MPX G2 / MPX R1
Guitar Effects Processor   MIDI Remote Controller

lexicon

MPX G2 SPECIFICATIONS

Input/Output

Instrument input:	Mono 1/4" 1megΩ unbalanced, with analog soft clip-ping circuit and front panel input level control
Levels:	Minimum +2.2dBu for full scale, maximum +10dBu
A/D:	24-bit
Return Inputs:	Stereo, 1/4", 50kΩ unbalanced, with analog soft clip-ping circuit and ganged level control on rear panel
Levels:	Minimum -10dBu for full scale; maximum +18dBu (for +4 nominal inputs); +18dBu with rear level pot at minimum
A/D:	24-bit
Main L and R Outputs:	1/4" TRS balanced (2), XLR 3-wire balanced (2) *Nominal Level:* Front panel adjustable to +4dBu *Maximum Output Level:* Balanced: +18dBu into 600Ω; unbalanced: +21dBu into 100kΩ *D/A:* 24-bit
Send Output:	Mono, 1/4" unbalanced *Nominal Level:* Software adjustable to +4dBu *Maximum Output Level:* +18dBu into 100kΩ *D/A:* 24-bit

Audio Performance

Frequency Response:	20Hz to 20kHz; +1 to -1.5dB for Input to Send +1 to -1.5dB for Return to Output
THD+N:	<0.01%, at 1kHz nominal output level: 0.01% at 1kHz Insert Returns to Main Output: 0.01% at 1kHz Input to Main Outputs
Dynamic Range:	-110dB minimum, Input to Send with Relay Bypass on; -120dB Input to Send with Noise Gate on: -97dB typical, Instrument to Main Outputs in Bypass

Sample rate:	44.1kHz
Return Mix:	With Return Mix option selected, MPX G2 mixes the analog Aux inputs with the post converter output signal from the DSP.
Throughput delay **w/out send/return loop:**	Input to Main Output <3ms, nominal

Internal Audio Data Paths

Conversion:	24-bit A/D, 24-bit D/A
DSP:	32 bits

Control Interface

MIDI:	7-pin DIN connector for MIDI IN/powered bidirectional remote: 5-pin DIN connectors for MIDI THRU and OUT
Footswitch:	1/4" TRS phone jack for 3 independent footswitches
Foot pedal:	1/4" TRS phone jack (10kΩ min, 100kΩ max impedance)
Remote Power In:	2.5mm barrel for 9VAC remote power

General

Dimensions (WHD):	19.0" x 1.75" x 13" (483 x 45 x 330mm) 19" 1U standard rack mount
Weight:	Net: 7.2lbs (3.2kg); Shipping: 11lbs (4.98kg)
Power Requirements:	100-240VAC, 50-60Hz, 25W, 3-pin IEC power connector
Environment:	Operating temperature: 32˚ to 104˚F (0˚ to 40˚C) Storage temperature: -20˚ to 170˚F (-30˚ to 75˚C) Humidity: maximum 95% without condensation
Safety Compliance:	UL1419 and CSA 22.2 No. 1-94 (UL and C-UL marks); EN60065 (TUV-GS and CE marking per Directive 73/23/EEC)
EMC Compliance:	FCC Class B; EN55022 Class B and EN50082-1 (CE marking per Directive 89/336/EEC)

MPX G2 Rear Panel

MPX R1 SPECIFICATIONS

Dimensions (WHD):	23" x 8" x 3" (58.42 x 20.32 x 7.62 cm)
Weight:	9.5 lbs (4.3 kg)
Construction:	All metal chassis, switches and expression pedal
External control inputs:	1/4" TRS jack supports up to 3 on/off switches; 1/4" TRS jack for external expression pedal
Internal relays:	1/4" TRS jack connected to two internal programmable relays
MIDI:	MIDI OUT/REMOTE: 7-pin DIN connector (compatible with standard 5-pin MIDI) provides phantom power and two-way MIDI communication with the MPX 1 or MPX G2 MIDI IN: standard MIDI IN can also be used to merge a second MIDI input stream when MIDI OUT/REMOTE is connected MIDI THRU: can be set to pass MIDI from either MIDI IN or REMOTE ports
Power:	9 VAC, 1A wall transformer provided: 25-foot 7-pin DIN cable for phantom power via MPX 1 or MPX G2
Expression pedal:	Vintage mechanical design, all steel construction, pro-grammable toe switch
Display:	3-digit LED indicates program number and tempo rate

MIDI functions:	MIDI bank and program select for up to 300 programs; Switches and pedal(s) can be individually set to transmit any controller. The status of each MIDI switch is indicated with a green LED. Tap tempo can be transmitted as MIDI Clock
Relay mapping:	Different relay states can be memorized for each of 990 MIDI program numbers. Relays can operate as on/off 1-4 or as two independent on/off switches
MPX functions:	When connected to an MPX G2 or MPX 1 (V2.0) via 7-pin cable, LEDs automatically display the following each time a new program is loaded: Program number: Master Bypass state: A/B state: Tempo rate: State of each effect block (Pitch, Chorus, EQ, Mod, Delay, Reverb on MPX 1; Gain, Chorus, Delay, Effect 1, Effect 2, EQ, Reverb on MPX G2): effect on=green, effect bypassed=red, effect not active=off. The state of any active effect can be instantly changed by press-ing its associated switch. Dedicated switches control A/B and Tap.

MPX R1 Rear Panel

Trademarked names are used solely for the purpose of describing certain sound effects.
All registered trademarks are the property of their respective manufacturers.

lexicon
HEARD IN ALL THE RIGHT PLACES

H A Harman International Company

MPX G2 – the Ultimate Guitar Effects Rig

The MPX G2 incorporates the best features of a custom guitar rig in a single package with a radical new approach to guitar effects processing.

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: **Tube Screamer**®, **UniVibe**®, **Octavia**®, **Mu-tron III**®, **Cry Baby**®, **Phase 90**®, **Dyna Comp**® 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**.

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.
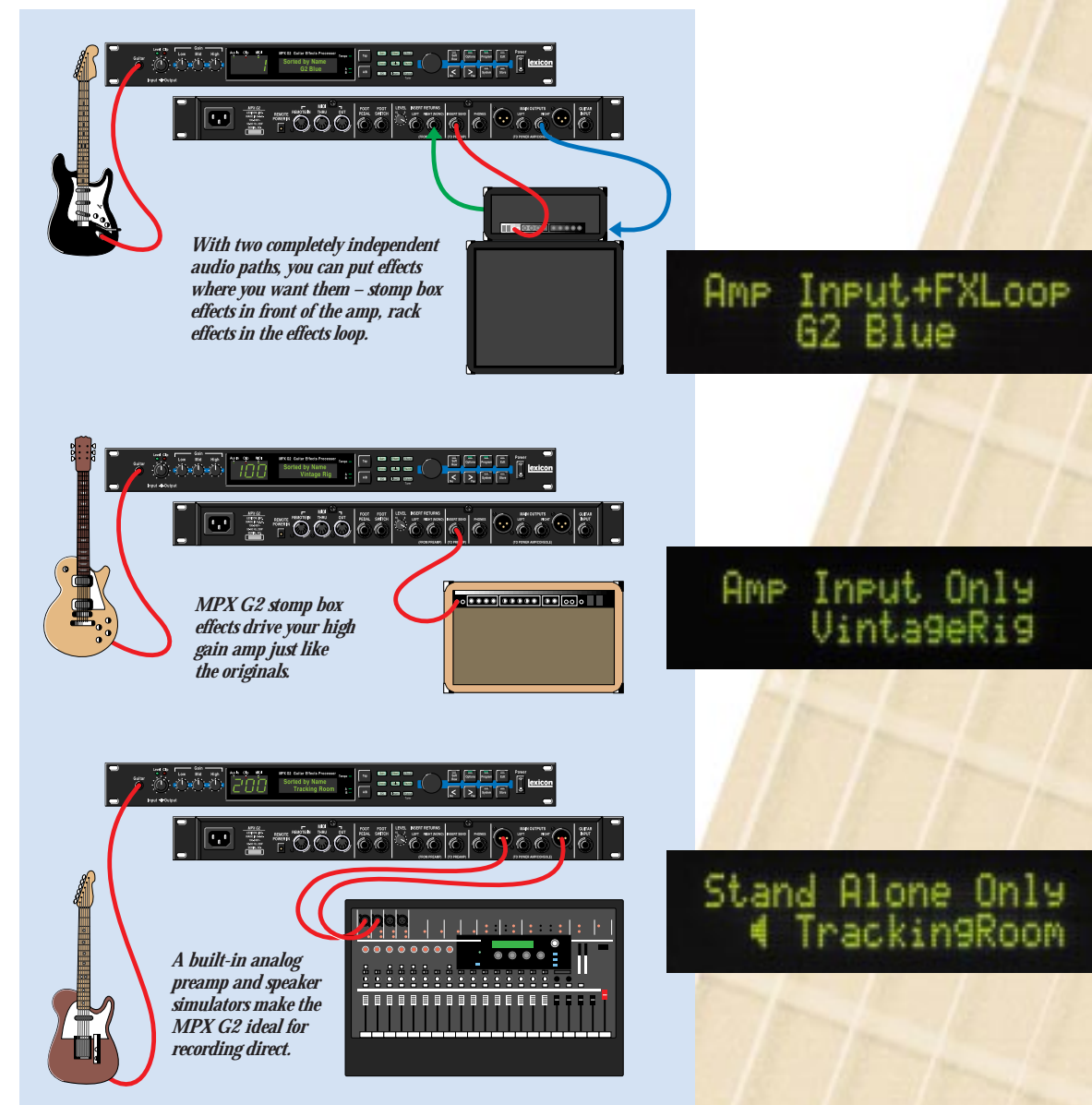
Not only is the **MPX G2** loaded with authentic analog and digital effects, it also contains all of the *hardware* components needed in a custom guitar effects rig – all of the switching, routing and control devices that make everything work together. Add the **MPX R1 MIDI Remote Controller** for stomp 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.

With two completely independent audio paths, you can put effects where you want them – stomp box effects in front of the amp, rack effects in the effects loop.

`Amp Input+FXLoop`
`        G2 Blue`

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

`Amp Input Only`
`      VintageRig`

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

`Stand Alone Only`
`  ◀ TrackingRoom`

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.

Stomp Box Path

Front Panel Guitar Input

"Straight Wire" Bypass Path

Pre-Gain DSP Bypass

INPUT BUFFER

Input Level

Rear Panel Guitar Input

24-BIT A/D

PRE-GAIN DSP PATH

24-BIT D/A

DYNAMIC GAIN & TONE CONTROLS

Send Level

INSERT SEND

to Guitar Amp Input

ANALOG NOISE GATE

Automatic Bypass Relay

Dynamic Gain Bypass

to Automatic Insert Router

to Automatic Digital Router

Sensing for Noise Gates, Pitch Shift, Tuner, Meters

The stomp box path features analog gain, a built-in hard-wire relay bypass and an analog noise gate - absolute requirements for any professional guitar effects system.

Rack Effects Path

Insert Mode: Parallel or Mix only

Analog Dry Path

Stereo Headphones

Main Outputs

from Dynamic Gain

Insert Returns L

AUTOMATIC INSERT ROUTER &

from Pre-Gain DSP

AUTOMATIC DIGITAL ROUTER

Post Bypass Level

from Guitar Amp Effects Loop Sends

Level

SPEAKER SIMULATOR

24-BIT A/D

STEREO NOISE GATE

POST GAIN DSP EFFECTS

Post Level

Post Level

24-BIT D/A

Output Level

R (mono)

Sensing for Noise Gates, Diatonic Harmony, Meters

Post Bypass Level

Insert Mode: Parallel or Mix only

Analog Dry Path

The rack effects path lets you put studio effects like reverb, delay, pitch shift and EQ after the Gain. A digital noise gate in front of the rack effects allows delay and reverb tails to ring out naturally.

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

*T*he 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.

Dedicated analog tone controls allow instant modification of the Gain effect in the current program. And 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.

Real-time metering of levels is shown with a 7-segment display representing each effect block. Overload is indicated by a + symbol at the top of each meter.
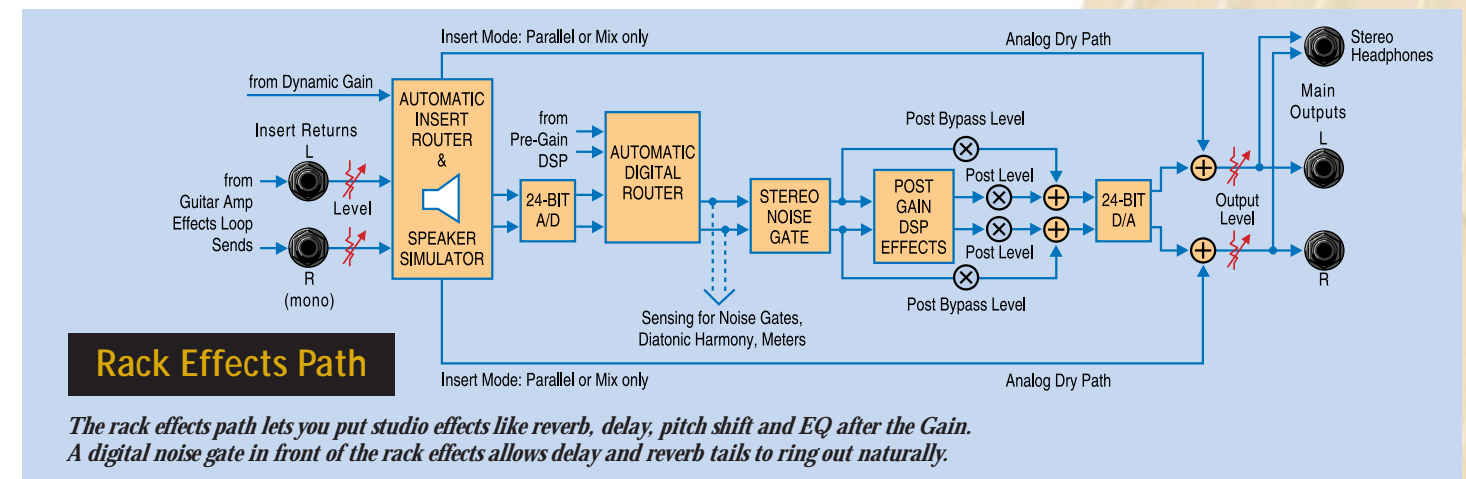
Put Stomp Box Effects in Front of your Amp

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 unplug 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 lets you place classic rack effects 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 processor 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 amps, 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.

Each of these programs has an appropriate amp variation built in, but you can easily copy any of the sounds from the Amp Collection into any of the Studio Spaces or Studio Effects. What's more, using the MPX G2's built-in analog speaker simulator, *you can use any external preamp or processor as the tone source for any of these recording treatments.*

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 noisy. 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 standard analog noise gate, inserted between the last stomp box and the input to the guitar amp, is at the noisiest point on the signal path, and its threshold has to be set higher than the noise level for it to be effective. This means that the gate interferes with playing dynamics - it won't respond to light playing, it cuts off sustaining notes prematurely, etc.

Because the sensing for the MPX G2's analog noise gate is located at the input of the MPX G2, the threshold can be set much lower than the noise level at the output, letting you play a much wider range of dynamics without triggering the gate.

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. The digital gate will silence any noise generated by the guitar amp's preamp. The analog and digital gates combined, provide up to 120dB of attenuation - more than enough to tame even the loudest of stage amps.

Stomp Box Control of All MPX G2 Effects

With a single cable connection to an MPX R1, loading each MPX G2 program is like loading a different custom pedal board rig.

Additional MPX R1 Features

A single cable provides two-way communication with the MPX G2. Each numbered switch can be programmed to send: up to eight MIDI Program Change messages (each on its own channel), up to 16 MIDI Control Change messages (each on its own channel) and the on/off state of both relays. An additional MIDI Input allows other MIDI messages to be merged with the R1/G2 message stream and several additional jacks allow connection of an external expression pedal and as many as three additional footswitches.
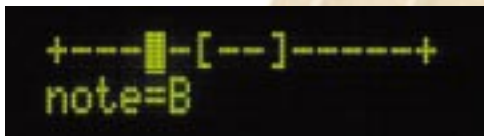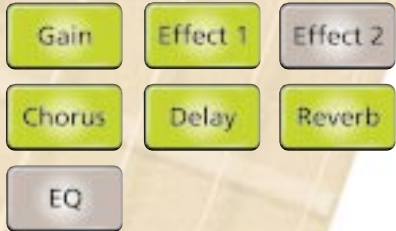
Press and hold the Bypass button to automatically mute the audio and activate a great chromatic tuner. Tuning information is displayed in real time on both the MPX G2 and the MPX R1.

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.

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.

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.

Press FX to use the MPX R1 switches as individual on/off controls for MPX G2 effects, Insert, and relays. Effects that are on are indicated with a green LED. Effects that are available, but bypassed, are indicated with a red LED.

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.

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.
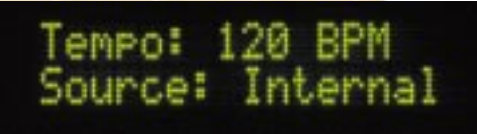
Analog Distortion and Overdrive, Authentic Vintage Effects and Lexicon Reverb

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 UniVybe, 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, Detune, 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 JamMan™ phrase looper. (Maximum delay time for JamMan 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 ambience 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.

```
G=C===2=R=e=D
t=1=======|

C=G===2=R=e=D
t=1=======|
```

The MPX G2 allows you to "drag and drop" effects in any order.

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.
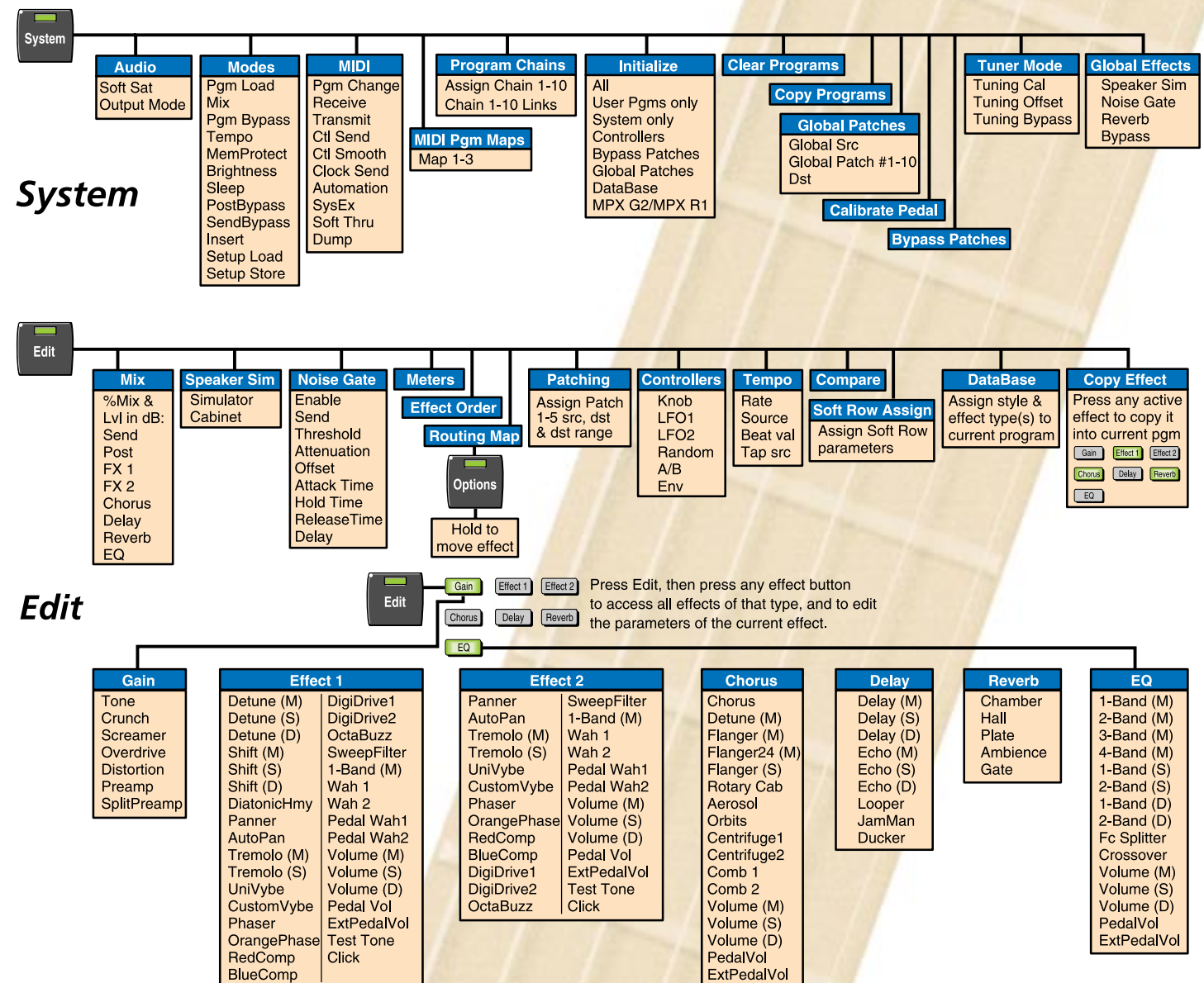
Patching System

The ability to dynamically control effect parameters is an essential aspect of creating great sounding, useful programs. Aside from the controls built into certain effects, the MPX G2 patch system provides an assortment of controllers that can be assigned to any effect parameter (up to five per program). These controllers include LFOs, A/B Glide and Tempo.

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.

System

System							
Audio	**Modes**	**MIDI**	**Program Chains**	**Initialize**	**Clear Programs**	**Tuner Mode**	**Global Effects**
Soft Sat	Pgm Load	Pgm Change	Assign Chain 1-10	All		Tuning Cal	Speaker Sim
Output Mode	Mix	Receive	Chain 1-10 Links	User Pgms only	**Copy Programs**	Tuning Offset	Noise Gate
	Pgm Bypass	Transmit		System only		Tuning Bypass	Reverb
	Tempo	Ctl Send	**MIDI Pgm Maps**	Controllers	**Global Patches**		Bypass
	MemProtect	Ctl Smooth	Map 1-3	Bypass Patches	Global Src		
	Brightness	Clock Send		Global Patches	Global Patch #1-10		
	Sleep	Automation		DataBase	Dst		
	PostBypass	SysEx		MPX G2/MPX R1			
	SendBypass	Soft Thru			**Calibrate Pedal**		
	Insert	Dump					
	Setup Load				**Bypass Patches**		
	Setup Store						

Edit

Edit								
Mix	**Speaker Sim**	**Noise Gate**	**Meters**	**Patching**	**Controllers**	**Tempo**	**Compare**	**DataBase**
%Mix &	Simulator	Enable	**Effect Order**	Assign Patch	Knob	Rate	**Soft Row Assign**	Assign style &
LvI in dB:	Cabinet	Send		1-5 src, dst	LFO1	Source	Assign Soft Row	effect type(s) to
Send		Threshold	**Routing Map**	& dst range	LFO2	Beat val	parameters	current program
Post		Attenuation			Random	Tap src		
FX 1		Offset	**Options**		A/B			**Copy Effect**
FX 2		Attack Time			Env			Press any active
Chorus		Hold Time	Hold to					effect to copy it
Delay		ReleaseTime	move effect					into current pgm
Reverb		Delay						
EQ								

Press Edit, then press any effect button to access all effects of that type, and to edit the parameters of the current effect.

Gain	**Effect 1**		**Effect 2**		**Chorus**	**Delay**	**Reverb**	**EQ**
Tone	Detune (M)	DigiDrive1	Panner	SweepFilter	Chorus	Delay (M)	Chamber	1-Band (M)
Crunch	Detune (S)	DigiDrive2	AutoPan	1-Band (M)	Detune (M)	Delay (S)	Hall	2-Band (M)
Screamer	Detune (D)	OctaBuzz	Tremolo (M)	Wah 1	Flanger (M)	Delay (D)	Plate	3-Band (M)
Overdrive	Shift (M)	SweepFilter	Tremolo (S)	Wah 2	Flanger24 (M)	Echo (M)	Ambience	4-Band (M)
Distortion	Shift (S)	1-Band (M)	UniVybe	Pedal Wah1	Flanger (S)	Echo (S)	Gate	1-Band (S)
Preamp	Shift (D)	Wah 1	CustomVybe	Pedal Wah2	Rotary Cab	Echo (D)		2-Band (S)
SplitPreamp	DiatonicHmy	Wah 2	Phaser	Volume (M)	Aerosol	Looper		1-Band (D)
	Panner	Pedal Wah1	OrangePhase	Volume (S)	Orbits	JamMan		2-Band (D)
	AutoPan	Pedal Wah2	RedComp	Volume (D)	Centrifuge1	Ducker		Fc Splitter
	Tremolo (M)	Volume (M)	BlueComp	Pedal Vol	Centrifuge2			Crossover
	Tremolo (S)	Volume (S)	DigiDrive1	ExtPedalVol	Comb 1			Volume (M)
	UniVybe	Volume (D)	DigiDrive2	Test Tone	Comb 2			Volume (S)
	CustomVybe	Pedal Vol	OctaBuzz	Click	Volume (M)			Volume (D)
	Phaser	ExtPedalVol			Volume (S)			PedalVol
	OrangePhase	Test Tone			Volume (D)			ExtPedalVol
	RedComp	Click			PedalVol			
	BlueComp				ExtPedalVol			

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 cabs.

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)
Designed with effects in both the stomp box path and the rack effects path, these include groups of programs organized to work as custom effects rigs (like **Vintage Rig, Pitch Rig, Tremolo** and **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 **Univybe, Octabuzz** and **Blue Comp**) to use as building blocks for your own programs.

Top Nineteen
(Programs 1-19)

G2 Blue	AnotherBrick	Rotary Cab	Kiss the Sky
Guitar Solo	EnvFilter LP	Little Wing	Unchained
Cordovox	TremoWah	TechnoChords	Stomp!
Power Chords	JamMan	Pedal Swell	OctaWah
Vybe/Flange	VH Rig	Slide Comp	

Amp Input Only (Programs 100-149)
A complete set of programs designed to be used with amps that don't have effects loops, these give you access to a wide variety of stomp box and studio effects, including a complete set of **Analog Gain** programs and a classic **FX Collection**.
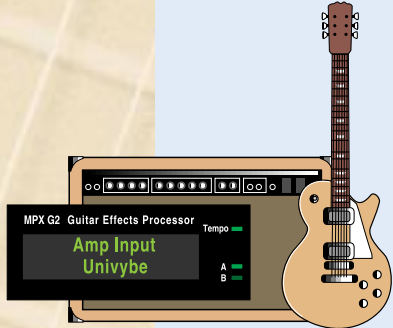
FX Collection
(Programs 120-139)

Univybe	Blue Comp	OrangePhase	Modern Trem
Octave Fuzz	Vintage Trem	Gray Flange	Tap Echo
Phaser	IPS TapeSlap	RedComp	Env Wah
EnvFilter	Space Echo	S/H Pedal	StereoChorus
C-Wah:	Octabuzz	V-Wah	Classic Detune

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 Univybe (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 Univybe and volume pedal are bypassed and, at the same time, a little reverb is added, a Wah (modeled 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 some extra kick so 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 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. The 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, 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.

Amp Collection
(Programs 180-199)

AmericanClean	British 60's	TransChorus1	Little Amp
AmericanOD	British 70's	TransChorus2	Phone Filter
AmericanGain	British 80's	Jazz Bright	VibroCab
Roadhouse	AmericanMod	Jazz Dark	Cordovox
Taxmania	ModernHiGain	Acoustic	Rotary Cab

Studio Spaces
(Programs 200-209)

TrackingRoom	RhythmRoom R
Acoustic Room	MicPlacement
Jazz Club	Tape->Plate
Solo Room	PCM 60 Room
RhythmRoom L	Gated Verb

Studio Effects
(Programs 210-219)

Classic Detune	EnvFilter LP
Comp + Chrs	Dual Delay
Stereo Phaser	EQ Delay
Env AutoPan	Analog Echo
Env AutoWahs	InfiniteEcho

Instant Gratification – Endless Inspiration
It's everything you want, and there's nothing else like it – analog distortion, vintage stomp boxes, studio 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.

For over twenty-five years, Lexicon has been the leader in digital audio reverberation 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, Lexicon's primary commitment is to bringing you the tools you need to do your best work, whatever the technology – and, for guitar, that means both analog and digital effects.

The Custom Shop line is dedicated to raising the standard for guitar gear – giving you access to the customized rigs that dreams are made of. From the way it sounds to the way it feels, the MPX G2 delivers on this promise. We sweat the details so you can do what you do best — now get out there and play!