MPX G2 SPECIFICATIONS

Audio Performance

External control inputs:
1/4” TRS jack supports up to 3 on/off switches; 1/4” TRS balanced (2), XLR 3-wire balanced (2)

Main L and R Outputs:
1/4” TRS balanced (2), XLR 3-wire balanced (2)

MPX G2 Rear Panel

Frequency Response:
20Hz to 20kHz; +1 to -1.5dB for Input to Send

Dimensions (WHD):
19.0” x 1.75” x 13” (483 x 45 x 330mm)

Weights:
Net: 7.2lbs (3.2kg); Shipping: 11lbs (4.98kg)

Safety Compliance:
UL1419 and CSA 22.2 No. 1-94 (UL and C-UL marks);
EMC Compliance:
FCC Class B; EN55022 Class B and EN50082-1

Sample rate:
44.1kHz

Input/Output

Instrument input:
Mono 1/4” Input unbalanced, with analog soft clipping and front panel input level control

Levels:
Nominal +22dBu for full scale, maximum +30dBu

Return Inputs:
Stereo, 1/4” TRS Input unbalanced, with analog soft clipping and ganged level control on rear panel

Levels:
Nominal +22dBu for full scale, maximum +30dBu for +4 nominal inputs; +48dBu with rear level pot at minimum

A/D:
24-bit A/D, 24-bit D/A

D/A:
24-bit D/A

Throughput delay

w/out send/return loop:
Input to Main Output = +1ms, nominal

Internal Audio Data Paths

Control Interface

MIDI:
7-pin DIN connector for MIDI IN/powered bidirectional remote; 5-pin DIN connectors for MIDI THRU and C/OUT

Footswitch:
1/4” TRS phone jack for 3 independent footswitches

Foot pedal:
1/4” TRS phone jack (150k min, 300k max impedance)

Remote Power In:
2.5mm barrel for 9VAC remote power

Power Requirements:
100-240VAC, 50/60Hz, 20W, 5-pin DIN connector

MPX G2 / MPX R1

Guitar Effects Processor / MIDI Remote Controller

Middle & Remote:
7-pin DIN connector for MIDI IN/powered bidirectional remote; 5-pin DIN connectors for MIDI THRU and C/OUT

Safety Compliance:
UL60950 (IEC 60950, C-UL marking) EN60065 (TUV-GS and CE marking per Directive

EMC Compliance:
FCC Class B; EN55022 Class B and EN55082-1

CE marking per Directive BB/E3/C/EC)

MIDI functions:
MIDI bank and program select for up to 300 programs; Up to 8 MIDI switch statuses can be transmitted via MIDI IN/OUT

Footswitch:
1/4” TRS phone jack for 3 independent footswitches

Footpedal:
1/4” TRS phone jack (10k max impedance)

Remote Power In:
2.5mm barrel for 9VAC remote power

Power Requirements:
100-240VAC, 50/60Hz, 20W, 5-pin DIN connector

MPX G2 / MPX R1

Guitar Effects Processor / MIDI Remote Controller

Middle & Remote:
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Designed for guitarists who care about their tone, the MPX G2 can be used with any amp. Two separate signal paths let you put effects anywhere you want – in front of your amp, in its effects loop – or both. The MPX G2 lets you choose where the effects go – 76 in all – as many as seven at once. And we've loaded it with the world's best guitar effects: analog distortion and overdrive, authentic recreations of vintage stomp boxes like the Tube Screamer®, UniVibe®, Octavia®, Mu-tron III®, Cry Baby®, Phase 90®, Dynamic Gain™, and more, plus studio effects like JamMan™ (Lexicon's classic 20-second looper), Intelligent Pitch Shift, Tap Delay, Chorus, Flange, Rotary Speaker and Lexicon Reverb and Ambience.

MPX G2 stomp box effects drive your high gain amp just like the originals.

Dynamic Gain™, Lexicon's new analog distortion technology, provides screaming overdrive and warm distortion tones which can be used as an analog stomp box in front of your amp, or as a stand alone preamp for direct recording or live performance.

Not only is the MPX G2 loaded with authentic analog and digital effects, it also contains all of the hardware components needed in a custom guitar effects rig – all of the switching, routing and control devices that make everything work together. Add the MPX R1 MIDI Remote Controller for stamp box control of the MPX G2, and tapping one footswitch can reconfigure the entire rig. Built-in features like a relay bypass and an analog noise gate give you pure guitar sounds when you want, and let you keep any high-gain amp totally under control. A built-in effects router lets you place MPX G2 effects in front of the amp or in its effects loop. We've even included dedicated tone controls and a built-in chromatic tuner.

300 presets fully exploit the capabilities of the MPX G2 and a Database feature allows you to quickly find programs designed for specific styles such as Rock or Blues, to find all of the programs using certain effects, such as Overdrive, or to find only programs suitable for stand alone operation. Complete editing control lets you customize presets or make new ones from scratch, design your own Soft Row parameters, copy effects into new programs, and put effects into any sequence or routing configuration you want.

Lots of Depth with a Simple Interface
Like all Lexicon processors, the MPX G2 gives you as much depth of control as you're ever likely to want, while keeping the details out of your way. Surface control of the MPX G2 is straightforward and intuitive, with lighted buttons indicating the state of the unit and alerting you to extra features available from the front panel – features like Tap tempo, effect bypass, parameter glide and program switching, as well as access to the most useful parameters of every program from a dedicated Soft Row button.

A built-in analog preamp and speaker simulators make the MPX G2 ideal for recording direct.

The MPX G2 is designed to work with any amp - or with no amp at all. Presets are grouped for use in the effects loop of an amp, with an amp that has no effects loop, or direct to a console.
The MPX G2 can be split in two for use with any amp or used alone for direct recording

Customize Your Own Rig - We'll Wire it for You

The MPX G2’s analog Dynamic Gain effects are dedicated to the stomp box path. The other 70 effects can be placed anywhere on either the stomp box or rack effects path, and each one of the 300 MPX G2 programs can have its own unique combination of effects, distributed on either path. Depending on which effects you’ve selected and where they’re placed, the MPX G2 will automatically route around unnecessary analog circuits as well as A/D and D/A converters, optimizing the signal-to-noise ratio and dynamic range in every program.

A robust analog tone controls allow instant modification of the Gain effect in the current program. A built-in meter array allows you to simultaneously view guitar input level, main output levels, and the levels of all individual effect blocks. This lets you check levels throughout the entire effect chain, or track down overload in an individual effect.

Put Stomp Box Effects in Front of your Amp

For most guitarists, the essential effects are the stomp boxes that go in front of your amp. Effects like Tube Screamer, Cry Baby wah, Dyna Comp, Octavia, Uni-Vibe and Mu-tron III became classics because of the way they sound and feel when hooked up between a guitar and the front end of a great amplifier. The MPX G2 lets you experience these vintage effects with completely authentic versions placed directly between your guitar and the input to your amp. And we give you unique ways to control the noise that’s the inevitable result of using stomp boxes with a high-gain guitar amp.

An analog hard-wire relay bypass lets you literally plug effects that aren’t in use — leaving just you, your guitar and your amp. An analog noise gate is located at the final stage of the stomp box path — the last stop before the signal leaves the MPX G2 to enter your amp. Because the sensing for the noise gate is at the input of the MPX G2, you can set the threshold of the gate very low — much lower than the noise level at the output. This lets you play a wide range of dynamics without triggering the gate.

In fact, the gate is factory preset to be a manual gate that you can turn on and off with your guitar’s volume control. When you want silence, just turn your volume off. Otherwise, play on with no compromise to touch, tone or sustain.

Put Rack Effects in the Effects Loop

Connecting the MPX G2 Insert Returns to your amp’s effects loop sends you into a classic rack effect like delays, reverb, pitch shift and EQ. In your guitar amp’s effects loop. A digital noise gate at the beginning of the audio path lets you control noise without muting the tails of post gain effects like delays and reverbs.

Direct Recording

The MPX G2 is the most complete direct recording amplifier available for guitar. Its built-in, fully programmable, analog preamp delivers a wide range of dynamic tone. A complete set of programs, carefully crafted for stand alone applications includes an Amp Collection, of more than 20 different amplifiers, each with the clarity and dynamics that can only be delivered by analog circuitry. Equally stunning are the Studio Spaces and Studio Effects programs. Studio Spaces make use of Lexicon’s world class reverb and ambience algorithms to give you a collection of virtual recording rooms that put air and space around your guitar — either while you’re tracking, or during mix down. This is like adding several live tracking rooms and a few vintage reverberators to your studio. You get Tracking Room, Acoustic Room, Jazz Club, Solo Room, Rhythm Rooms, Tape-delayed Plate, a PCM 60 Room and Gated Verb, as well as a program that lets you vary the position of a close microphone in front of a high-gain amp. Studio Effects are a collection of classic studio effects for recording guitar tracks.

Better Noise Gates

Guitar amps are designed to add gain and distortion to an otherwise clean and quiet signal. Cranking up the gain is like increasing the magnification power of a microscope — little things get much bigger, and even the quietest effect will become obvious. While you’re playing through an effect, the noise is masked by the guitar (a sound we all know and love), but when you stop playing, the stage level of the noise can be a distraction.

A second noise gate (this one is digital) is located in front of the rack effects path and is controlled by the same sensing as the analog gate. A second noise gate is especially useful in high-gain amp setups. It prevents any noise generated by the guitar’s preamp or processor from becoming an annoyance. The analog and digital gates combined, provide up to 120dB of attenuation - more than enough to tame even the loudest of stage amps.
Like most MIDI or custom switchers, you can use the MPX R1 to select and load programs. You can select programs from ten different banks, or enter program numbers directly with the numbered footswitches.

A and B LEDs alert you to available program variations; the A/B button lets you glide smoothly between them. Glide time is continuously variable from instantaneous to 10 seconds.

Under the pedal is a toe switch - a standard feature on any vintage wah, now included for the first time on a MIDI remote. Ours can be used not only to turn the wah on and off, but to turn any other MPX G2 effect on and off, as well as to change the value of as many as five other effects parameters!

With a single press you can, for example, toggle the pedal function from a volume pedal in the effects loop to a wah in front of your amp, and add a 6dB analog boost to the wah. The MPX G2 programs exploit this feature to the fullest.

Your wah chops will translate perfectly to our pedal, which was designed with all of the mechanical attributes of a classic wah. Your playing style won’t be marred by an awkward angle, your rhythm won’t be thrown off by an unfamiliar throw.

We’ve set the Bypass button to toggle the hard-wire bypass in the stomp box path and activate a DSP bypass in the rack effects path. You can change the bypass function to bypass, mute, or to have no effect on either or both paths.

From a single TRS jack, two programmable relays can be used for amp channel switching, for effects bypass, or for any other relay function. Relay settings are programmable and can be stored with MPX G2 programs. So, for example, you can change programs and switch amp channels with a single button push.

A and B LEDs alert you to available program variations; the A/B button lets you glide smoothly between them. Glide time is continuously variable from instantaneous to 10 seconds.

Under the pedal is a toe switch - a standard feature on any vintage wah, now included for the first time on a MIDI remote. Ours can be used not only to turn the wah on and off, but to turn any other MPX G2 effect on and off, as well as to change the value of as many active other effects parameters!

With a single press you can, for example, toggle the pedal function from a volume pedal in the effects loop to a wah in front of your amp, and add a 6dB analog boost to the wah. The MPX G2 programs exploit this feature to the fullest.

Your wah chops will translate perfectly to our pedal, which was designed with all of the mechanical attributes of a classic wah. Your playing style won’t be marred by an awkward angle, your rhythm won’t be thrown off by an unfamiliar throw.

Tap this switch twice, in time, to synchronize any tempo-controlled delay, echo, or modulation effect to the rhythm you want. Hold the button down to display the tempo in BPM on the MPX G2 and the MPX R1.
The MPX G2 contains a "Hall of Fame" assortment of cool guitar effects: analog distortions and overdrives, vibey phasers, vintage wahs, compressors, tape-style echoes, chorus, flangers, pitch shifters and world class Lexicon reverbs and ambience. 76 effects in all, organized into seven types (one for each of the Effect buttons on the front panel). Any active effect can be bypassed just by pressing the front panel button.

All classic overdrive and distortion pedals are analog — and so are our seven Gain effects. Six of these are designed to be used as stomp boxes — in front of a guitar amp, where they'll deliver the same kick as the classics that inspired their design. We've even included a "Feel" control for the Overdrive effect that lets you dial in the amount of sag associated with different types of batteries and power supplies. A fully-featured, programmable recording Preamp lets you dial in tones from super clean to modern high gain, and a built-in analog speaker simulator puts on the finishing touch with 16 cabinet variations. All seven Gain effects can be tweaked with dedicated front panel tone controls.

Under these buttons is a collection of vintage effects including UniVibe, Red Comp, Orange Phaser, Wah (Type "C" or "V"), Octabuzz, Tremolo and Sweep Filter — each faithful to the sound, feel and vibe of the original. Other essential effects include Pitch Shifter, Diatonic Harmony, Delay, Auto Panner and Volume Pedal.

No guitar rig would be complete without chorus and flangers. We include a multivoice stereo chorus, stereo and mono flangers, as well as rotary and other time-based modulation effects.

We've packed in all kinds of stereo and mono delay effects: ultra clean digital delays, warm echoes, ducking delay, auto looper and a jamMin"an" phrase looper. (Maximum delay time for jamMin"an" and mono effects is 20 seconds; 10 seconds for stereo effects) Delay times can be set rhythmically with the Tap button, or set with time values. A special Feedback Insert allows other effects to be placed inside the delay's feedback loop (a studio secret used to create some classic delay textures). A tone tool box for polishing and shaping your sound. These include stereo and mono parametric equalizers (1, 2, 3 and 4-band) as well as a crossover and frequency splitter.

A full suite of Lexicon's classic stereo reverberation and ambiance effects. Each Reverb effect: Hall, Chamber, Plate, Ambience and Gate creates a unique spatial aura. Dedicated processing resources allocated to the reverb effects guarantee that you can always load any reverb into any program, regardless of which other effects are loaded.

Effect Ordering and Routing
The MPX G2 provides extremely flexible effect ordering and routing within each program. Ordering and routing of the effect blocks is completely independent in each program. Effects can be placed in any order, simply by "dragging and dropping" them on a simple visual map.

Editing
Editing MPX G2 programs is simple. A front panel Soft Row button takes you directly to the most useful parameters of each program. The front panel System and Edit buttons give you access to all of the controls you need to completely reconfigure your system or to create completely new programs.

MIDI Implementation
In addition to standard bulk data dump and load functions, the MPX G2 provides MIDI control of A/B and Tap, as well as all effect parameters. Tempo parameters synchronize to incoming MIDI clock, or the MPX G2 can transmit its own MIDI clock based on front panel Tap tempo. And all MPX G2 internal control sources (LFO's, pedals, etc.) can be transmitted as MIDI Continuous Controller messages.
Plug and Play Programs for Stage and Studio

With easy effect bypass, a programmable toe switch, Tap-controlled tempo and A/B glide, MPX G2 programs are very flexible - and we've packed them with so many features, you won't have to load a new program whenever you want to change gears. You'll find that you can play one program for an entire tune - maybe even an entire set.

The 250 factory programs are designed to cover a wide variety of performance situations and to serve as a starting point when you want to create your own programs. Programs are organized into three groups - for use with amps that have an effects loop, amps that don't have a loop, and for direct recording or use with a power amp and guitar cables.

Each group is broken down into smaller sections, with programs designed to capture well-known effects, different playing styles, signature sounds of classic amps, and a collection of studio effects for recording.

Amp Input & FX Loop (Programs 1-99)
Amp Input Only (Programs 100-149)
Top Nineteen (Programs 3-19)
Filter Effects, analog gain effects to be used as stomp boxes in front of your amp, and a complete Effects Collection of single effects (like Univibe, Octabuzz and Blue Comp) to use as building blocks for your own programs.

Amp Collection (Programs 180-199)
Amp Collection

Studio Spaces (Programs 200-209)
Studio Effects (Programs 210-219)
Instant Gratification - Endless Inspiration
It's everything you want, and there's nothing else like it - all program and effects, separate audio paths, relay bypass, analog and digital noise gates - all in one plug and play unit that works the way you want it to. With its balanced mix of stage and studio effects, familiar controls and programs designed to light your fire, the MPX G2 will take you as far as you want to go - with no compromise in authentic tone and feel.

A Program Example
The very first program in the box, G2 Blue is an example of the versatility of a single program. Designed to be used with the MPX R1, it loads with a slow Univibe (the classic dreamy swirl effect that players like Hendrix and Trower are known for) in front of the amp, and a volume pedal in the effects loop to let you change loudness without affecting your tone. Volume changes are smooth as silk, with no zipper noise as you sweep the pedal. When you depress the toe switch, the Univibe and volume pedal are bypassed and, at the same time, a little reverb is added, a Wah (modelled on a vintage CRY Baby) is turned on, and an analog boost is added to the signal flowing into the guitar amp input. The analog boost adds a little extra kick to the wah tones really speak up. The toe switch lets you go back and forth between Hendrix-style rhythm playing and aggressive wah riffing in the same program -- and you never have to take your foot off the pedal.

But wait, there's more. This program also contains a Gain effect that's bypassed when the program loads. When you want to take a solo over the top, one button push lets loose a Screamer analog overdrive. More magic is programmed into the A/B switch. In this program, we've programmed an A/B version to include tape echoes and more reverb decay. And you can press Tap twice to set the delay time.

All of these variations are designed into the first program - and there are 249 more ready to load, as well as 50 spaces for programs of your own design.

Stand Alone (Programs 150-250)
The Stand Alone programs are designed to be used with the MPX G2 connected directly to a mixer or power amp. These programs include signature sounds from artists (like Jimmy P... and Satch...), the essential sounds from specific songs (like Kiss the Sky), and a selection of playing styles from Surf to Techno. An Amp Collection contains amp tones that range from vintage to modern and everything in between, with each with the clarity and dynamics that can only be delivered by analog circuitry. A suite of Studio Spaces gives you a collection of virtual recording rooms, and our Studio Effects give you the classic studio guitar track effects.

The Custom Shop line is dedicated to raising the bar of guitar tone and innovation. The MPX G2 delivers on this promise.

For over twenty-five years, Lexicon has been the leader in digital audio reverbation and effects. With more experience than any other digital manufacturer, it might seem surprising that we would introduce a processor with analog gain and effects. You might expect us to stay all digital, all the time. The fact is, the MPX G2 delivers on this promise.

We owe the details so you can do as you please - or out there and play!