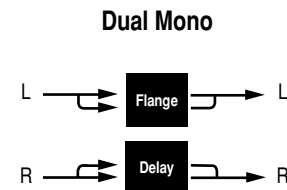


| Mono Split Reverb Presets | | | Adjust | Tap |
|----------------------------------|-------|--------|---------------|------------|
| 222 | Chor2 | MidSiz | MidRT | – |
| 223 | Chor2 | Large | MidRT | – |
| 224 | Chor3 | MidSiz | MidRT | – |



DUAL MONO

| Dual Mono Presets | | | Adjust | Tap |
|-------------------|--------|-------|----------|-------------------------|
| 225 | Tap | Small | MidRT | Delay Time |
| 226 | Tap | MidSz | MidRT | Delay Time |
| 227 | Tap | Large | MidRT | Delay Time |
| 228 | Tap | Room | Liveness | Delay Time |
| 229 | DeepFl | Tap | Feedbk | Speed (1/4 Note) |
| 230 | DeepFl | Dot 8 | Feedbk | Speed (dotted 1/4 Note) |
| 231 | 8ves | Tap | Pitch | Delay Time |
| 232 | 8ves | 3pl | Pitch | Delay Time |
| 233 | Chor2 | Tap | Feedbk | Delay Time |
| 234 | Chor2 | Dot8 | Feedbk | Delay Time |
| 235 | LiteFl | Large | MidRT | Speed |
| 236 | DeepFl | Large | MidRT | Speed |
| 237 | 8ves | MidSz | MidRT | Pre-Delay 1/32 |
| 238 | 4ths | Large | MidRT | Pre-Delay 1/32 |
| 239 | Chor1 | Room | Liveness | -- |
| 240 | Chor2 | Room | Liveness | -- |



5



MIDI Operation

| | |
|---|-----|
| MIDI Behavior | 5-2 |
| Assigning a MIDI Channel for Program Load..... | 5-2 |
| MIDI Bank Select and Program Change Messages | 5-2 |
| Learning Other MIDI Patches | 5-3 |
| Clearing a Learned Assignment..... | 5-4 |
| <i>Learnable Front Panel Controls and Assignable MIDI Sources</i> | |
| MIDI Clock..... | 5-6 |
| MIDI Dumps | 5-6 |
| MIDI Sysex Messages | 5-6 |
| MIDI Implementation Chart..... | 5-7 |

MIDI BEHAVIOR

The MPX 200 "learns" Program Change and Continuous Controller messages in Learn Mode. Learned Patches are supported for the front panel Bypass, Tap, and Compressor buttons, as well as the EDIT parameters.

- The Bypass, Tap, and Compressor buttons can be patched to Program Change messages.
- Program Change messages can be used to load programs.
- Program Change messages 0 to 99 are reserved for executing program loads.

ASSIGNING A MIDI CHANNEL FOR PROGRAM LOAD

A single, selectable MIDI channel is used for all MPX 200 messages. This channel can be assigned in System Mode with the MIDI Channel parameter (see page 3-6).

When the System Mode parameter MIDI Channel is set to Off, the unit ignores messages sent on all MIDI

channels. When set within a range of 1 to 16, the unit responds to messages sent on the selected MIDI channel. The default MIDI channel is 1. When set to All, the unit responds to messages sent on all MIDI channels.

Note:

A MIDI channel should be assigned before MIDI features are used.

MIDI BANK SELECT AND PROGRAM CHANGE MESSAGES

MIDI Bank Select messages can be sent to the MPX 200 with Continuous Controller 32. Bank 0 contains programs 1 to 99; Bank 1 contains programs 100 to 199; Bank 2 contains programs 200 to 240; and Bank 3 serves as the User Bank. Bank selection is also accomplished when a program is cued with the Adjust knob.


A MIDI Program Change message causes the selected program to load from the selected bank, provided the selected program exists and the System Mode parameter MIDI Program Change has been set to On.


For example, a Bank Select value of 1 followed by a Program Change value of 57 will cause the MPX 200 to load program 157. A Bank Select value of 2 followed by a Program Change value of 57 will cause the MPX 200 to do nothing, because there is no program 257. A Bank Select value of 0 followed by a Program Change value of 0 will cause the MPX 200 to do nothing, because there is no program 0. Likewise, a Program Change message requesting an empty location in the User Bank will be ignored.

LEARNING OTHER MIDI PATCHES

The MPX 200 recognizes Pitch Bend, AfterTouch, and MIDI Continuous Controllers 1 to 31 and 33 to 119 - in addition to Program Change messages - to manipulate the audio controls.

To Learn a Continuous Controller or other MIDI message:

1. Press Store and Tap simultaneously to enter Learn Mode. The Store and Tap LEDs will  light to indicate Learn Mode is active, and "Lrn" will appear on the display.

2. Press the desired button (for example, Tap or Bypass), or the Edit button to choose the desired editable parameter.
3. Send a Program Change message or move the MIDI controller through its full range. To use only a fraction of the controller range, limit your movement to the desired range. The Edit LED will flash to indicate incoming MIDI activity.
4. Press Store to commit to the assignment. The Store LED will flash rapidly and "Sto"  will appear on the display.

To assign another front panel control to a MIDI controller or Program Change message, repeat steps 2 to 4.

5. Press Store and Tap simultaneously to exit Learn Mode. The Store LED will flash rapidly to indicate that Learn Mode is being exited.

... continued on page 5-4

Note:

When a MIDI controller is assigned to Tap, moving it upward through the mid-point of its Learned range will execute a "press" of the front panel button. When a MIDI controller is assigned to the Bypass or Compressor buttons, moving above or below its mid-point will toggle the control on or off.

Some MIDI controllers do not allow repeated Program Change messages to be sent with a single button. To assist these controllers, the unit also recognizes the next highest Program Change message with each Program Change message it learns for Bypass and Tap. For instance, if Program Change 20 is learned as the source for Bypass, Program Change 21 will also control Bypass functions. To avoid conflicting Bypass and Tap assignments, leave a space between the assignments for these two buttons.

CLEARING A LEARNED ASSIGNMENT

1. Press Store and Tap simultaneously to enter Learn Mode. The Store and Tap LEDs will light to indicate Learn Mode is active, and "l r n" will appear on the display.
2. Select the desired front panel control to clear (for example, Mix, Lvl/Bal, Adjust, or Bypass).
3. Press Store to clear the assignment. The Store button will flash rapidly and "Clr" will appear on the display.

To clear another front panel assignment, repeat steps 2 and 3.
4. Simultaneously press Store and Tap to exit Learn Mode. The Store button will flash rapidly if assignments have been changed.

LEARNABLE FRONT PANEL CONTROLS AND ASSIGNABLE MIDI SOURCES

| Front Panel Control | MIDI Controllers 1 to 31, 33 to 119 | MIDI Pgm Change 100 to 127 | Default Continuous Controller No. |
|----------------------------|--|---------------------------------------|--|
| Mix | Yes | No | 1 |
| Adjust | Yes | No | 2 |
| EQ | Yes | No | 3 |
| Lvl/Bal | Yes | No | 4 |
| Ratio | Yes | No | 5 |
| Threshold | Yes | No | 6 |
| Attack | Yes | No | 7 |
| Release | Yes | No | 8 |
| Bypass | Yes | Yes | 18 |
| Tap/Cancel | Yes | Yes | 17 |
| Compressor (On/Off) | Yes | Yes | 16 |

MIDI CLOCK

The MPX 200 recognizes MIDI Clock messages and applies the tempo (40 to 400 bpm) to programs that use the Tap Tempo feature. Connect a MIDI device that outputs MIDI Clock, such as the MPX R1 Foot Controller or a MIDI sequencer, to the MPX 200 MIDI IN connector to have the MPX 200 automatically recognize and begin to process MIDI Clock messages. When the tempo of the connected device changes, the unit will automatically adjust its delay times and modulation rates to match the new tempo.

This feature can be disabled with the System Mode parameter MIDI Clock Receive (see page 3-6).

MIDI DUMPS

MIDI Dumps can be used to save user programs, the selected program, or the System Mode settings and Learned Patch assignments to a storage device (typically a MIDI sequencer). MIDI Dumps are performed in System Mode (see page 3-7).

MIDI SYSEX MESSAGES

MIDI Sysex messages can be used to access all algorithm parameters. More information about using this advanced feature with the MPX 200 and other Lexicon products is available at www.lexicon.com. The website offers instructions, sample messages, and a complete table of parameter Sysex addresses.

Note:

Executing MIDI Sysex messages is a complicated process. Please observe the cautionary notes included on the website.

MIDI IMPLEMENTATION CHART

| Function | | Transmitted | Recognized | Remarks |
|----------------|------------|-------------|-----------------|--|
| Basic Channel | Default | X | 1 | Set as System Mode parameter MIDI Channel (page 3-6) |
| | Channel | X | Off, 1-16, OMNI | |
| Mode | Default | | Mode 2 | |
| | Messages | X | X | |
| | Altered | | X | |
| Note Number | True Voice | X | X | |
| Velocity | Note ON | X | X (Off=9n v=0) | |
| | Note OFF | X | X | |
| After Touch | Keys | X | X | Used as controller Learned |
| | Channels | X | OX | |
| Pitch Bender | | X | OX | Used as controller Learned |
| Control Change | | X | OX | 1 to 119 (0 and 32 used as Bank Select) Learned |

... continued on page 5-8

MIDI IMPLEMENTATION CHART (continued)

| Function | | Transmitted | Recognized | Remarks |
|------------------------------|-------------------------------|-------------|------------|---|
| Program Change | True # | X | 1 to 99 | For Bank 0 (programs 1 to 99) |
| | | | 0 to 99 | For Bank 1 (programs 100 to 199) |
| | | | 0 to 40 | For Bank 2 (programs 200 to 240) |
| | | | 1 to 64 | For Bank 3/User Bank (U1 to U64)* |
| System Exclusive | Lexicon | O | O | Lexicon ID = 06/Product ID = 21 (decimal) |
| | Real-Time | X | X | Device ID = MIDI Channel |
| | non Real-Time | X | X | 0 to 15 = 1 to 16 |
| System | :Song Pos | X | X | |
| | :Song Sel | X | X | |
| Common | :Tune | X | X | |
| System | :Clock | X | O | |
| Real Time | :Commands | X | X | |
| Aux | :Local ON/OFF | X | X | |
| Messages | :All Notes OFF | X | X | |
| | :Active Sense | | | |
| | :Reset | X | X | |
| Mode 1: OMNI ON, POLY | Mode 3: OMNI OFF, POLY | | | O: Yes X: No |
| Mode 2: OMNI ON, MONO | Mode 4: OMNI OFF, MONO | | | |

* Responds only if a program has been stored in the corresponding User location.

A



Appendix

| | |
|---------------------------------|-----|
| Specifications | A-2 |
| Declaration of Conformity | A-3 |

SPECIFICATIONS

Audio Inputs (2)

| | |
|------------------|---|
| <i>Level</i> | -30dBu to +4dBu |
| <i>Impedance</i> | 500K unbalanced for direct instrument input (unit detects a mono input on the right input) 1/4" connectors |

Audio Outputs (2)

| | |
|------------------|---|
| <i>Level</i> | +8dBu typical |
| <i>Impedance</i> | 75 Ohms for headphone output (right only used for mono output; left only used for stereo headphones) 1/4" connectors |

Digital Audio Output

| | |
|--|-------------------|
| 24-bit digital S/PDIF output (always active) | |
| <i>Sample Rate</i> | 44.1kHz |
| <i>Connector</i> | Coaxial, RCA type |

Digital Audio Input

| | |
|----------------------|-----------------------|
| Digital S/PDIF input | |
| <i>Sample Rate</i> | Supports 44.1kHz only |
| <i>Connector</i> | Coaxial, RCA type |

Footswitch

Tip/Ring/Sleeve phone jack for Bypass and Tap (optional)

Frequency Response

Wet/Dry 20Hz-20kHz, ± 1 dB

THD+N

<0.05%, 20Hz-20kHz

Dynamic Range

| | |
|------------|--|
| <i>A/A</i> | >95dB typical, 20Hz-20kHz, unweighted |
| <i>A/D</i> | >100dB typical, 20Hz-20kHz, unweighted |
| <i>D/A</i> | >100dB typical, 20Hz-20kHz, unweighted |

Conversion

| | |
|--------------------|---------|
| <i>A/D, D/A</i> | 24-bits |
| <i>Sample Rate</i> | 44.1kHz |

Crosstalk

>55dB

Internal Audio Data Path

DSP 24-bit

Power Requirements

100-120/220-240V~
50 - 60Hz, 25W

Dimensions

| | |
|---------------|--------------------|
| <i>Width</i> | 19 inches (483mm) |
| <i>Height</i> | 1.75 inches (45mm) |
| <i>Depth</i> | 5.5 inches (140mm) |

Weight

Unit 3.15 pounds (1.41 kg)

Environment

| | |
|------------------------------|-------------------------|
| <i>Operating Temperature</i> | 32 to 104°F (0 to 40°C) |
| <i>Relative Humidity</i> | 95% non-condensing |

Specifications are subject to change without notice.

DECLARATION OF CONFORMITY

Application of Council Directive(s): 89/336/EEC and 93/68/EEC

Standard(s) to which Conformity is Declared: EN 55103-1, EN 55103-2, and EN 60065: 1998

Manufacturer: Lexicon, Inc., 3 Oak Park, Bedford, MA 01730-1441 USA
The equipment identified here conforms to the Directive(s) and Standard(s) specified above.

Type of Equipment: Dual Channel Processor

Model: Lexicon MPX 200

Date: January 2001

Lexicon, Inc.
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* Indicates System Mode parameters and functions.

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* Indicates System Mode parameters and functions.

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* Indicates System Mode parameters and functions.

LIMITED WARRANTY

Lexicon, Inc. offers the following warranty on this product:

What is the Duration of this Warranty?

This warranty will remain in effect for one (1) year from the original date of purchase.

Who is Covered?

This warranty may be enforced by the original purchaser and subsequent owners during the warranty period, provided the original dated sales receipt or other proof of warranty coverage is presented at time of service.

What is Covered?

This warranty covers all defects in material and workmanship on this product, except as specified below. The following are not covered:

1. Damage resulting from
 - A. Accident, misuse, abuse, or neglect.
 - B. Failure to follow instructions contained in the User Guide.
 - C. Repair or attempted repair unauthorized by Lexicon, Inc.
 - D. Failure to perform recommended periodic maintenance.
 - E. Causes other than product defects, including lack of skill, competence, or experience on the part of the owner.
2. Damage occurring during any shipment of this product. Claims for shipping damages must be made with the carrier.
3. Damage to a unit that has been altered, or on which the serial number has been defaced, modified, or removed.

What Expenses will Lexicon, Inc. Assume?

Lexicon, Inc. will pay all labor and material expenses for covered items. Payment of shipping charges is discussed in the next section of the warranty.

How is Service Obtained?

When this product needs service, write, telephone, or fax Lexicon, Inc. to request information about where the unit should be taken or sent. When making a written request, please include your name, complete address, and

daytime telephone number; the product model and serial numbers; and a description of the problem. Do not return the unit to Lexicon, Inc. without prior authorization.

When Shipping a Product for Service . . .

1. Pay any initial shipping charges, which are the responsibility of the owner. If necessary repairs are covered by this warranty, Lexicon, Inc. will pay return shipping charges to any destination in the United States using the carrier of our choice.
2. Pack the unit securely. Package insurance is strongly recommended.
3. Include a copy of the original dated sales receipt. (A copy of the original dated sales receipt must be presented when warranty service is required.)
4. Do not include accessories such as power cords or user guides unless instructed to do so.

What are the Limitations of Implied Warranties?

Any implied warranties, including warranties of merchantability and fitness for a particular purpose, are limited in duration to the length of this warranty.

What Certain Damages are Excluded?

Lexicon's liability for a defective product is limited to repair or replacement of that product, at our option. Lexicon, Inc. shall not be liable for damages based on inconvenience; loss of use of the product; loss of time; interrupted operation; commercial loss; or any other damages, whether incidental, consequential, or otherwise.

How do State Laws Relate to this Warranty?

Some states do not allow limitations on the duration of implied warranties and/or the exclusion or limitation of incidental or consequential damages. As such, the above limitations may not apply. This warranty is not enforceable outside of North America. This warranty provides specific legal rights. Additional rights may be provided by some states.



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lexicon

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Dry Tracks

This card lists the dry tracks included on the CD-ROM enclosed with this user guide.

Percussion

| | | |
|----|---------------------|--------|
| 2 | Bass Drum | (0:30) |
| 3 | Snare Drum 1 | (0:46) |
| 4 | Snare Drum 2 | (0:38) |
| 5 | Stick | (0:38) |
| 6 | Shaker | (0:39) |
| 7 | Claps | (0:41) |
| 8 | Conga | (0:48) |
| 9 | Table & Udo | (0:54) |
| 10 | Percussion 1 | (1:00) |
| 11 | Percussion 2 | (1:23) |
| 12 | Open Drum Kit | (1:16) |
| 13 | Funk Drum Kit | (1:08) |
| 14 | Fusion Drums & Bass | (0:33) |
| 15 | Funk Drums & Bass | (0:33) |
| 16 | Fusion Drums & Bass | (1:18) |
| 17 | Broadband Click | (0:38) |
| 18 | Narrowband Click | (0:38) |

Guitar

| | | |
|----|-----------------------|--------|
| 19 | Acoustic Chords 1 | (0:59) |
| 20 | Acoustic Chords 2 | (2:13) |
| 21 | Acoustic Chords 3 | (1:12) |
| 22 | Acoustic Leads | (0:41) |
| 23 | Acoustic Stops | (0:36) |
| 24 | Electric Solo | (0:44) |
| 25 | Electric Clean & Fast | (0:32) |
| 26 | Electric Dirty | (1:24) |
| 27 | Electric Crunch | (0:38) |

Bass

| | | |
|----|--------------------|--------|
| 28 | Slap (120 bpm) | (1:29) |
| 29 | Fingered (120 bpm) | (0:49) |

WARNING

Do not play Track 1 on an audio CD player. It contains the computer portion of the disc and will emit full-scale digital noise.

Voice

| | | |
|----|----------------|--------|
| 30 | Female Vocal 1 | (0:43) |
| 31 | Female Vocal 2 | (0:56) |
| 32 | Female Vocal 3 | (0:20) |
| 33 | Male Vocal 1 | (1:20) |
| 34 | Male Vocal 2 | (0:21) |
| 35 | Vocal Group 1 | (0:26) |
| 36 | Vocal Group 2 | (0:28) |

Keyboard

| | | |
|----|-----------|--------|
| 37 | Hammond 1 | (0:12) |
| 38 | Hammond 2 | (0:07) |
| 39 | Rhodes | (0:59) |

Horns

| | | |
|----|----------------|--------|
| 40 | Horn Section 1 | (1:23) |
| 41 | Horn Section 2 | (1:36) |
| 42 | Sax Solo | (0:30) |
| 43 | Tenor Sax Solo | (2:21) |

Miscellaneous

| | | |
|----|----------------|--------|
| 44 | Flute Solo | (0:24) |
| 45 | Accordian Solo | (0:35) |

Dual Mono (Left/Right)

| | | |
|----|------------------------|--------|
| 46 | Kick/Snare | (0:30) |
| 47 | Kick/Bass | (0:37) |
| 48 | African Bell/Slit Drum | (0:43) |
| 49 | Acoustic Guitar/Vocal | (0:23) |
| 50 | Electric Guitar/Vocal | (1:31) |
| 51 | Church Guitars | (0:36) |
| 52 | Ms. Pride/Xavier | (1:04) |

Post

| | | |
|----|-----------------|--------|
| 53 | Ambulance | (0:19) |
| 54 | Motorcycle | (1:08) |
| 55 | Street Noise | (1:00) |
| 56 | Propeller Place | (0:58) |
| 57 | Jet Airplane | (1:02) |
| 58 | Pipe Band | (1:20) |
| 59 | TV Music | (0:18) |
| 60 | Monologue | (1:06) |

TOTAL TIME(54:31)