MPX NATIVE | REVERB PLUG-IN

OWNER'S MANUAL

The Lexicon® legacy continues...

Congratulations and thank you

for purchasing the MPX Native Reverb Plug-In. For over 40 years Lexicon® has been considered the gold standard for digital reverb. With the introduction of the MPX Native Reverb Plug-In, all aspiring engineers and producers have a new way to bring the legendary Lexicon heritage and sound to their mix. With an intuitive user interface, 100 masterfully tuned presets, and the quality that elevates any home recording or project studio to a whole new level, adding professional reverb effects to your projects has never been faster, easier, or sounded better.

The MPX Native Reverb Plug-In delivers that legendary "Lexicon sound" through a single polymorphic plug-in with seven different reverb types:

- Small Plate
- Large Plate
- Small Hall
- Large Hall
- Small Chamber
- Large Chamber
- Room

With VST, RTAS, and AU host compatibility and support for Mac and Windows platforms, the MPX Native Reverb Plug-In is ready to go to work wherever you need it.

Contents

System Requirements

Universal Recommendations
- 1 GB RAM
- CD or DVD-ROM drive
- Display resolution of 1280x800 or greater
- Internet access required for iLok activation
- Any ProTools® version 8 or newer
- Any platform supporting Audio Units
- Any platform supporting VST 2.4 or later

Mac®
- OS X 10.5 or newer
- Intel® Processor

Windows®
- Windows® XP, Vista, or 7
- 1.6 GHz CPU or faster

iLok License Information

Important!

This product requires the use of a 2nd Generation iLok USB smart key. You must download the license to your iLok2 USB smart key before you launch your DAW. Otherwise, your DAW may fail to recognize the plug-in and you may have to uninstall and reinstall your DAW software.

Installation

Installing the MPX Plug-In

1. Install the MPX Plug-In on your computer.
2. Connect your iLok2 to an available USB port.
3. If you haven't already, go to **iLok.com** and download/install the required drivers for use with the iLok2.
4. Create an iLok account or sign in if you already have an existing account.
5. Click on "Redeem License Code".
6. Locate your license code on the back of the included DVD sleeve and enter your license code.
7. Click "Get License".
8. Select "Download License".
9. You're ready to launch your DAW and enjoy the plug-in!

The User Interface

1. **Reload Button –** Click the Reload button to reload the current preset.

   Note: Clicking the Reload button will permanently remove any unsaved edits you have made to the plug-in's parameters.

2. **Compare Button –** The Compare button is used to quickly compare your edits against the original preset. When compare is on, any edits which you have made will be removed and the original preset will be heard. Turning Compare off returns you to your edits for comparison against the original preset.

   Note: When compare is on, all parameters are frozen and cannot be changed.

3. **Store Button –** Clicking the Store button opens the user preset save window. Enter a name and click store to save your preset. Once saved, there will be a preset category called "User Presets". All saved presets go into this category. Clicking

on the store button also allows you to manage existing presets. The store window displays existing presets. Click on an existing preset to either replace or delete it.

4. **Category Selector –** The presets have been broken down into categories to make them easier to locate. The Category knob is used to select from one of the predefined categories of presets. You can also click the category name, which brings up a combo box list allowing you to select a category from the list. After selecting a category, the "PRESET" field will update, displaying all presets available within the selected category.

5. **Preset Selector –** Once a category has been selected, turn the Preset knob to select a preset or click on the preset name to load a new preset from the combo box list.

6. **Real Time Visualization –** Real Time Visualization can be turned on and off by clicking anywhere in the Real Time Visualization window. When off, the plug-in name is displayed – this conserves CPU power. When on, the Spectral Intensity Analyzer is displayed, providing real-time visual feedback of the effect signal's amplitude (Y axis) over the frequency spectrum (X Axis).

7. **Input/Output Meters –** This window displays the signal level entering the plug-in (input) and exiting the plug-in (output).

8. **Parameter Knobs –** Click and drag these knobs to change the value of the corresponding parameter. You can also double click in the parameter value field above each knob and type in the desired value – all values are immediately snapped to the closest available value.

9. **Parameter Knob View Button –** Click this button to display the additional parameter knobs. Click again to get back to the first set of parameter knobs.

Quick Start

Step 1 – Launch your DAW

Launch your DAW and load the session which contains your audio tracks.
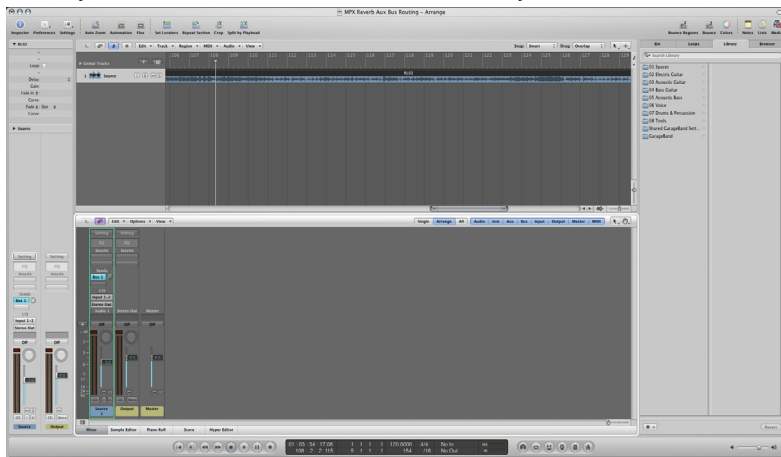
Step 2 – Insert the MPX Plug-In

Processing a single track: If you want to apply the MPX Reverb to a single source track, insert the MPX Native Reverb Plug-In on the desired source track then proceed to step 3. If you would like to process multiple tracks with the MPX Plug-In, see the "*Processing multiple tracks*" section on the next page.

| Setting |
| EQ |
| Inserts |
| **MPXNative** | ◄── **Insert MPX Plug-In** |
| Sends |
| Bus 1 ○ |
| I/O |
| Input 1–2 |
| Stereo Out |
| Audio 1 |
| Off |
| –3.0 |
| M S |
| ⊙ I |
| Source 1 |

Processing multiple tracks: If using the MPX Native Reverb Plug-In to process multiple tracks, you need to have an available aux channel (sometimes referred to as a group channel, group track, or aux track). You must then assign a bus as the input to this new aux channel then route the aux sends – for all tracks in which you would like to apply the reverb effect – to this new aux channel. The below diagram shows an example of such a configuration within Logic®. Please refer to your DAWs documentation if you are unsure how to add an aux channel, assign busses, and configure aux sends within your DAW.
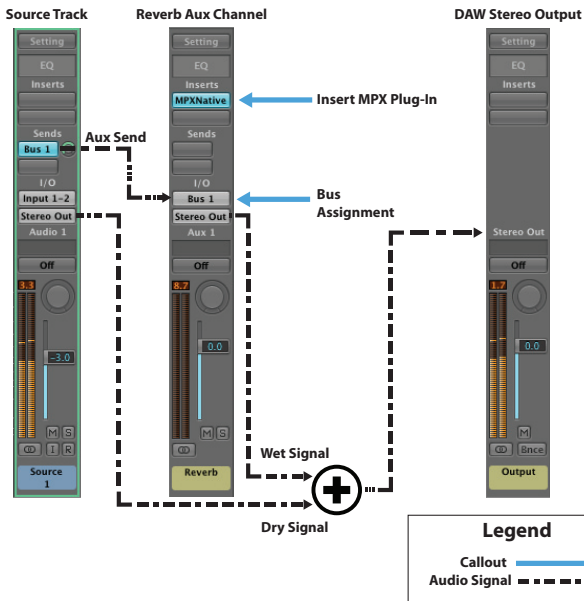
Once the aux channel has been added to your session and properly configured, insert the MPX Plug-In on this aux channel and rename this channel "Reverb".

Reverb Aux Channel

Insert MPX Plug-In

Rename channel "Reverb"

Step 3 — Set levels

Processing a single track: If you inserted the MPX Plug-In directly on a single source track, as described in step 2 , open the MPX Plug-In. Press the play button in the DAWs transport to audition the audio. Adjust the Mix control until you have reached the desired amount of reverb effect.

Processing multiple tracks: If you inserted the MPX Plug-In on an aux channel, as described in step 2, open the MPX Plug-In. Press the play button in the DAWs transport to audition the audio. Set the Mix control to 100%. Ensure that the reverb bus level fader is set to 0 to begin with.


Mix set to 100%

Reverb Bus Level set to 0

Go to the track which you want to apply the reverb to and assign one of its aux sends to the reverb bus where you have inserted the MPX Plug-In. While looking at the MPX's input meter, adjust the aux send level on this first instrument track until the MPX input meter peaks just below -6.

Go back to the reverb bus level fader and adjust it until the desired amount of reverb effect is heard. Now, adjust the aux send level for each additional track you would like to apply the reverb to until the desired amount of reverb is applied to all tracks.

Source Track

Input Level Meter

Aux Send

Reverb Bus Level Fader
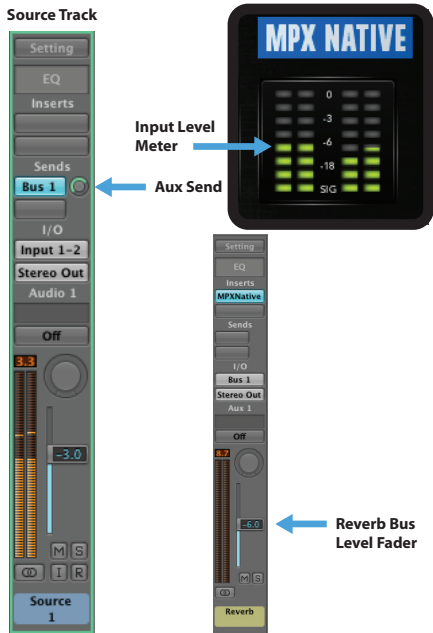
Step 4 – **Select the desired preset**

Now that signal is properly routed and initial levels set, play the session and listen to the reverb effect. If it doesn't sound like the right type of effect for the task at hand, select a different preset. If no presets in the currently selected category meet your requirements or you know what you are after, select a different category and audition the presets within that category. Repeat until you have found the preset which works best for the material you are working on.

Step 5 – **Adjust the rotary parameters (optional)**

If you are happy with the way the effect sounds, move on to the next step. If you think the effect still requires some additional tweaking, audition the audio while adjusting the parameter knobs until you have reached the desired effect.

Note: Only readjust the Mix knob if you require more or less of the reverb effect and you inserted the MPX Plug-In on the source track (for single track processing), as described in step 2. If you configured the MPX Plug-In to process multiple tracks, as described in step 2, you can fine tune the reverb level in the mix by adjusting the fader on the reverb aux channel, if required.
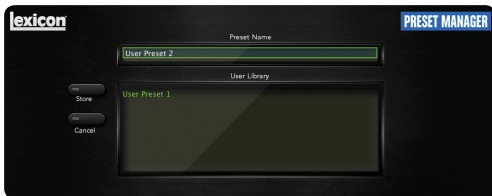
Step 6 – Store your new preset (optional)

If you would like to store your preset as a portable preset, click the Store button.

Name the new preset then click the Store button.

Note: The portable presets in the MPX Native Reverb Plug-In are cross-DAW and cross-platform compatible, meaning that you can store presets in one particular DAW on a Mac, then open them using a different DAW on a Mac or Windows PC and vice-versa.

The Parameters

Reflection Level – This knob controls the level of the early reflections in the output mix.

Reverb Level – This knob controls the level of the reverb tail in the output mix.

Color – Color is the companion parameter to Rolloff. Rolloff filters the final output of the reverb, and is used for final matching of the reverb into the mix. Color controls the way the reverb evolves over time. The darker values mean that high frequencies don't reverberate as long as lower frequencies. The lighter values lower the relative reverb time of the lower frequencies. This parameter can be used to tame the way an instrument is reverberated. For example a 24" kick drum will have a lot more low-frequency sound than a 20". This might cause the reverb to be boomy. Selecting a lighter value for Color will help to get that under control.

Rolloff – One of the most important aspects of a good mix is to correctly set up the proportion of frequencies. Getting reverb right is a major component of this process. The rolloff filter allows the higher frequencies of the reverb to be reduced. Most natural reverberation will be best modeled with a rolloff in the 2-4K range. Some mixers searching for a vintage sound might even use lower values. For smaller rooms or special effects, raise the rolloff value.

Diffusion – Input diffusion is the first part of processing for any signal entering a reverb or delay. It can be described as a smearing or softening of the signal and is typically used to lessen the impact of strong transients. Sharp percussive sounds will benefit from higher diffusion values. Vocal sounds will usually work best with lower values.

Reverb Time – This is the approximate duration of the reverb "tail". The actual time is also determined by musical material as well as values of other parameters. Your choices for reverb time will be driven by the type of music you're mixing, as well as the amount of reverb (wet/dry) you use. You might be surprised to know that you can use a longer reverb time than you think you can, as long as there's only a bit of reverb in the mix.

Predelay – Predelay is used to add a small amount of delay to a signal before it enters the reverberator. This is used to create a little separation between the wet and dry signals, in turn creating greater clarity in the mix. For small rooms a short predelay of 5-10ms is a good place to start. For very busy mixes with moderate reverb, 10-25ms is about right. For large spaces, pre delay might go up to 50ms. These are just guidelines – use what your ears like.

Reverb Type – This is where you choose the basic wiring of the reverb. Plates are among the most popular artificial reverbs, known for the diffuse "shhhh" sound they add to percussion. Chambers are dense and colorless and have been used for every kind of music where the reverb shouldn't intrude on the sound. Halls are medium to large venues, used for all sorts of acoustic music. Rooms have been used for drums, voiceovers, guitars – anything where a very short reverb is useful. Every type of reverb has been successfully used on every kind of music. Again, the ears are king.

Reflection – Most natural spaces have some number of discrete echoes – they're usually not very strong, but they are important. The reflect parameter allows you to select from several preset combinations of these echoes. Generally speaking, the lower Reflect values indicate shorter times. Reflection levels vary as you select different values. The best way to choose is simply to use your ears.

Reverb Attack – This knob controls the attack of the reverb tail, or how quickly or slowly the reverb comes on. It also controls how large or small the reverb tail is.

Mix – This knob controls the overall mix between the wet and dry signals. When this knob is set to 0% (full left), only the dry signal is heard. When the knob is set to 100% (full right), only the wet signal is fed to the MPX's outputs.

The important thing to remember about the mix parameter is that dry signal should only reach the final mix by one path. Let's say that you are using an aux send on a channel strip to send signal to an effects bus. Your original signal is on one channel strip and an aux channel receives signal from the aux bus. Both channels go to the final mix bus. You load an MPX-L Plug-In onto the aux channel. In that case, your mix should be set to 100%. Reverb level is controlled by changing the gain on the aux track or by changing the send level. Why is that? If the mix parameter on the aux channel is set to something less than 100%, then dry signal can arrive at the final mix by two paths (the original channel strip and the aux channel strip). You'll find it hard to control the balance of reverb in your mix and on some DAWs you may even get cancellation of the dry signal. This will make your mix sound thin and weak.

On the other hand, if you load the plug-in as an insert on the channel strip (instead of using a send), then it makes perfect sense to use the mix parameter.

Supported I/O Configurations

The MPX Native Reverb Plug-In supports the following Input/Output configurations:
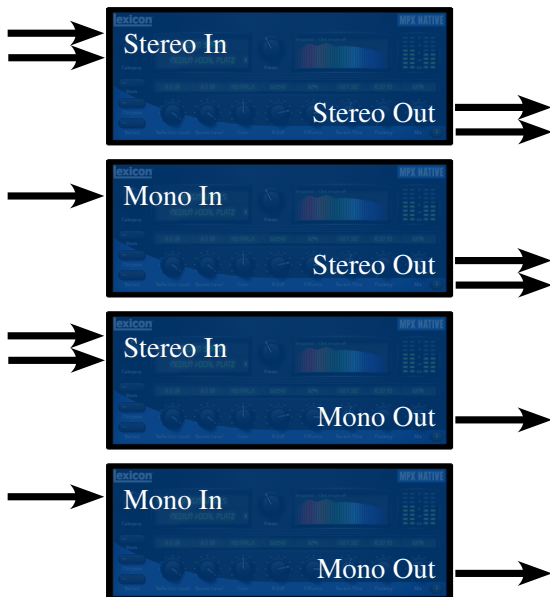
The Lexicon® Heritage

Lexicon® occupies a unique position as a leading innovator in both the professional and consumer audio industries. Since the release of the first digital delay, Lexicon has stood at the forefront of digital audio with a reputation as a manufacturer of exceptional, professional audio products and an inventor of new technologies. Years of research, development, and learning allow us to continue expanding the boundaries of the listening experience.

Our professional products are prominent in the creation of worldwide music, television and film productions. These products have won numerous awards, including an Emmy® and numerous TEC awards, including a TEC Hall of Fame award for the Lexicon Delta T-101, the world's first digital delay. Lexicon processors have been embraced as the standard in professional signal processing since the introduction of the 480L Digital Effects Processor, which has retained tremendous popularity for the past 22 years. It has since been replaced as the standard in professional signal processing by the 960L Multi-channel Digital Effects System and the PCM96 series Reverb/Effects Processors, which have themselves garnered an impressive following of producers, artists, and engineers.

Growing demand for proprietary Lexicon technologies has led to its appearance in numerous applications – with dramatic results. Our processing is relied upon to enhance the sound of prestigious live halls and venues.

Knowingly or unknowingly – you experience Lexicon products and technologies on a daily basis. Chances are that Lexicon processing was involved in the television program you watch at home, the film you see at the cinema, or the song you listen to on the radio. From the initial tracks to your listening room or automobile, Lexicon is part of the process that brings these recordings to life. Our commitment to the audio professional and content delivery ensures an unbroken chain between the artist and the audience. Now hear this…

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by**HARMAN**