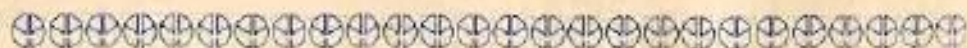


ELECTRA MPC GUITARS



WHAT THEY ARE AND WHAT THEY WILL DO FOR YOU

By purchasing an Electra MPC you have opened the doors of a new concept in guitar design.

Until now you've probably only had three different pre-set sounds to control. Those being the pick-up selector.

Now the MPC gives you endless control, yet maintains simplicity. Five different pick-up combinations, plus a huge selection of electronic plug-in effects.

The MPC is the only guitar able to grow with the changes in your music, your style, and your skill.

The electronic world is at your fingertips.

St. Louis Music Supply, Co.
1400 Ferguson Avenue • St. Louis, Missouri 63133

Here's what built-in interchangeable electronics do for you!

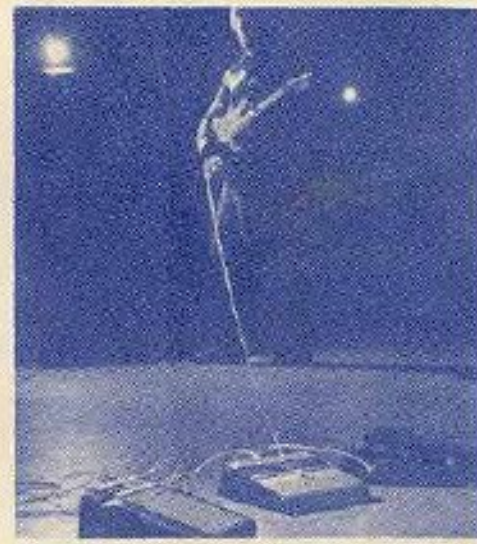
Eliminate Foot Pedals

You no longer need so many cumbersome and expensive separate sound effect pedals on stage. MPC Guitars have effects built into the guitar.



Freedom of Movement

You are no longer anchored to one spot on stage where your pedals are located. You've got complete freedom of movement.



No Need To Carry More Than One Guitar

MPC modules and tone spectrum circuitry allow you to duplicate the sound of virtually any other type of solid body electric guitar.

Sound Like Yourself!

By combining modules inside the MPC guitar, you can create original sounds and effects which are totally new.

There's an MPC Guitar Available To Suit You!

There's an MPC Guitar available to suit you. There are over a dozen models from which to choose. Pictured are some of the various Electra 6-string and bass guitar models which have MPC electronics. These guitars have been created to fill the need of all musicians regardless of the design preference or musical styles.



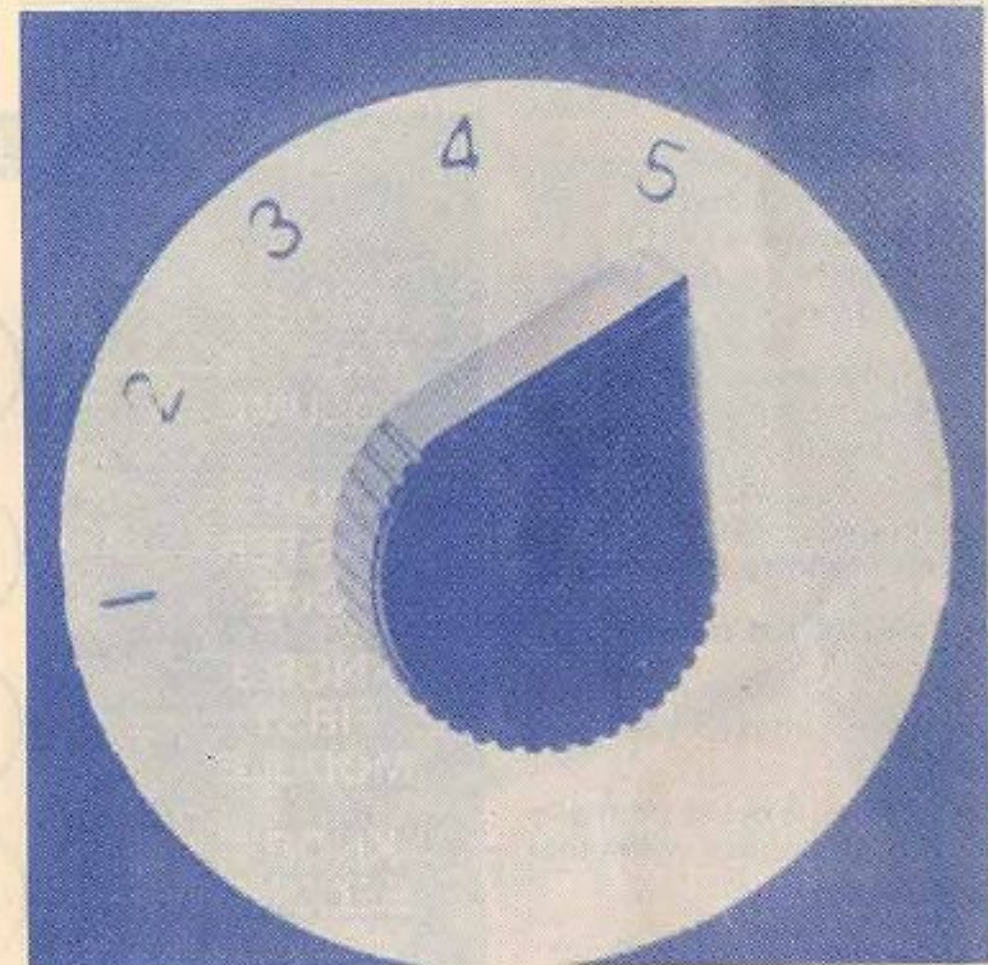
Tone Spectrum Circuitry

Tone Spectrum Circuitry is a five position pick-up selector which gives a wider range of tones.

This five position rotary switch is standard equipment on most MPC guitars. Tone Spectrum Circuitry allows you to activate the two special Magnaflux pickups individually or together and at the same time change the polarity of the pick-up combinations instead of the usual three combinations found on most guitars. The pickups can be made to operate in phase, out of phase, in series, or in parallel with each other. For instance:

Position 1— BOTH PICKUPS IN SERIES—IN PHASE. One pickup tends to push the other increasing the output, giving a full bodied rich tonality with plenty of "drive".

Position 2— BASS PICKUP ONLY (RHYTHM PICKUP). Standard bass pickup wiring for smooth mellow leads, or bass rhythm playing.



Position 3— BOTH PICKUPS IN PARALLEL AND IN PHASE WITH EACH OTHER. Each pickup functions independently and gives you that rich, "gutsy" sound which through the years, has become the accepted "standard" of the industry.

Position 4— TREBLE PICKUP ONLY (LEAD PICKUP). Hard driving highs. Not a shallow hollow treble, but a crisp, full, super high treble with plenty of guts.

Position 5— BOTH PICKUPS IN SERIES BUT OUT OF PHASE WITH EACH OTHER. The newest trend in electronic wiring attainable only through "custom wiring jobs" until lately. This out of phase sound gives you a special "funky" harmonic presence.

The guitarist can now duplicate the sounds of virtually any other solid body guitar on the market by combining this Tone Spectrum Circuitry with selected modular powered circuits.

MPC Controls

MPC Controls Are Easy To Use.

All MPC guitars have a row of four knobs and two paddle switches on the lower right section of the guitar front.

This layout is clean, simple, and easy to use so the transition from an ordinary guitar to an MPC is very easy for the contemporary musician.

Knob No. 1 is master volume.

Knob 2 is master tone.

Knob No. 3 is the intensity or speed control of the first module.

Knob 4 is the intensity or speed control of the second module.

The first on/off switch activates the first module.

The second on/off switch activates the second module.

MPC CONTROLS

**KNOB 1
MASTER
VOLUME**

(1)

**KNOB 2
MASTER
TONE**

(2)

**KNOB 3
FIRST
MODULE**

(3)

**KNOB 4
SECOND
MODULE**

(4)

First Module
on/off switch



Second Module
on/off switch



Modular Powered Circuits (MPC'S)

Modular Powered Circuits quickly snap in and out of the guitar body.

The MPC's (Modular Powered Circuits) snap in and out of the guitar body two at a time. The inside of the module cavity is grounded and treated with a special conductive paint to shield the MPC's from outside noise and objectional "foot pedal type" interference. The MPC's are powered by an easily removable 9 volt battery. There's even an additional storage space for an extra battery.

NOTE: This battery should be changed periodically to achieve maximum module efficiency. To avoid unnecessary battery drain, unplug your guitar when not in use.

To remove modules, first pull them straight back out of the plugs before lifting them out of the module cavity. This will keep the edge connectors in good working condition and avoid any bending or cracking of the electronic components.



You Have a Choice.

You're not stuck with permanent sounds which cannot be changed like other active and passive guitars on the market.

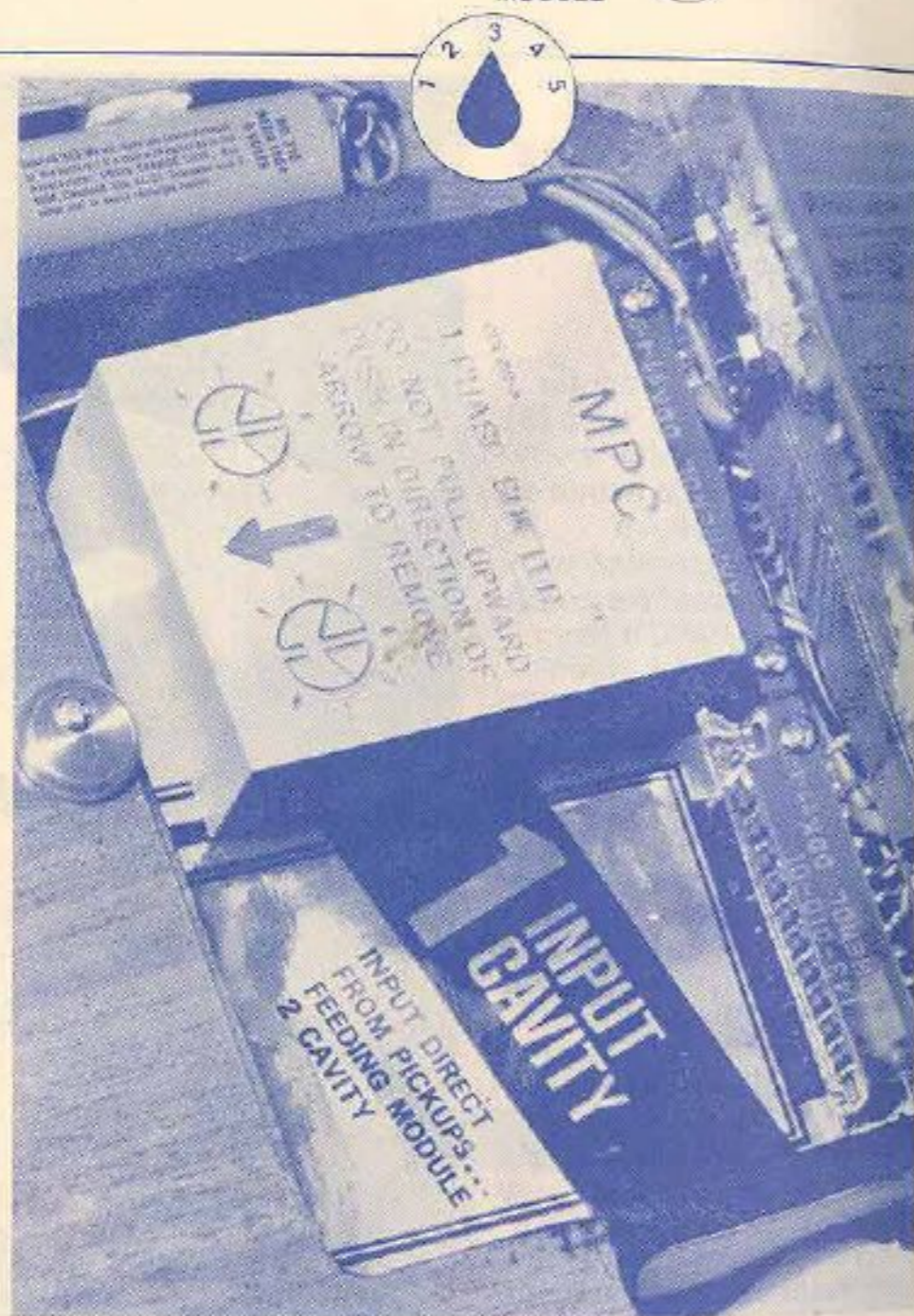
MPC 1 Phase Shifter

MPC1 Phase Shifter—With Two Wave Forms

This electronic device modifies the guitar signal or wave form which synthesizes the effect achieved through a rotating speaker, sometimes called the "Doppler Effect". The range of speed of "rotating" sound is extremely broad from one cycle every five seconds to eight cycles per second. A special color switch on the module allows you to regenerate the guitar signal through the device which changes the phasing angle, producing a more intense phasing effect with richer harmonics. In effect, you get two phase shifters in one.

Using Your Phase Shifter

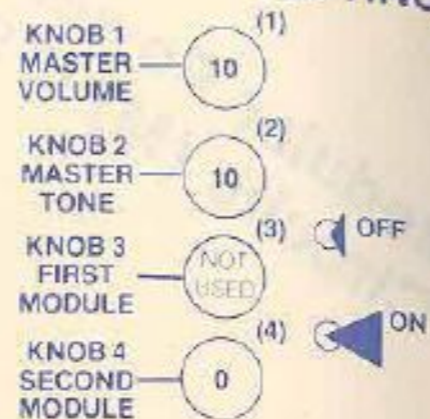
Step 1: Regular Phasing
Place the MPC1 Phase Shifter module in either cavity compartment with the switch on top of the module to the right in the "non color" position. Place the module control knob on the face of the guitar on "0" and activate the module on/off switch. The result will be an extremely slow subtle phasing effect for rhythm or full chording background work. Speed



can now be adjusted to your liking.

Step 2: Phasing With Color
Use same procedures as in Step 1 above only with the MPC module switch to the left in the "color" position. In this position, you will note a much deeper phas-

SAMPLE SETTING



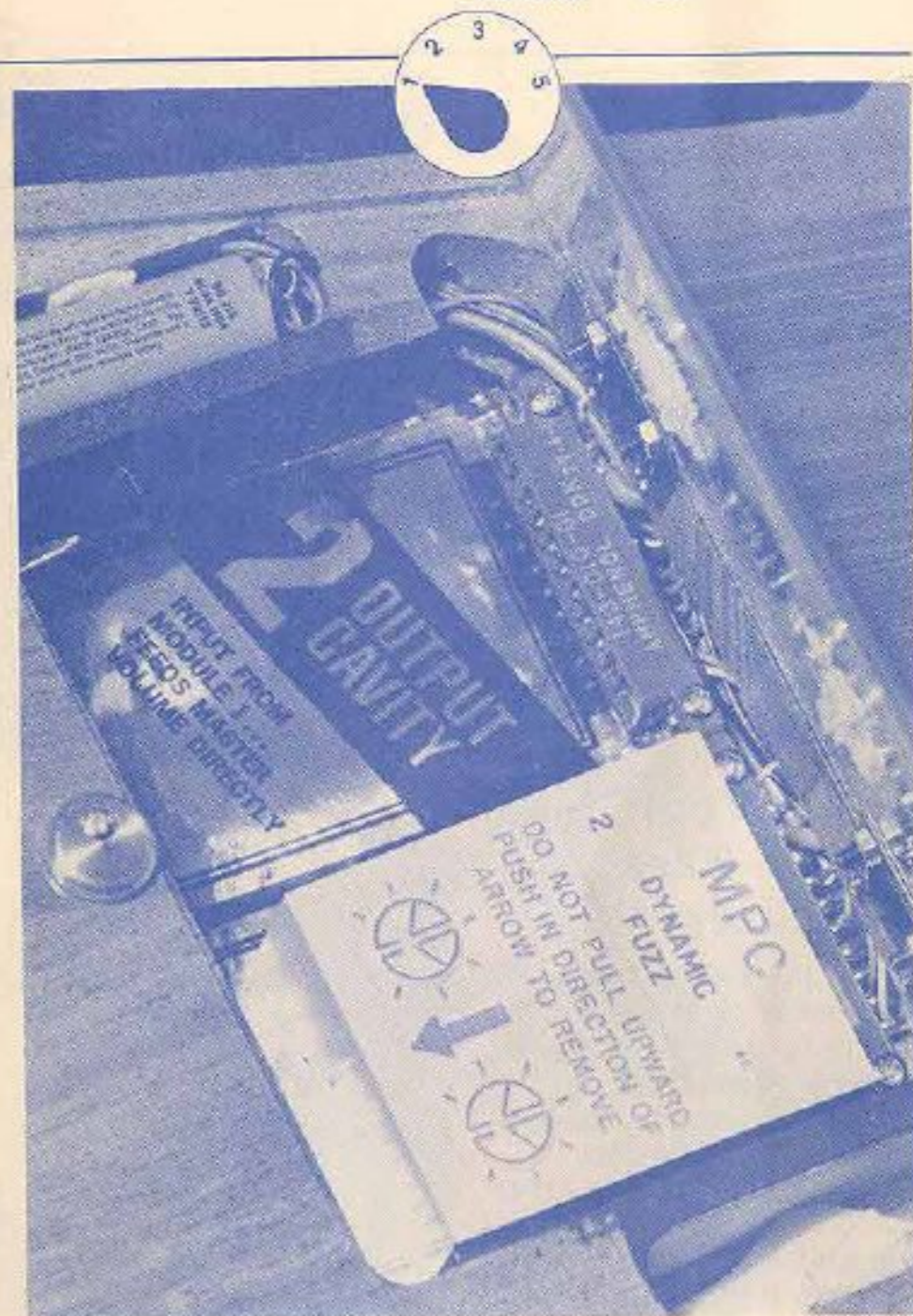
MPC 2 Dynamic Fuzz

MPC2 Dynamic Fuzz

A must for every rock guitarist. An effective distortion device with special circuitry achieving a shaped fuzz, rich in harmonics, without speaker damaging square waves. You can achieve a soft "silky" fuzz to a hard driving "iron tone" distortion.

Using Your Dynamic Fuzz

Insert the MPC2 Fuzz module in cavity compartment #1 furthest from the battery. Start with your "Tone Spectrum Circuitry" five position pickup selector switch in Position #1. Place the module control pot on the face of the guitar at "0". Activate the module on/off switch and play. You will notice very little change in the sound at this point. Continue playing and slowly rotate the module control pot on the face of the guitar to "5". You now have a simultaneous blend of a straight guitar and a fuzzed guitar in equal proportions. By further increasing the module control pot on the face of the guitar, you will gradually eliminate the natural undistorted guitar and add greater amounts of



fuzz with increased sustain. Experiment with varying the amount of fuzz and the position of the "Tone Spectrum Circuitry" five position pickup selector switch while noting the wide selection of fuzz effects available.

SAMPLE SETTING



MPC 3 Treble/Bass

MPC3 Treble-Bass Equalizer

This module is a treble-bass equalizer containing active high pass, low pass circuitry. A simple adjustment of a single control allows you to shape the tonal response to achieve more razor sharp highs, full bodied mid range or rich harmonic lows. You can not only create your own kind of sound, but also duplicate the tone properties of many other guitars on the market.

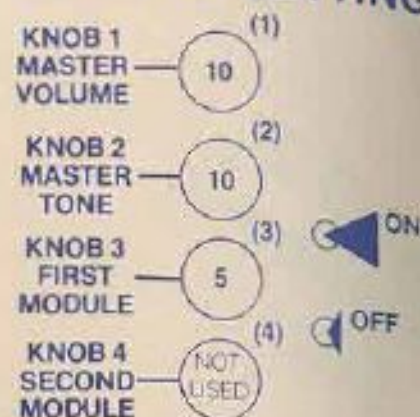
Using Your Treble-Bass Equalizer

Insert the MPC3 Treble-Bass module in the #1 cavity furthest from the battery. Place the Tone Spectrum Circuitry five position pickup selector switch on #3. Turn the MPC pot control on the face of the guitar on Position #5. Activate the module on/off switch and play. The MPC3 module is now set in a relatively flat response position. You will notice, however, that both the bass and treble response have been enhanced. By rotating the module potentiometer on the face of the guitar, you now can either accentuate extreme bass

frequencies (at "0" setting) or extreme treble (at "10" setting). Experiment with varying positions of the Tone Spectrum Circuitry switch, the master tone control pot itself and notice the extremely wide variety of tonal responses you can achieve.



SAMPLE SETTING



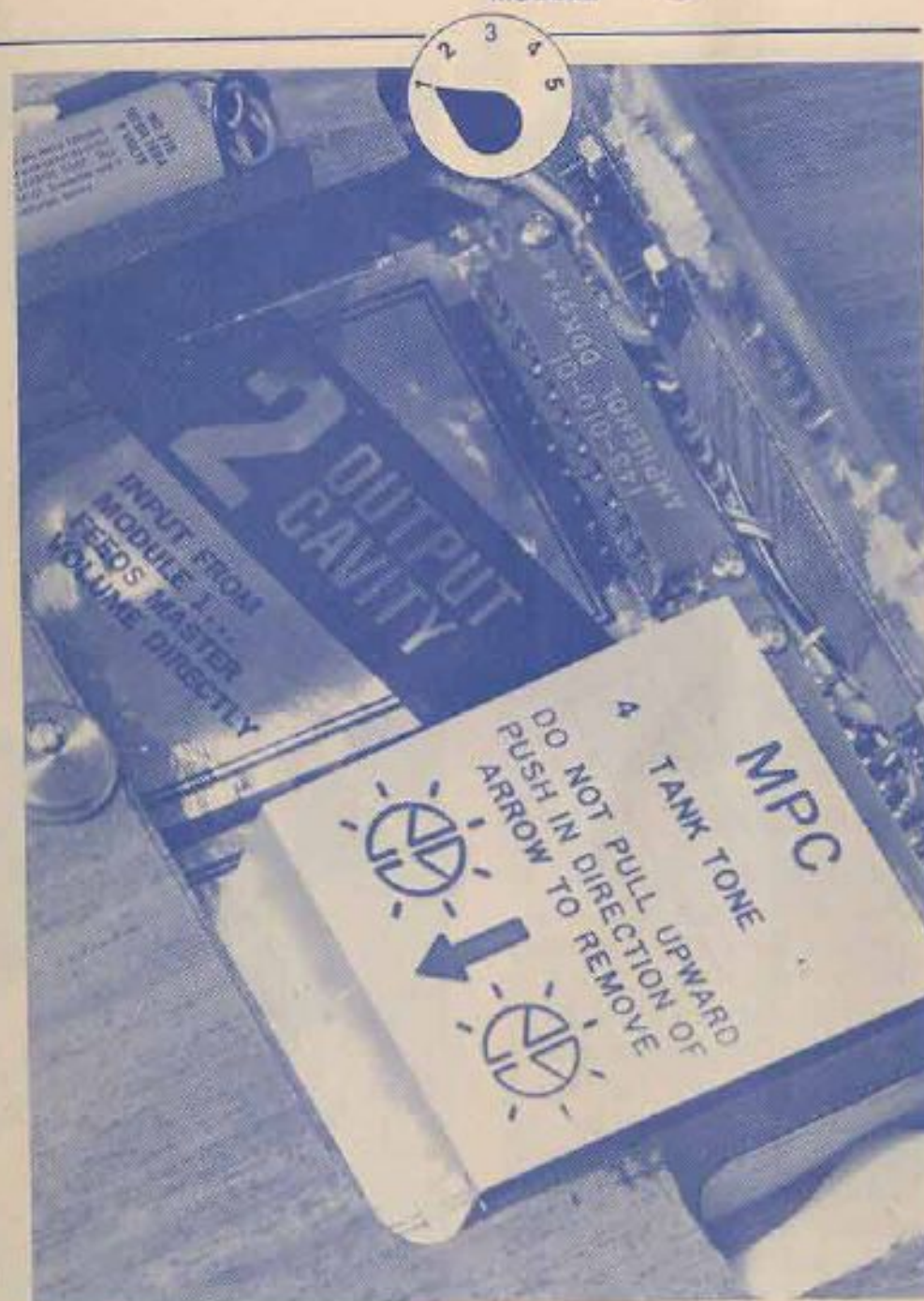
MPC 4 Tank Tone (Midrange Control)

MPC4 Tank Tone

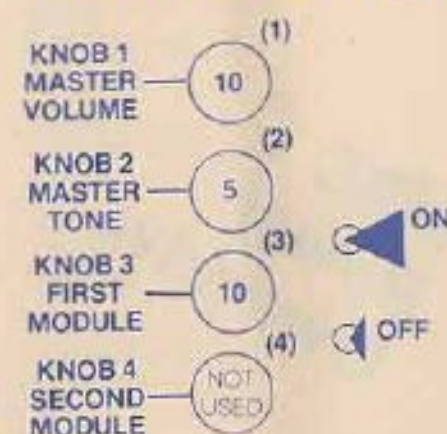
This module is a tuneable, active, band pass filter which can produce a hollow, percussive type of sound. This type of filter allows you to emphasize specific frequencies in the tonal range of the guitar. If you rotate the potentiometer on the face of the guitar that controls this module, you'll get the sound of a wah wah. Combine this module with an MPC3 module, and you have opened the doors to graphic equalization.

Use of Your MPC4 Tank Tone Module

Insert the MPC4 Tank Tone module in the guitar cavity #1 furthest from the battery. Set the Tone Spectrum Circuitry five position pickup selector switch on #1. Place the module control knob on the face of the guitar on #10. Activate the module on/off switch on the face of the guitar and play. You will note that the guitar tone adopts a "vowel" like character or sound. Rotating the MPC control knob on the face of the guitar will promote a change in the



SAMPLE SETTING



"vowel" sound simulating the vowel A or I to O to U. This effect creates a resonate or hollow tone character unattainable with any other ordinary guitar.

MPC 5 Power Overdrive

MPC5 Power Overdrive

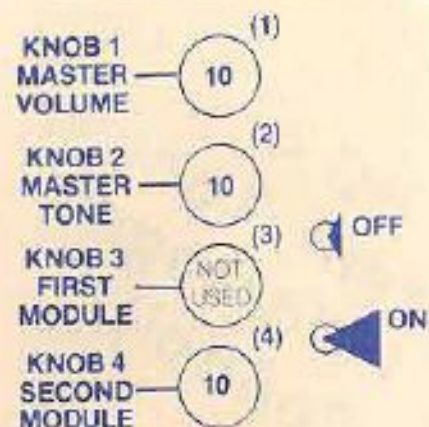
This module is a miniature pre-amp which allows you to automatically increase the volume of your amp by 30%. Increases sustain, and with proper setting of your amp, can induce natural distortion and achieve extraordinary harmonics. Lets you change quickly from playing mild rhythm to a hard driving lead with just a flick of a switch.

Use of Your MPC5 Power Overdrive

Insert the MPC5 Power Overdrive module in the guitar cavity #2 closest to the battery. Place your Tone Spectrum Circuitry five position pickup selector switch on #1. Set the module control pot on the face of the guitar at "10". Leave the module on/off switch on the face of the guitar inactive and play. Then activate the on/off switch and continue playing. You will notice an immediate increase in volume which along with proper amplification settings, will allow you to achieve greater natural distortion and sustain.



SAMPLE SETTING



MPC 6 Filter Follower

MPC6 Filter Follower

This MPC6 is a dual purpose module which contains a Triggered Filter and Envelope follower. Select one effect or the other merely by sliding the switch on top of the module. These fundamental synthesizer building blocks can be automatically triggered as you pick the guitar strings. The effect of the envelope follower is a sweep of the filter which creates a wah wah sound controlled by how hard the strings are played. The effect of the triggered filter is a rapid upward sweep followed by a preset decay of tone.

Use of your MPC6 Triggered Filter

1—Trigger Filter Mode
Slide the mode selector switch on top of the module to the right or "trigger" position. Insert the module into guitar cavity #1 furthest from the battery. Then place the Tone Spectrum Circuitry five position selector switch at #3. Turn the module control pot on the face of the guitar to "0". Activate the module on/off switch and play single notes softly. Now—without

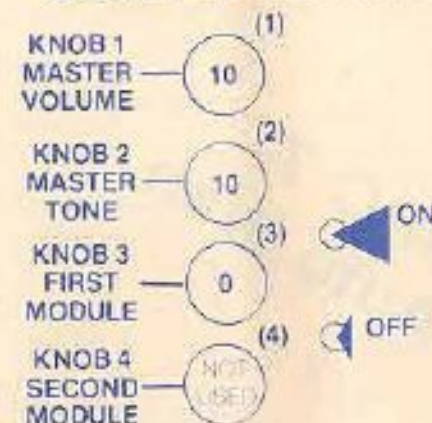
changing a thing—sharply strike some chords. Notice that a rather heavy string attack is required to cause the filter to sweep. To increase the sensitivity of the filter (and thus making it easier to activate), slowly rotate the control knob on the face of the guitar. When the MPC control knob is at #10, the module is at the most sensitive position. The unit will now respond to very light pick strokes.

NOTE: When playing chords, false or repeat triggering may occur if the sensitivity is set too high. This can be easily eliminated by reducing the sensitivity.

2—Envelope Follower Mode

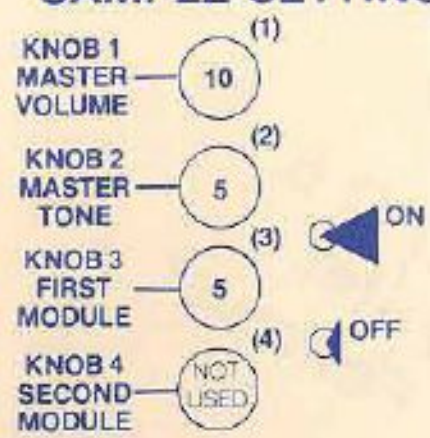
Now move the module selector switch to the left (placing it in the envelope mode) and place the module control pot on the front of the guitar at "0". It will be almost impossible to sweep the filter at this point. Once again, the further the control knob is turned towards #10, the more sensitivity you achieve. Proper setting of this control knob will allow you to control the sweep of the filter at will.

SAMPLE SETTING



MPC 7 Auto Wah

SAMPLE SETTING

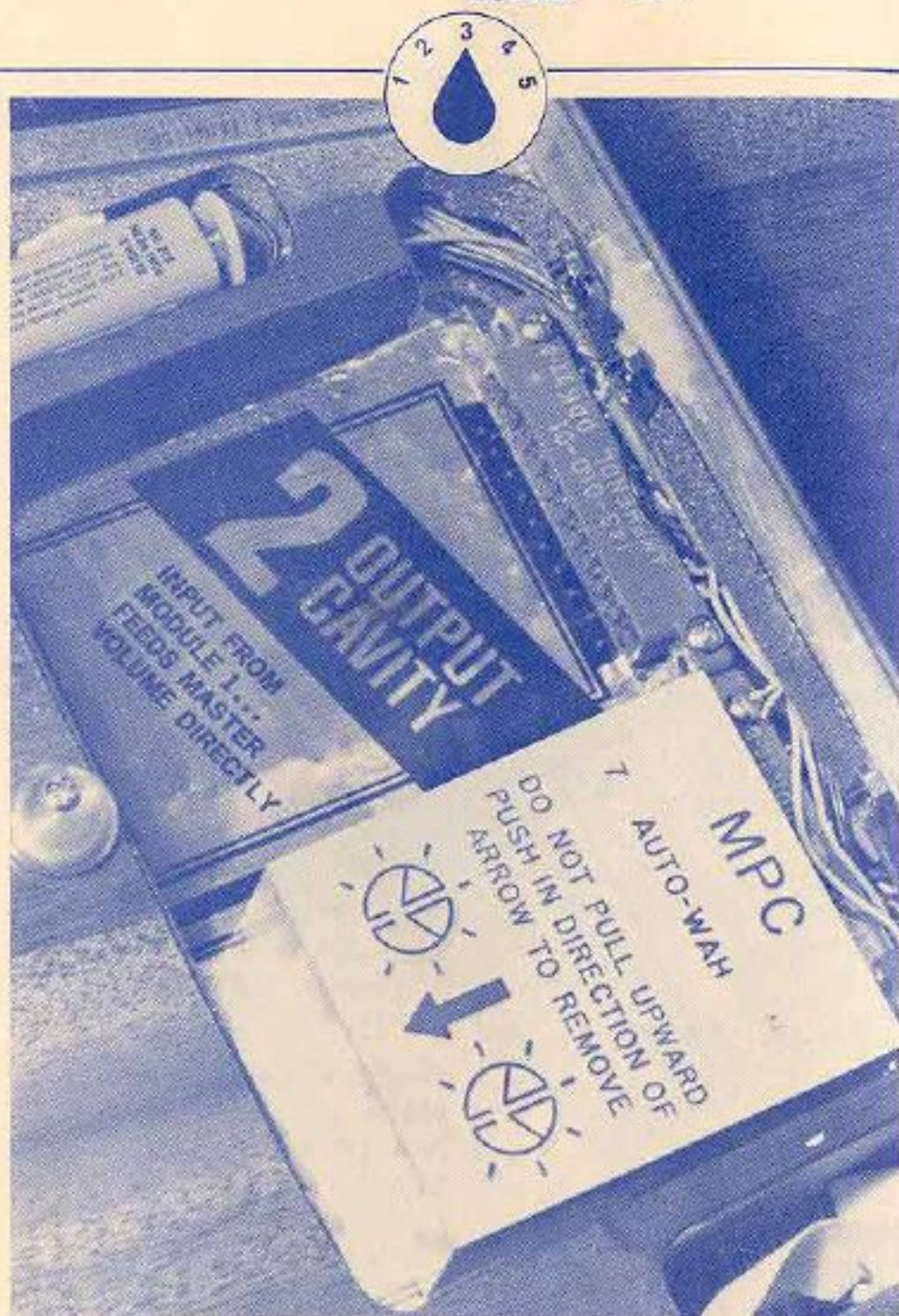


MPC7 Auto Wah (Automatic Wah Wah)

Give your foot a rest and let this Automatic Wah do the work. The rate of speed of the "wah" is determined by the control on the guitar face. Allows the guitar player to achieve a precise automatic repeating wah wah with a flick of a switch.

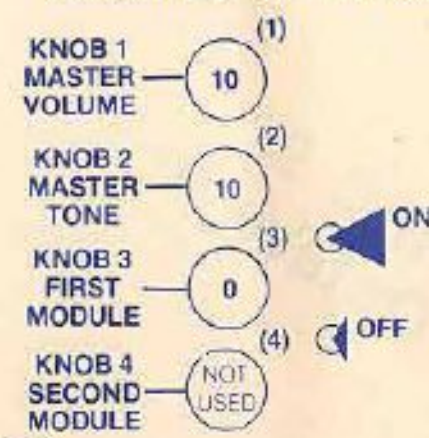
Operating Your MPC7 Auto Wah

Insert module into guitar cavity #1 furthest from the battery. Move the module control pot on the front of the guitar to #5. Activate the switch on the face of the guitar and play. Speed of the wah wah sound is determined by how far module control knob is turned.



MPC 8 Tube Sound

SAMPLE SETTING



MPC8 Tube Sound

Convert your transistor amp to the sound of a tube amp. This module allows you to achieve at low volume the natural soft clipping and crossover distortion associated with a tube amp at high volume. An ideal module for small clubs or studio work where you can't crank your amp up but you want to achieve the effect of high volume distortion.

Operation of MPC8 Tube Sound Module

Insert the MPC8 in guitar cavity #1 furthest from the battery. Place the module control on the front of the guitar to #0. Now move the Tone Spectrum Circuitry five position pickup selector switch to #3. Activate the on/off switch for that module and play. The result will be a softened fuzz effect created through crossover distortion of the guitar signal. This crossover distortion (or C.O.D.) helps create the sound of a tube amplifier. When you increase the module control knob setting from "0",



you will increase the intensity of C.O.D. and induce soft clipping, thus creating a fuller more sustaining, yet soft fuzz not possible with regular fuzz units.

MPC 9 Octave Box

MPC9 Octave Box

Allows you to convert your six string guitar into a bass guitar. This module drops the original pitch of the string one full octave lower. The control on the face of the guitar allows you to mix the original guitar sound with the lower octave sound which literally lets you play a duet with yourself. A special thumb knob on the module itself lets you vary the attack or decay of the lowest octave note which can make the bass voice sound like a percussive electric bass guitar or a sustaining organ.

Operating Your MPC9 Octave Box

I—Control Functions

Two operational controls are provided with the octave box—the normal MPC control potentiometer located on the guitar front and a special thumb pot on the module itself.

A. MPC Control Pot on the guitar front

When the Octave Box module is activated, the normal MPC control knob on the face of the guitar performs a blend function. Turning the knob fully counter-clockwise will produce original guitar signal at normal volume with the bass tone in the background at 1/4 normal guitar volume. Turning the pot fully clockwise will produce full bass volume with about 1/10th of the original guitar signal present. Variations between either extreme allow for blends to your own taste.

B. Module Thumb Pot

The thumb pot in the module itself provides a selection of sustain or percussive modes. If this thumb pot is set at the fully counter-clockwise position, the bass signal will

to pick strokes—creating a string bass sound. With the module control pot fully clockwise, a sustained bass with only slight percussive attack will be heard. Variations between these two extremes will provide percussive attack with an adjustable sustain level.

II—Operating Instructions

A. Place the Octave Box module in the #1 position in the guitar cavity furthest from the battery. If any other effects are to be used with the Octave Box, they should be used in Position #2, or closest to the battery. With the Octave Box used in the #1 position, the unit operates directly off the pickups, thus providing optimum performance.

B. When using the Octave Box, play cleanly, firmly, and avoid the use of chords as the Octave Box can only divide or lower one octave in pitch.

III—Sustain Time

The MPC Octave Box has long sustain capabilities on the lowest three strings of the guitar with sustain becoming shorter as higher strings or pitches are played. It is possible to play on the first string above the 10th fret, but sustain time in

MPC 9 Octave Box (Continued)

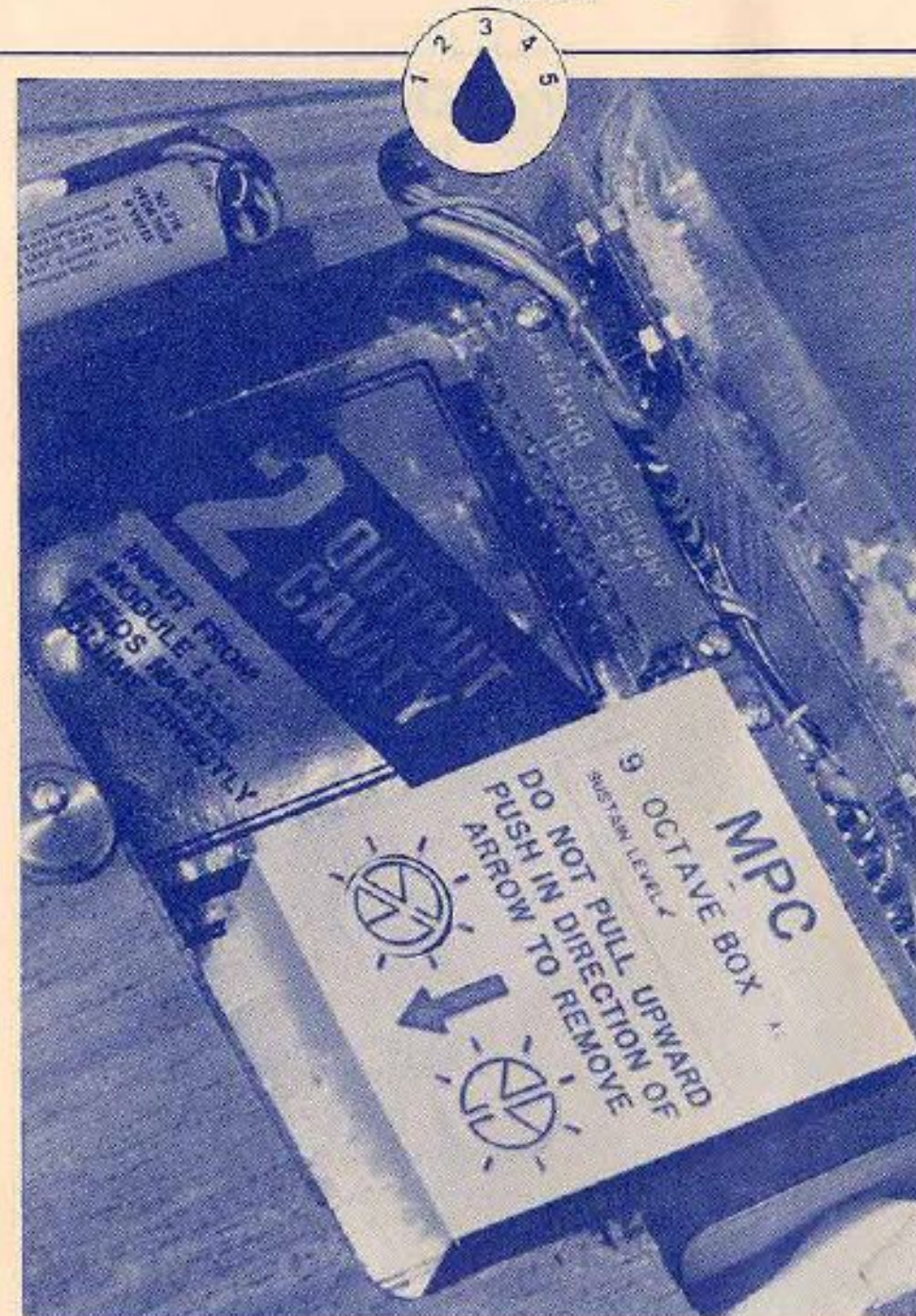
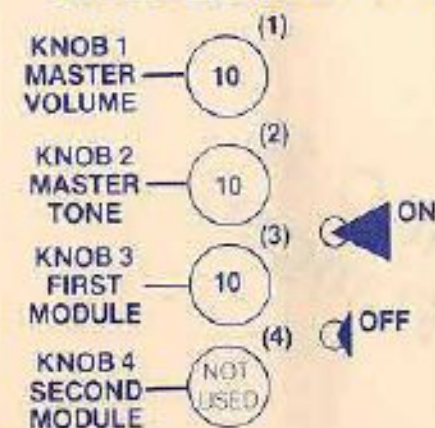
IV—Playing More Than One Note

Playing of chords while the Octave Box is activated is generally to be avoided, but with proper knowledge and technique, multiple notes can be played. The design technique of the Octave Box causes it to search for the lowest note played and divide this pitch by two and thus lower it one full octave. If two notes close to each other in pitch are played together, the unit will have difficulty deciding which pitch you want lowered. However, if you separate them by an octave or more, the unit will be able to select the lower note. Best multiple note operation will occur when bass lines are played on the 5th and 6th strings, while harmony or lead is played on the first and second strings.

V—Pickup Switch Setting

The pickup switch setting will have an effect on performance of the Octave Box. The Octave Box will work regardless of the position used, but positions 1, 2, and 3 perform best for general playing. Positions 4 and 5 give shorter bass string sustain with longer high string sus-

SAMPLE SETTING



tain. Experiment with the settings of your guitar and find the settings best suited to your own playing style and musical tastes.

MPC 10 Flanger

MPC10 Flanger

A flanger is like two tape players playing back the same music but one is at a slightly slower speed than the other. The effect is a delay which causes a soaring sweeping sound. Built-in features include an input compressor to suppress overload distortion, a voltage regulator circuit to stabilize battery variations, and a noise gate to insure quiet operation.

Operating Instructions

Operational Control Functions:

Three control pots are provided for the Flanger. Two control pots are located on the Flanger module, plus the normal MPC control pot on the face of the guitar itself. The control pots on the module should be operated with the thumb or finger tip. Simply place your thumb or fingertip on the knob and exert a slight downward pressure while turning in the direction desired.

1. Speed Control (located on module): This pot controls the speed at which the Flanger sweeps through its effective range. Fully clockwise is fast, and fully counter-clockwise is slow.

2. Range Control (located on module): This pot controls the actual range of the Flanger sweep. With this control set fully clockwise, the range of sweep is narrowest. Turning the control counter-clockwise increases the range of Flanger sweep.

3. Color Control (normal MPC pot on guitar): This control determines the amount of guitar signal fed back through the Flanger to intensify the flanging effect. With the

control set at "0", the amount of feedback is minimal, while rotating the control to "10" will increase the amount of feedback or color added to the flanging effect.

Start experimenting by placing the MPC 10 Flanger in cavity #1 furthest from the battery.

SETTING SAMPLES:

Below are listed examples of effects obtainable with the MPC10 Flanger.

Step 1. Resonant or Vocal sound:

Start with the range control narrowest (clockwise), speed at slowest (counter-clockwise) and color at maximum (10). To create more of a vocal sound, turn the range control very slightly counter-clockwise and increase the speed of sweep to the desired rate of repetition.

Step 2. Deep Flanging or Jet Plane Effect:

Start as per vocal sound from step one above, keep speed slow, but increase the range to a wider sweep. Play full chord rhythms and adjust the color and range controls slightly for best effect. Note that the pickup selector switch will have quite an effect on the pitch of the jet plane sound—start with position #1.

MPC10 Flanger (Continued)

Step 3. Twelve-String Guitar:

Start with color control at "0", range at middle of rotation, and speed at fast. While sounding a note, reduce the speed until the rapid movement of sound is not noticeable and the blending of the pitch is not so severe.

Move to the range control and increase or decrease the range as needed to produce a double note sound. Settings of the range and speed are critical here to obtain the most accurate twelve-string sound. Try it with the pickup selector switch in the #3 position and color always at "0".

Step 4. Leslie or Rotating Speaker Effect:

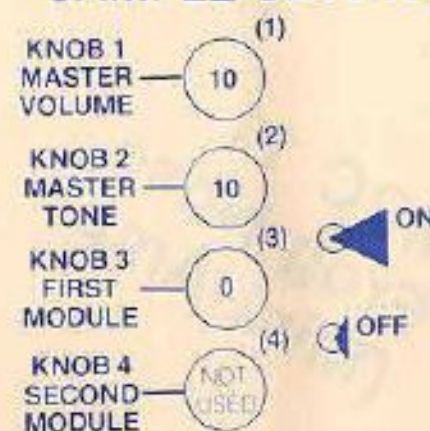
Start with color at "0", range at narrowest. Play a note and adjust the speed control to simulate the speed of desired rotation speed. Once the desired speed of Leslie is set, increase the range just slightly to introduce a very slight warble or pitch change to the note. If a strong Leslie effect is desired, it is better to increase the doppler effect by adding a little color rather than increasing the range of sweep.



Step 5. Pitch Changing or Weird Space Sounds:

Start with the Leslie sound settings from step 4 above, and increase the range of sweep greatly. The pitch of alternating notes will be controlled by both speed and range controls. Color

SAMPLE SETTING



being added will create a very weird sound. Note that this type of setting may not be musically useable, but it creates some interesting possibilities for strange, special effects.

MPC 11 Frog Nose (Mini-Amp)

MPC11 Frog Nose

This module is actually a small amplifier which permits you to plug in headphones directly into the output jack of the guitar. Now you can practice without the need of a separate amp. You can also plug your guitar directly into a separate remote speaker, and the Frog Nose will drive it. It acts as a power overdrive as well and can be used for going directly into a mixing board instead of having to utilize a line out jack on an amplifier, as is commonly done with small amps.

Use of Your MPC11 Frog Nose

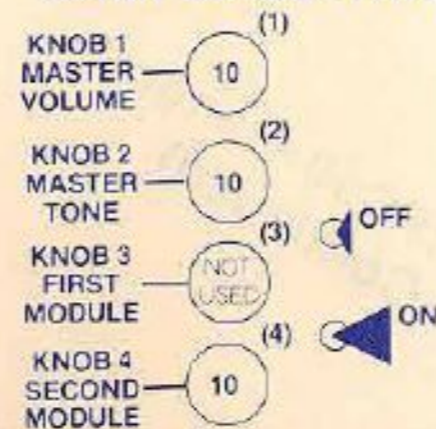
NOTE: When using this MPC 11 module, ALWAYS set your master volume at "10". This allows you to use the MPC control knob on the face of the guitar as your master volume for more control. Insert the MPC11 Frog Nose module in the guitar cavity #2 closest to the battery. Place your Tone Spectrum Circuitry five position pickup selector switch on #3. Set the module control knob on the face of the

guitar on #10. Leave the module on/off switch inactive and play. Now activate the on/off switch and continue playing. You will notice an immediate increase in volume which, along with proper amplifier settings, will allow you to achieve greater overload distortion and sustain characteristics. Rotating the module control knob on the face of the guitar from "10" down to "0" will duplicate the function of the master volume control on the guitar. This allows you to preset two playing levels that you can use at the flick of a switch.

Use With Headphones

If you wish to use the MPC11 Frog Nose with headphones for private practice or to drive a separate speaker, the MPC11 module MUST be placed in the second (or No. 2) module cavity closest to the battery. Remember also to always have your master volume on "10". Now you can plug your headphones or speaker directly into the guitar and let the 9 volt battery inside do your driving.

SAMPLE SETTING



MPC12 Compressor

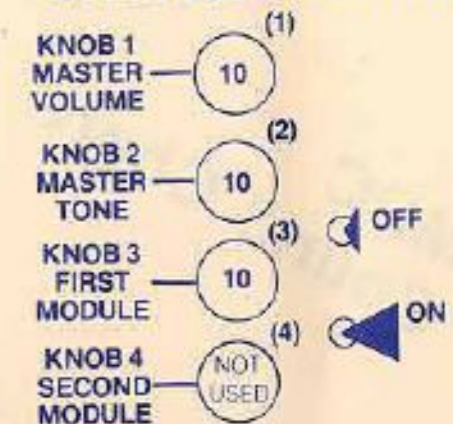
MPC 12 COMPRESSOR

The MPC 12 Compressor module is a dual mode device offering a variety of functions. It can be used as a limiter, sustainer, or compressor, with the option of an attack override feature. With the module switch to the left (or normal mode), the unit acts as a standard type of compressor over a wide range of input levels. No matter how hard or soft the strings are picked, the output volume remains the same, and is held there over the compressors 40DB range. This creates a smooth, even effect.

Depending on the settings of the guitar level, amp level, and compressor level, you can use this effect to either create long "clean" sustained notes or use it to hold your amp in overload distortion for "dirty" sustain.

With this module switch to right all advantages are offered as listed above with these added benefits. The compressor will now attempt to hold the note at a lower volume level than before, and allow you to "play over" the compressor. This means you now have dynamics with the initial pick attack plus added sustain.

SAMPLE SETTING



USE OF YOUR MPC 12 COMPRESSOR

1. NORMAL MODE Slide the switch on top of the module to the left. Insert the MPC 12 module into guitar cavity #1 (furthest from the battery). Place the tone spectrum pickup selector switch at #3. Turn the module control pot on the face of the guitar to #10. **FIRST**, (without activating module ON/OFF switch), sharply strike a long sustaining chord. Now activate the module ON/OFF switch, and strike the same long sustaining chord. You will notice longer sustain without the loss of volume. You will also notice very little difference in volume (or dynamics) no matter how hard (or soft) the strings are picked.

2. DYNAMIC MODE Slide the module switch to the right. Using the same procedure as mode #1 (with switch to the left), you will notice a decrease in volume after the initial stroke with the note sustaining at a lower level. This allows the initial pick attack to come through or "over ride" the compressor yet achieving that same long sustain.



MPC Sound Chart

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

NOTE:
The module closest to the battery is controlled by the second MPC on/off switch and Knob #4. We'll refer to this module space as cavity, or Position #2.
The first MPC on/off switch and Knob #3 control the module furthest from the battery — or cavity #1.

MPC Sound Charts:

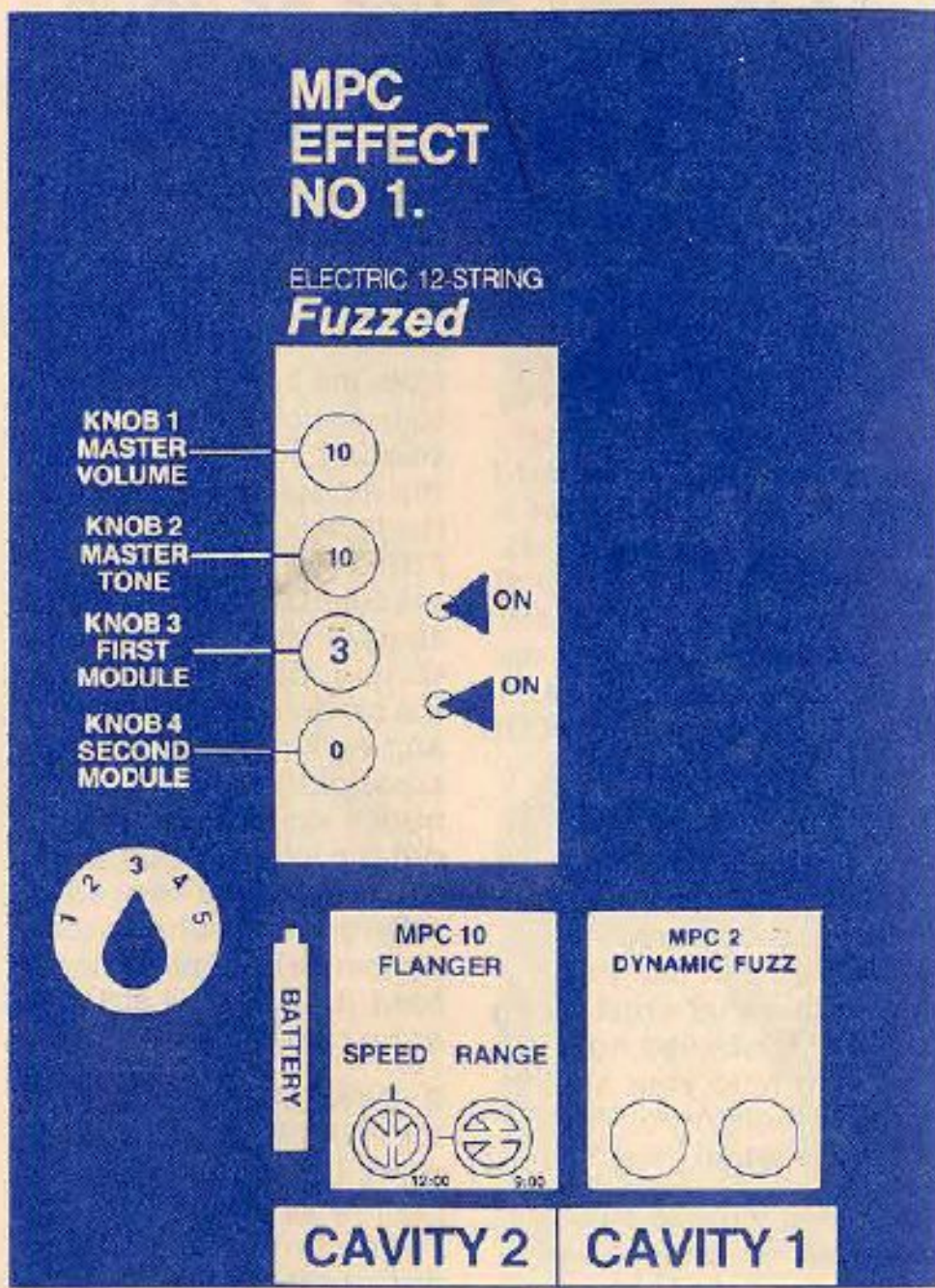
By combining these various MPC Electra modules inside an MPC guitar, you are now able to create new sounds and effects to suit your own individual taste. The following sound charts illustrate a cross-section of the wide spectrum of sounds the Electra MPC can create.

These charts do not represent an exhaustive catalog of sound, they act only as convenient guides or "starting points" to be adjusted to your liking. Due to differing musical tastes, the ear should be the final judge of tonal quality.

MPC Effect No. 1 Electric 12-String Fuzzed

Module Needed:
MPC 10 Flanger
MPC2 Dynamic Fuzz

Tone Spectrum Rotary Switch on #3 Master Volume at #10 (Knob No. 1) Master Tone at #10 (Knob No. 2) First Module Control Knob at no. 3 (Knob No. 3). Second Module Control Knob at "0" (Knob No. 4). First Module Switch off Second Module Switch on Insert the MPC10 Flanger



module in cavity No. 2 closest to battery. Set the speed thumb knob on the module at 12:00 as shown. Set the range thumb knob on the module at 9:00. Play full back up or rhythm type chords.

NOTE:
Turning the range thumb knob on the module while striking a note will in effect "TUNE" this 12-string sound. Experiment for the sound you like best.

Electric 12-String through a Leslie

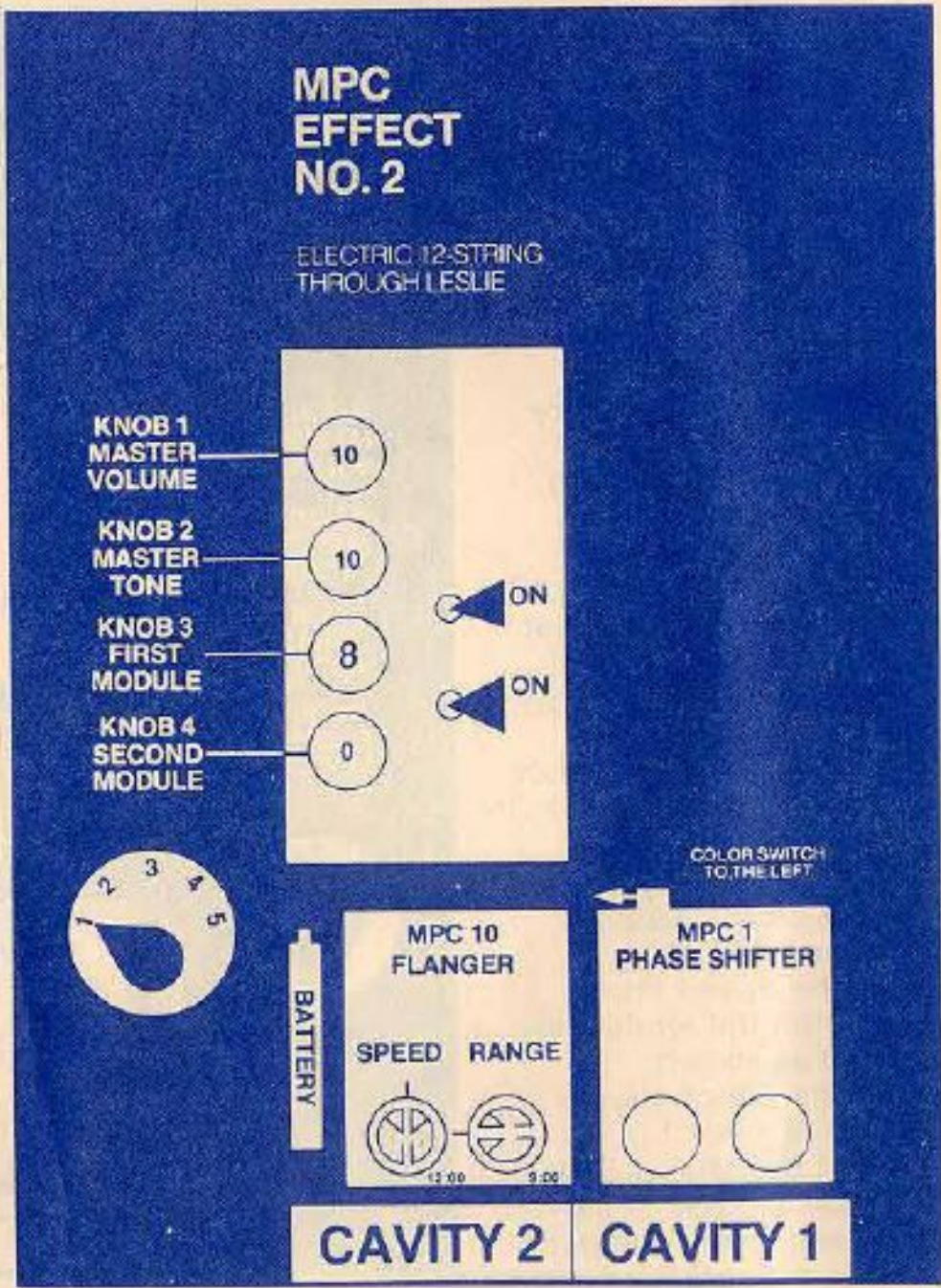
For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 2 Electric 12-String through a Leslie

Modules Needed:
MPC 10 Flanger
MPC 1 PHASER

- Tone Spectrum Rotary Switch on #1.
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at #8. (Knob No. 3).
- Second Module Control at "0" (Knob No. 4)
- Both Module switches ON
- Insert the MPC10 Flanger in cavity No. 2 closest to battery.
- Set the Speed thumb knob control on the module at 12:00 as shown
- Set the MPC10 Range thumb knob at 9:00
- Insert the MPC 1 Phase Shifter in cavity No. 1 next to the Flanger module with the color switch on top of the Phase module to the left or "NON COLOR" mode

NOTE:
This effect is suitable for long sustaining chords or slow lead playing.



Country Phase

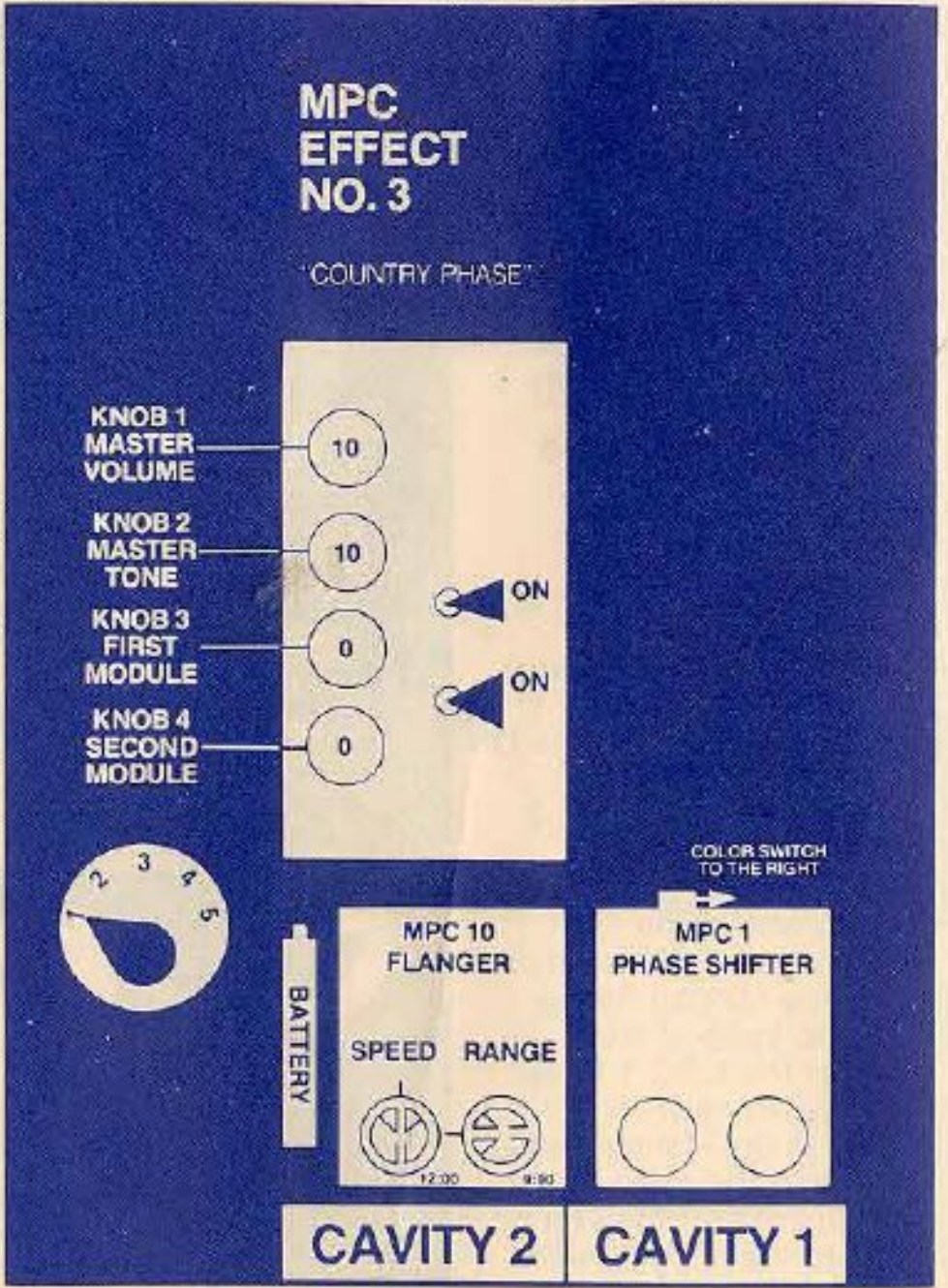
For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 3 "Country Phase"

Modules Needed:
MPC 10 Flanger
MPC 1 Phase Shifter

- Tone Spectrum Rotary Switch on No. 1
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at "0" (Knob No. 3)
- Second Module Control at "0" (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Insert the MPC 10 Flanger module in cavity No. 2 closest to the battery
- Set the Speed thumb knob on the module at 12:00 as shown
- Set the Range thumb knob at 9:00
- Insert the MPC 1 Phase Shifter module in cavity #1 next to the Flanger
- Move the color switch on top of the Phase Shifter module to the right or "color position"

NOTE:
Best for slow rhythmic chord patterns. Effect alternates between a 12-string sound and a deep phasing sound.



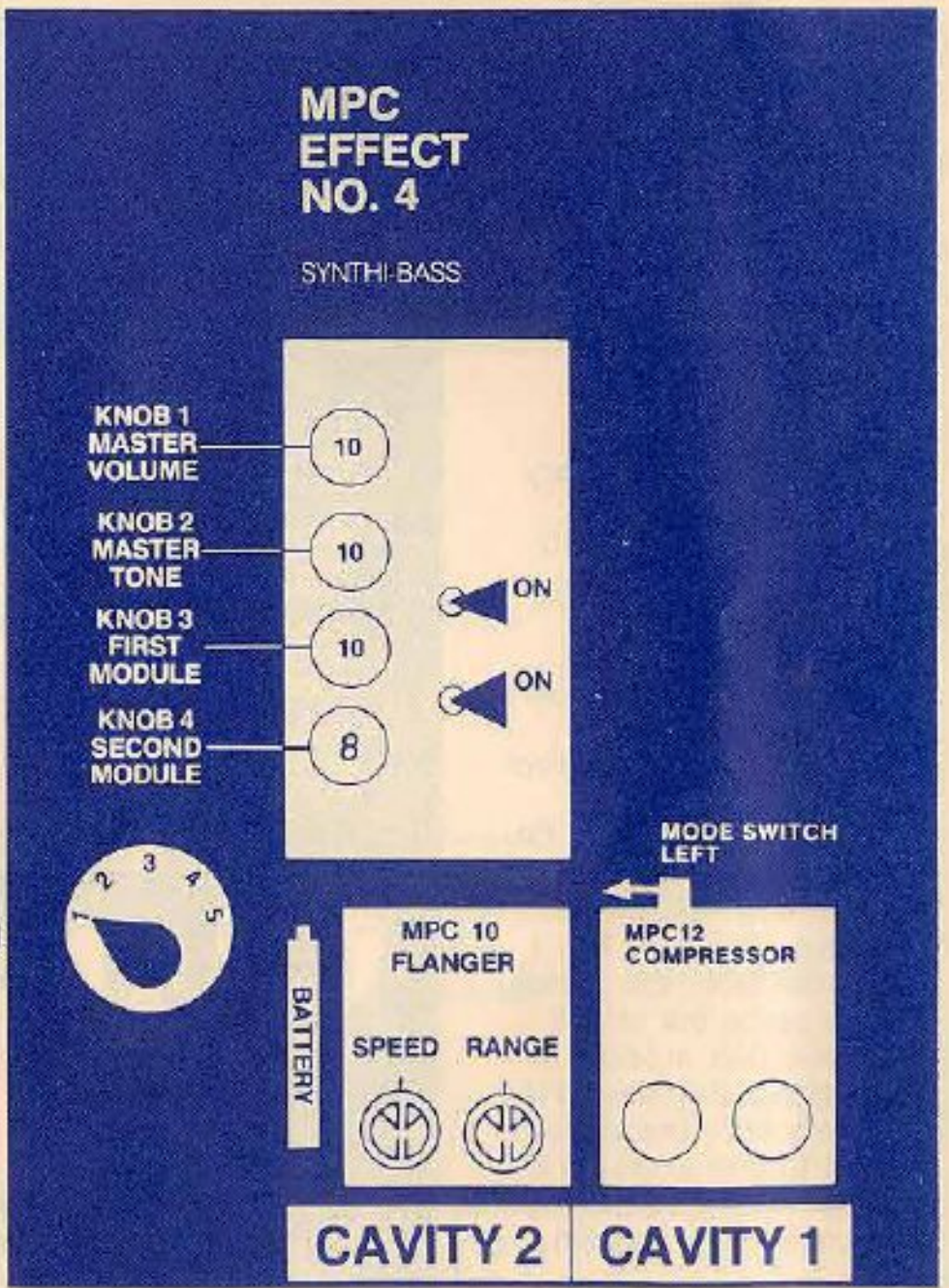
Compressed Flange

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 4 Compressed Flange

Modules Needed:
MPC12 Compressor
MPC10 Flanger

- Tone Spectrum Rotary Switch on No. 1
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at #10 (Knob No. 3)
- Second Module Control at #8 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Insert the MPC12 Compressor module in cavity #1 furthest from the battery with the mode switch to the left (normal mode).
- Place the MPC10 Flanger module in position No. 2 closest to the battery with both the Speed and Range thumb knobs at 12 o'clock—as shown.



NOTE:
Play individual notes or chords cleanly with long sustain to allow the Flanger sweep to become more pronounced.

Rock Bottom

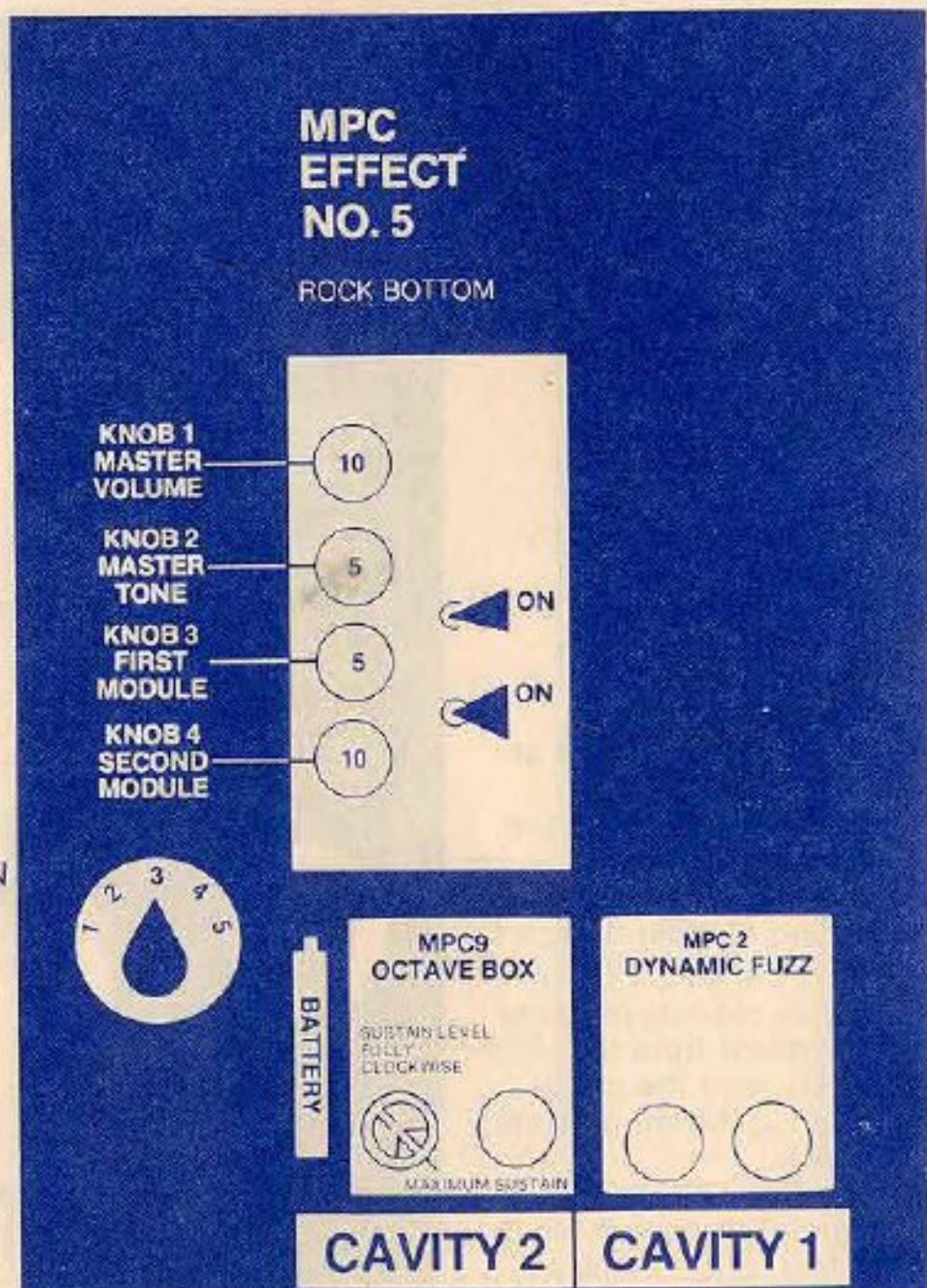
For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 5 Rock Bottom

Modules Needed:

- MPC2
- Dynamic Fuzz
- MPC9
- Octave Box

- Tone Spectrum Rotary Switch on No. 3
- Master Volume at #10 (Knob No. 1)
- Master Tone at #5 (Knob No. 2)
- First Module control at #5 (Knob No. 3)
- Second Module Control at #10 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Insert the MPC2 Fuzz module in cavity No. 1 furthest from the battery
- Now place the MPC9 Octave Box module in cavity No. 2 closest to the battery with the sustain level thumb knob on the module fully clockwise for maximum sustain.



NOTE:
Play individual notes—avoid chords. This effect provides you with a rock lead guitar and a rich bass bottom.

Fuzzalizer

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

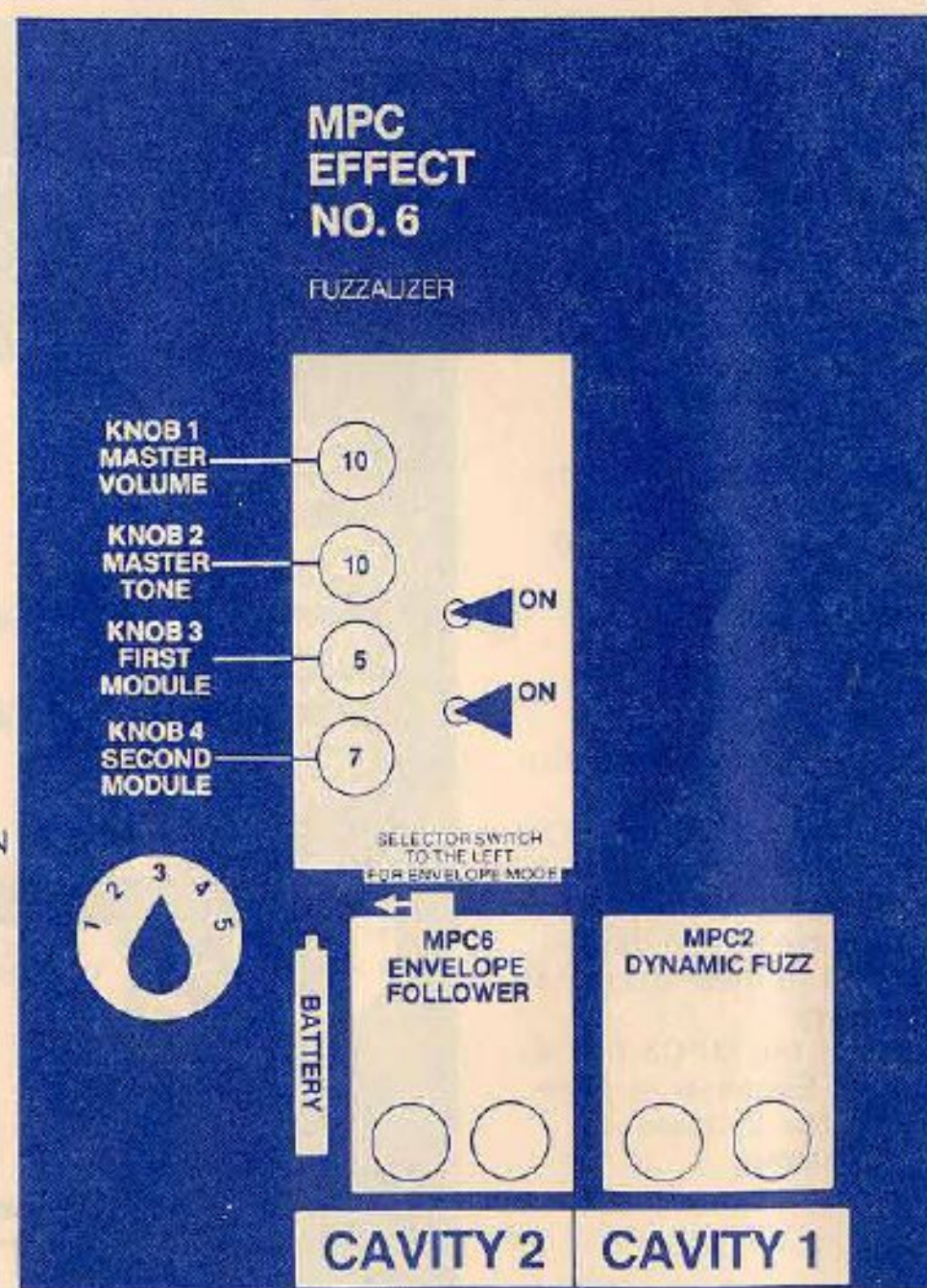
MPC Effect No. 6 Fuzzalizer

Modules Needed:

- MPC2 Fuzz
- MPC6
- Filter Follower

- Tone Spectrum Rotary Switch on No. 3
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at #5 (Knob No. 3)
- Second Module Control at #7 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Place the MPC2 Fuzz module in cavity No. 1 furthest from the battery.
- Insert the MPC6 Envelope follower module in position No. 2 closest to the battery with the mode switch to the left for "Envelope" effect.

NOTE:
By playing individual notes in the lower register VERY SOFTLY, you can achieve a soft distorted tone. A second "guitar" comes into play when the strings are plucked harder. The harder the strings are hit, the more "Fuzz Wah" you introduce. Can be used very effectively with fast chord changes.



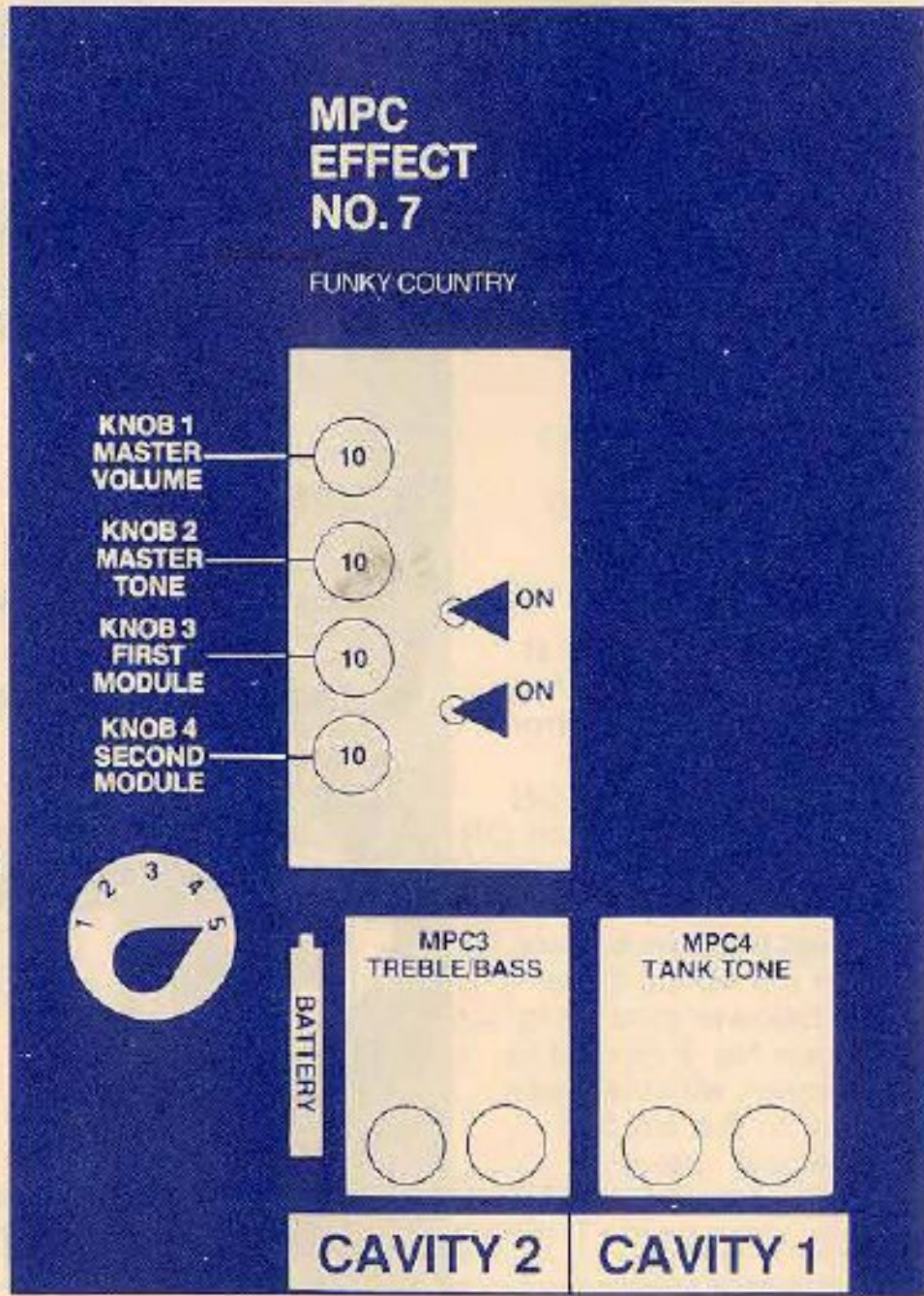
Funky Country

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 7 Funky Country

Modules Needed:
MPC4 Tank Tone
MPC3 Treble-Bass Equalizer

- Tone Spectrum Rotary Switch on No. 5
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at #10 (Knob No. 3)
- Second Module Control at #10 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Place the MPC4 tone module in cavity No. 1 furthest from the battery.
- Insert the MPC3 Treble/Bass Equalizer in position No. 2 closest to the battery.



NOTE:
This hollow, high pitched sound effect is suitable for country funk, disco, and other related "POP" fun type music. It is best achieved by "snapping" the strings with your pick or fingers while muting with the palm of your hand.

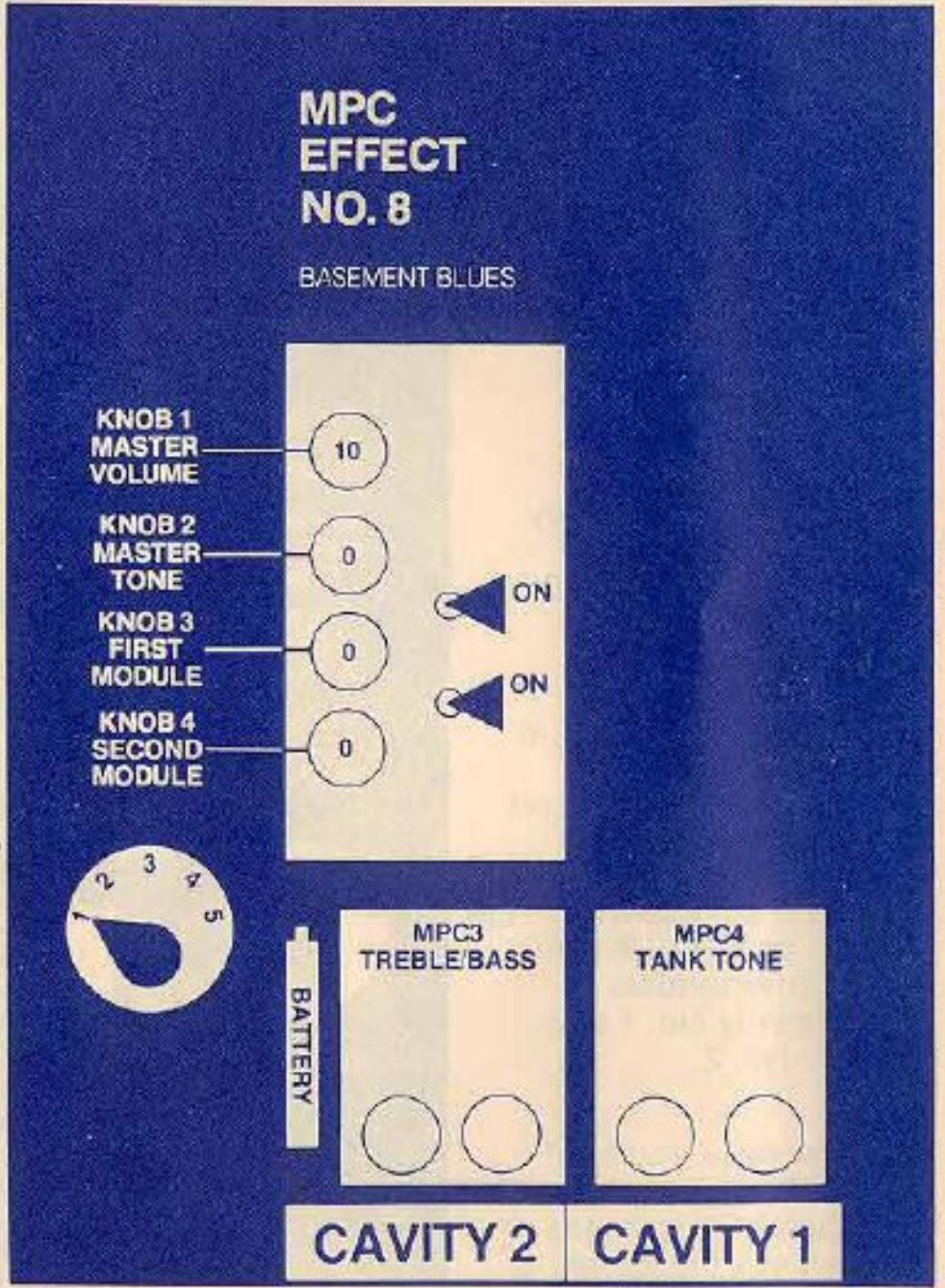
Basement Blues

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 8 Basement Blues

Modules Needed:
MPC4 Tank Tone
MPC3 Treble-Bass Equalizer

- Tone Spectrum Rotary Switch on No. 1
- Master Volume at #10 (Knob No. 1)
- Master Tone at #0 (Knob No. 2)
- First Module Control on #0 (Knob No. 3)
- Second Module Control on #0 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Place the MPC4 Tank Tone module in cavity No. 1 furthest from the battery.
- Insert the MPC3 Treble/Bass Equalizer module in position No. 2 closest to the battery.



NOTE:
This tonal effect is excellent for soft back up work, jazz, and club music. Stroke the strings softly and evenly for best results.

Driving "Fat Rat"

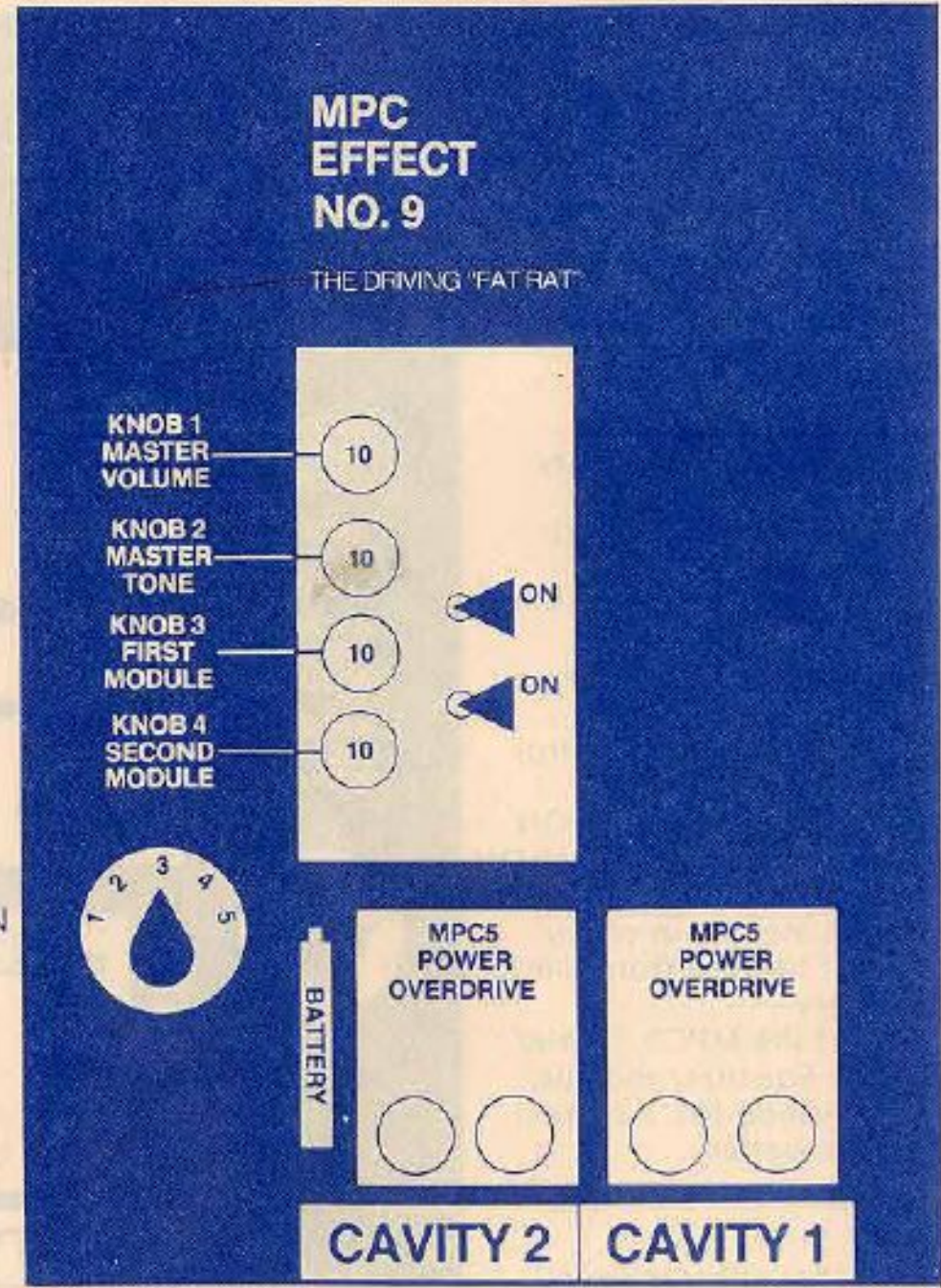
For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 9 The Driving "Fat Rat"

Modules Needed:
Two MPC5
Power
Overdrives

- Tone Spectrum Rotary Switch on No. 3
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at #10 (Knob No. 3)
- Second Module Control at #10 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Place an MPC5 Power Overdrive module in both cavity No. 1 and cavity No. 2.

NOTE:
You now have a total of three master volumes on your guitar. This means you can mix the variety of overtones and distortions available with more punch and power than you'll ever need.



Screaming Lead

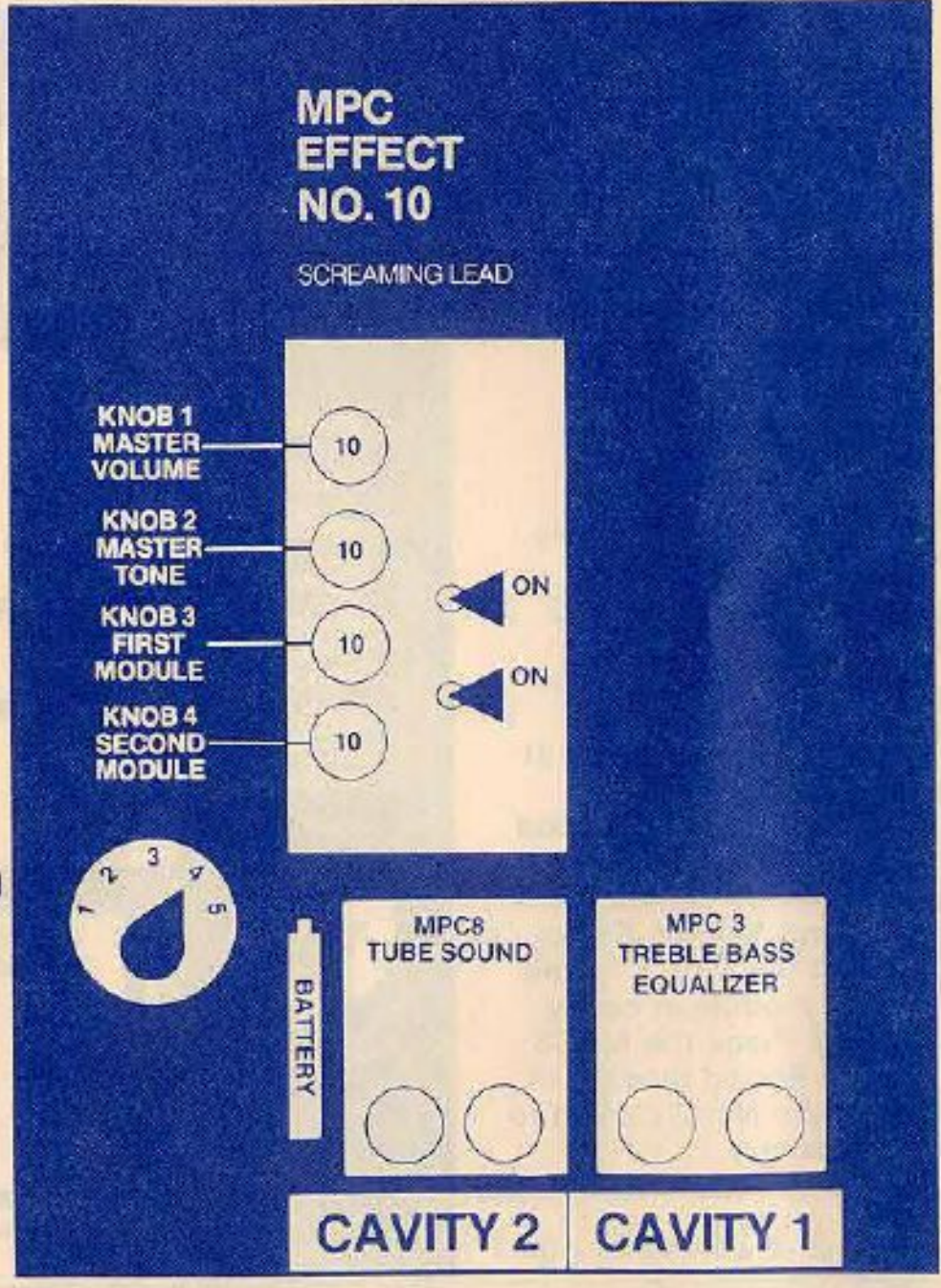
For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 10 Screaming Lead

Modules Needed:
MPC8
Tube Sound
MPC3 Treble –
Bass Equalizer

- Tone Spectrum Rotary Switch on No. 4
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at #10 (Knob No. 3)
- Second Module Control at #10 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Insert the MPC3 Treble/Bass module in cavity No. 1. Place the MPC8 Tube Sound module in position No. 2 closest to the battery.

NOTE:
When you want to take the "lead", activate both modules at the same time. You will achieve a gain boost, a treble boost, and a funky "tube type" distortion all at once. The screaming, sustaining highs will put you out in front.



Swamp Lead

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

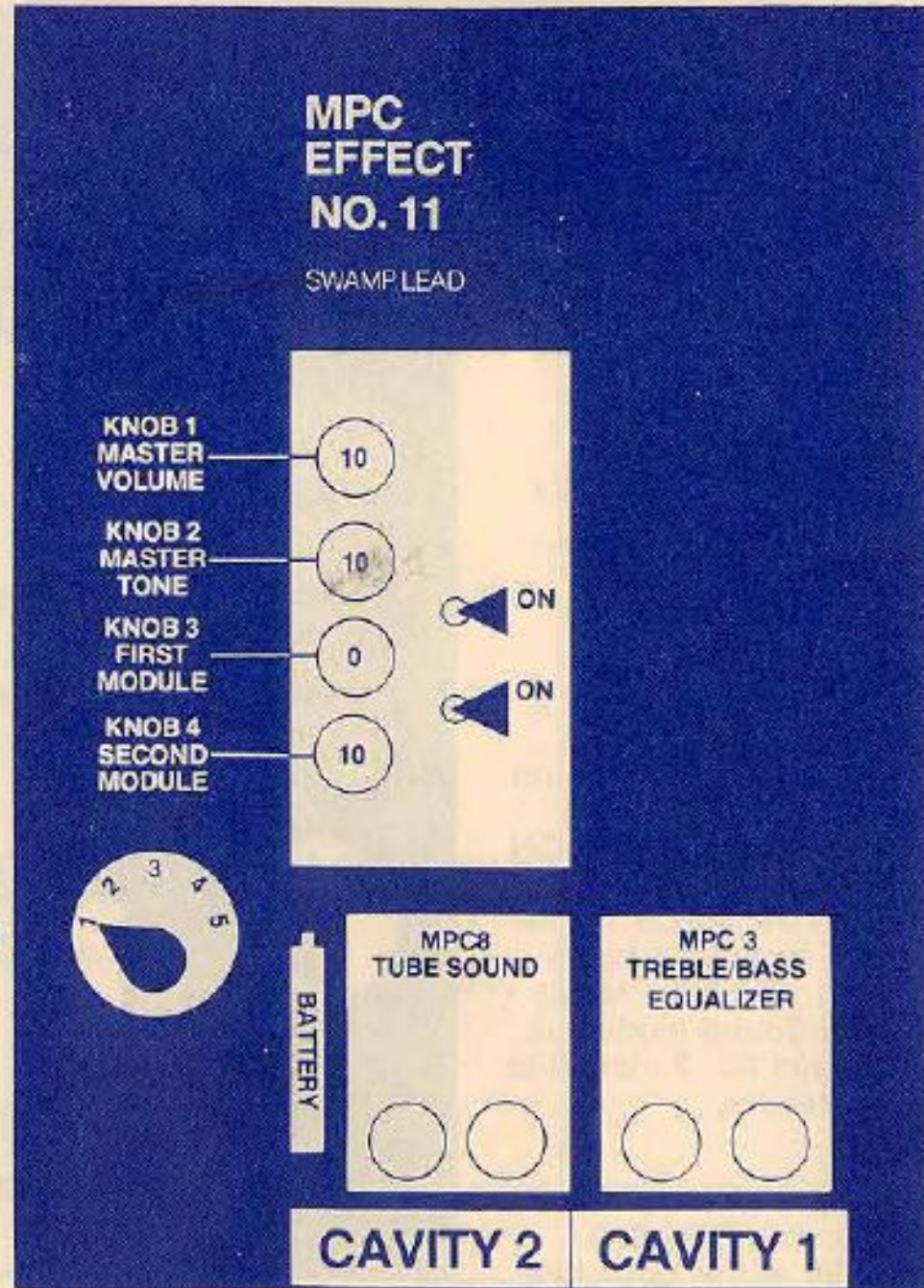
MPC Effect No. 11 Swamp Lead

Modules Needed:

MPC3 Treble—
Bass Equalizer
MPC8
Tube Sound

- Tone Spectrum Rotary Switch on No. 1
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at #0 (Knob No. 3)
- Second Module Control at #10 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Insert the MPC3 Treble/Bass module in cavity No. 1. Place the MPC8 Tube Sound module in position No. 2 closest to the battery.

NOTE:
When you want to take the "lead", activate both modules at the same time. You will achieve a gain boost, a bass boost, and a funky "tube" type distortion all at once. The full bodied, distorted lows will punch through with a distinctive "blusey" sound.



Hot Sustain

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

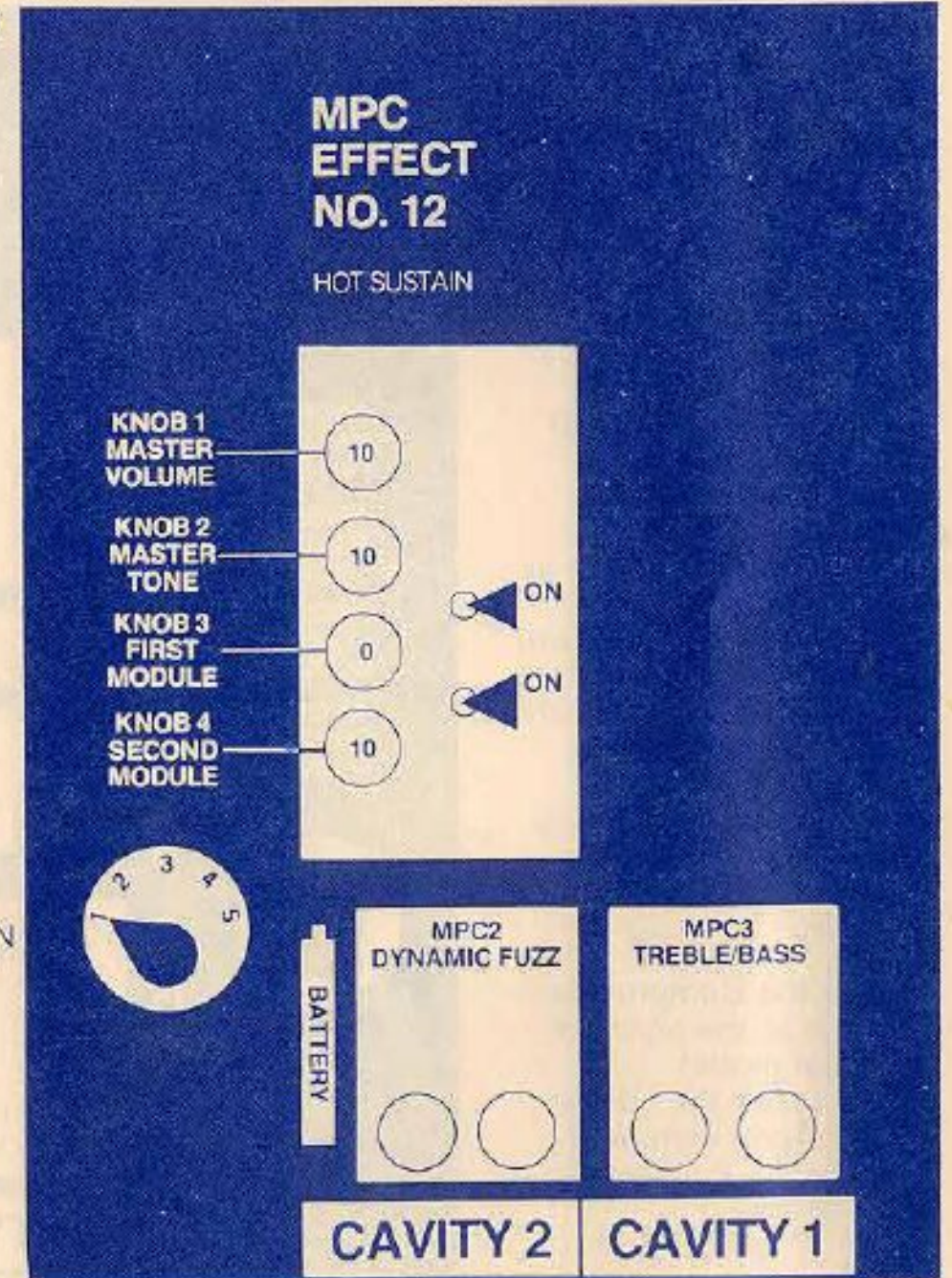
MPC Effect No. 12 Hot Sustain

Modules Needed:

MPC3 Treble—
Bass Equalizer
MPC2
Dynamic Fuzz

- Tone Spectrum Rotary Switch on No. 1
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at #0 (Knob No. 3)
- Second Module Control at #10 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Insert the MPC3 Treble/Bass module in cavity No. 1 furthest from the battery.
- Place the MPC2 Dynamic Fuzz in position No. 1 closest to the battery.

NOTE:
CAUTION this setting is HOT! If you like feedback and plenty of sustain, you'll get it here. Your guitar's position in relation to the amplifier (or speakers) will directly affect the amount of feedback and enhance sustain.



Funky Jazz

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

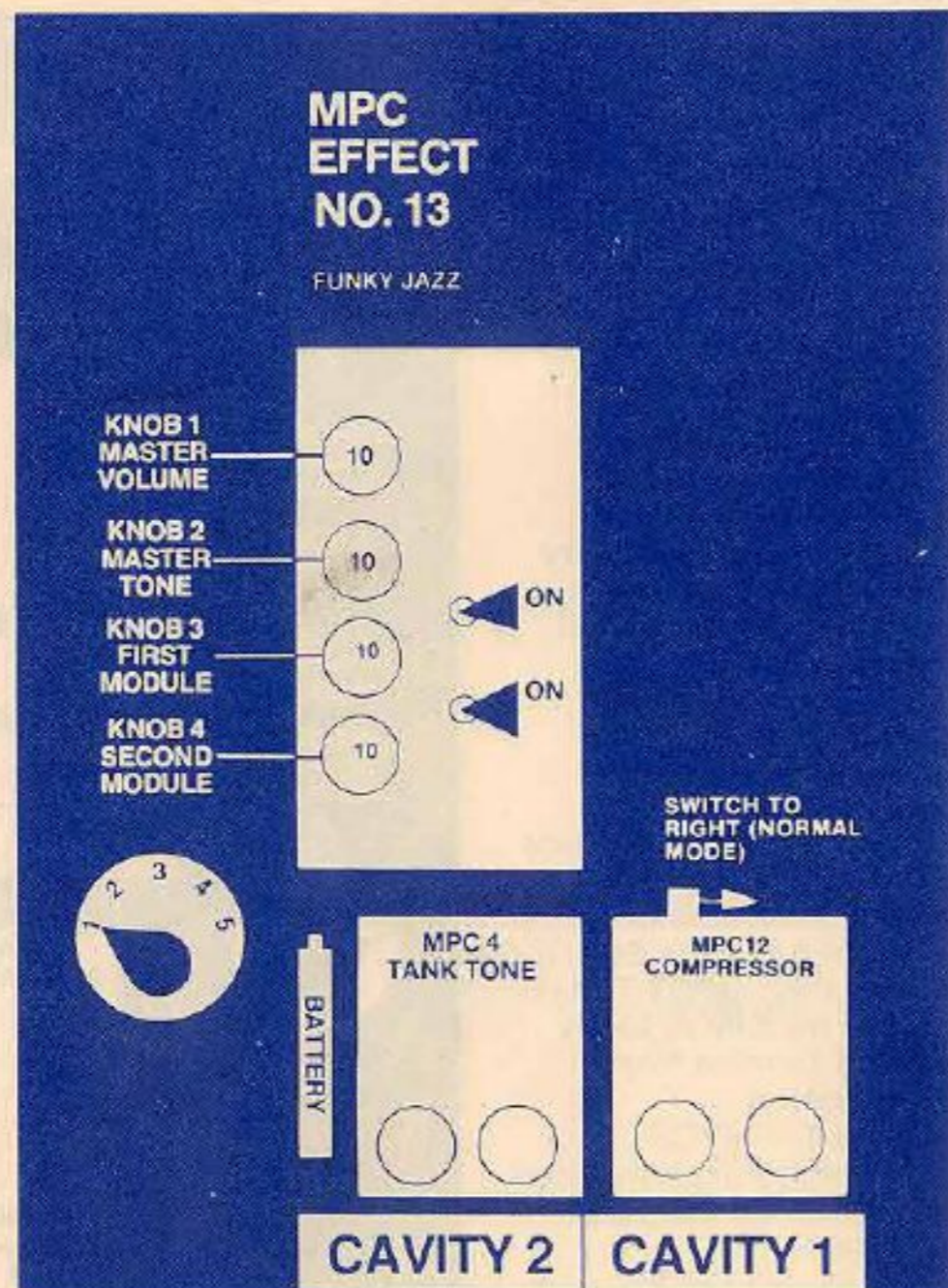
MPC Effect No. 13 Funky Jazz

Modules Needed:

MPC12
Compressor
MPC4 Tank Tone

- Tone Spectrum Rotary Switch on No. 1
- Master Volume at #10 (Knob No. 1)
- Master tone at #10 (Knob No. 2)
- First Module Control at 10 (Knob No. 3)
- Second Module Control at 10 (Knob No. 4)
- First Module switch ON
- Second Module Switch ON
- Insert the MPC12 Compressor in cavity No. 1 furthest from the battery
- Move the Compressor switch to the right (or normal mode)
- Now insert the MPC4 Tank Tone module in cavity No. 2 closest to the battery.

NOTE:
The combination of the MPC Tank Tone module to the MPC12 Compressor module produces a more subdued, funky "mellow" effect. Play clean, firmly picked, single notes.



Compressed Phase

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

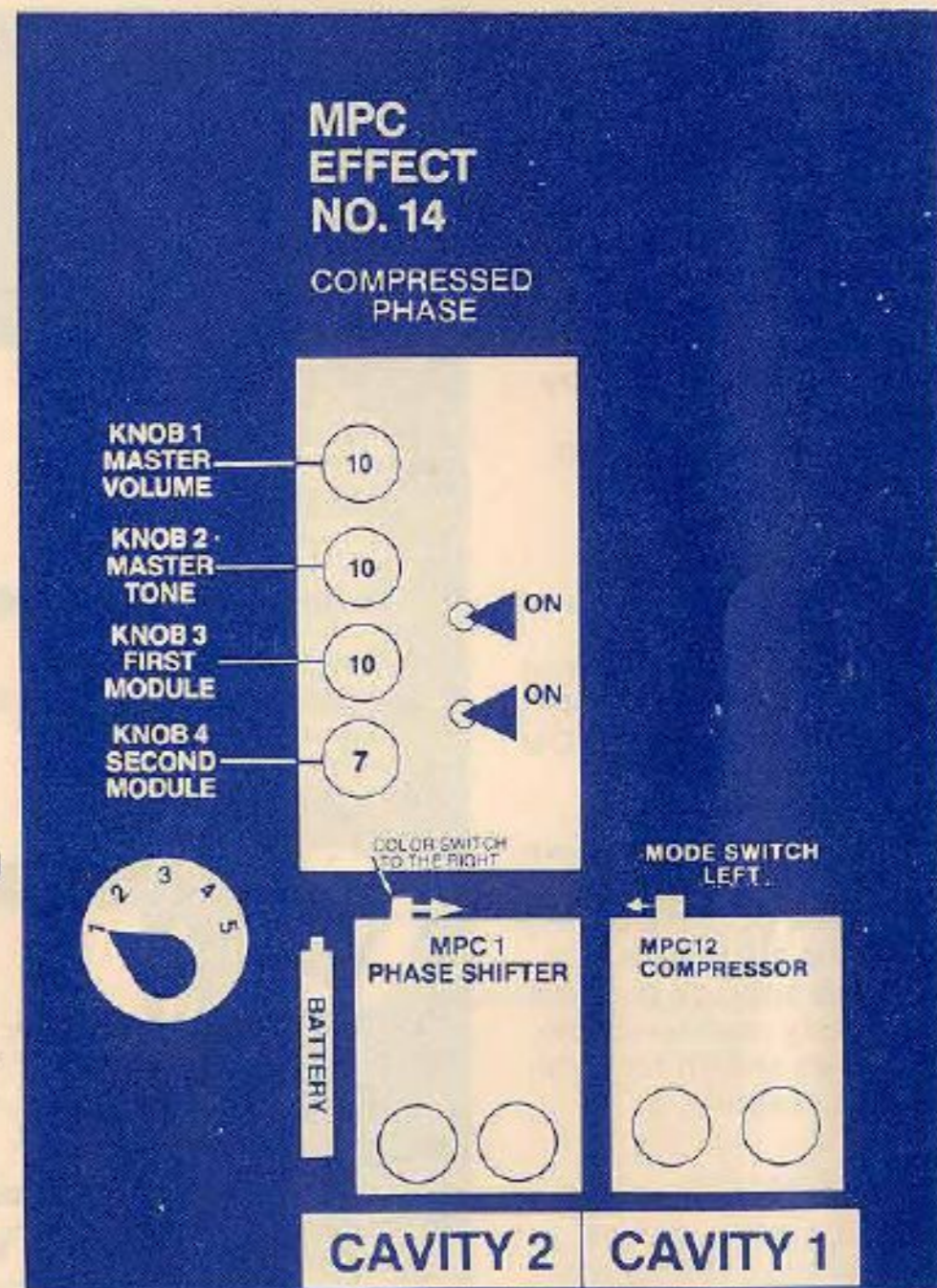
MPC Effect No. 14 Compressed Phase

Modules Needed:

MPC12
Compressor
MPC1
Phase Shifter

- Tone Spectrum Rotary Switch on No. 1
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at #10 (Knob No. 3)
- Second Module Control at #7 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Insert the MPC12 Compressor module in cavity No. 1 furthest from the battery with the mode switch left (normal mode). Place the Phase Shifter module in the No. 1 cavity with the color switch on the top of the module to the right in the "color" mode.

NOTE:
This soaring, omnious sounding electronic effect is best achieved by using slow rythmic chords allowing the phasing to become more pronounced.



Swamp Bass Guitar

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 15 Swamp Bass Guitar

Module Needed:

MPC 9 Octave Box

- Tone Spectrum Rotary Switch on No. 1
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control on "0" (Knob No. 3)
- Second Module Control not used (Knob No. 4)
- First Module Switch ON
- Second Module Switch OFF
- Insert the MPC9 Octave Box in cavity No. 1 furthest from the battery
- Set the sustain level thumb knob on the module fully counter-clockwise as shown for minimum sustain.

NOTE:

For the most authentic electric bass sound, pick each note firmly and cleanly. Avoid the use of chords since the Octave Box will divide only one note at a time.

MPC EFFECT NO. 15

SWAMP BASS GUITAR

CAVITY 2

CAVITY 1

Space Bass

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 16 Space Bass

Modules Needed:

MPC9 Octave Box MPC6 Filter-Follower

- Tone Spectrum Rotary Switch on No. 1
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at "0" (Knob No. 3)
- Second Module Control at #9 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Insert the MPC9 Octave Box in cavity No. 1 furthest from the battery
- Set the Sustain level thumb knob on the module fully counter-clockwise as shown for minimum sustain
- Now insert the MPC 6 Filter Follower module in cavity No. 2 closest to the battery with the "mode" switch on top of the module to the left or "Envelope" mode

MPC EFFECT NO. 16

SPACE BASS

CAVITY 2

CAVITY 1

NOTE:

Pick single notes cleanly using firm, sharp strokes. Adjust the second module control on the face of the guitar (Knob No. 4) for the attack and decay characteristics you prefer.

Disco Bass

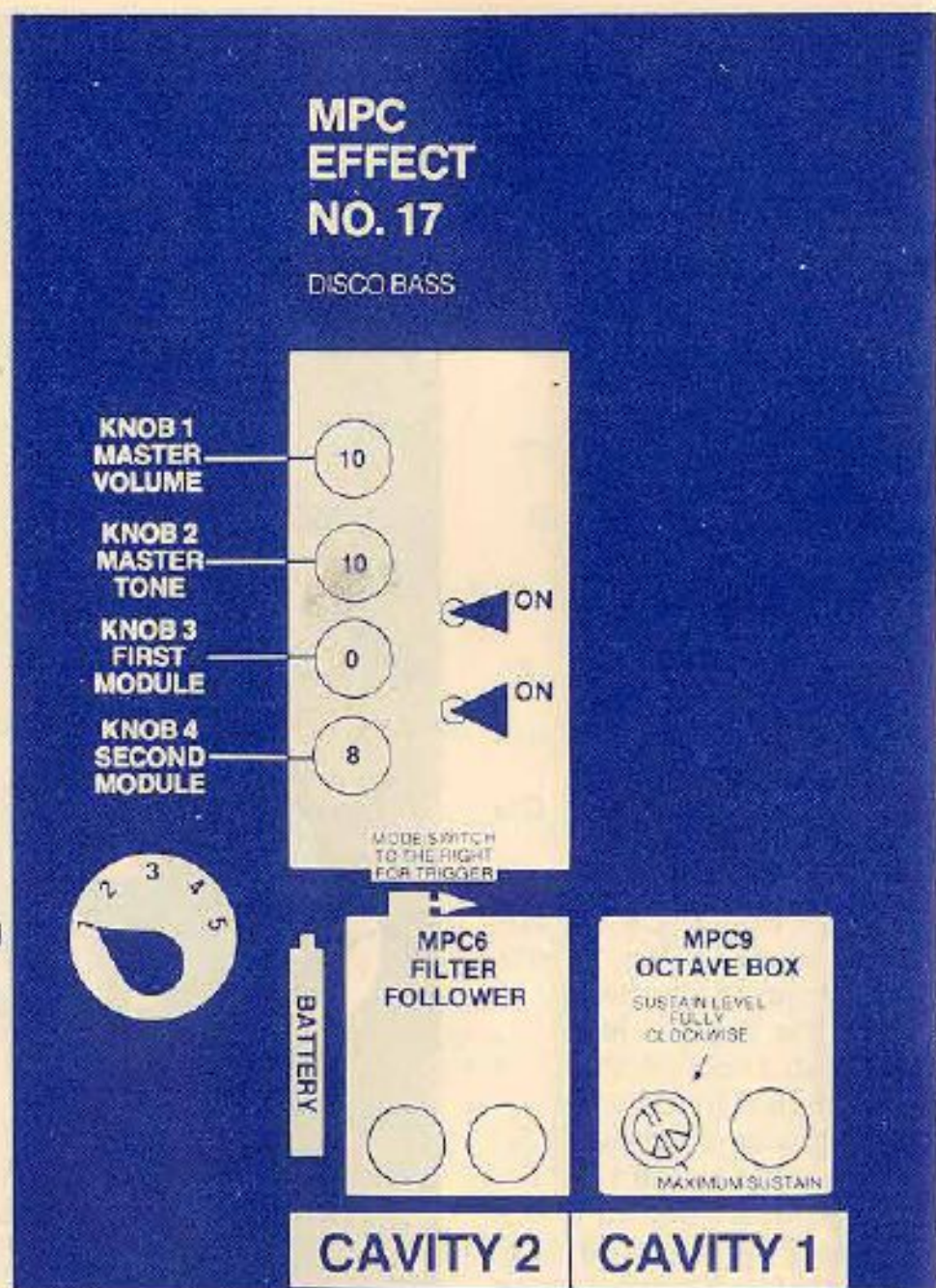
For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 17 Disco Bass

Modules Needed:

- MPC6
- Filter-Follower
- MPC9
- Octave Box

- Tone Spectrum Rotary Switch on No. 1
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at "0" (Knob No. 3)
- Second Module Control at "8" (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Insert the MPC9 Octave Box in cavity No. 1 furthest from the battery. Set the Sustain level thumb knob on this module fully clockwise for maximum sustain.
- Now insert the MPC6 Filter Follower module in cavity No. 2 closest to the battery with the "mode" switch on the top of the module to the right or "trigger" mode.



NOTE:
This will be a somewhat touch sensitive effect giving a trigger with each new pick stroke (adjust control Knob No. 4 for the sensitivity you desire). This

effect also allows you to glide from note to note without introducing the trigger. Play individual notes only.

Octopus's Garden

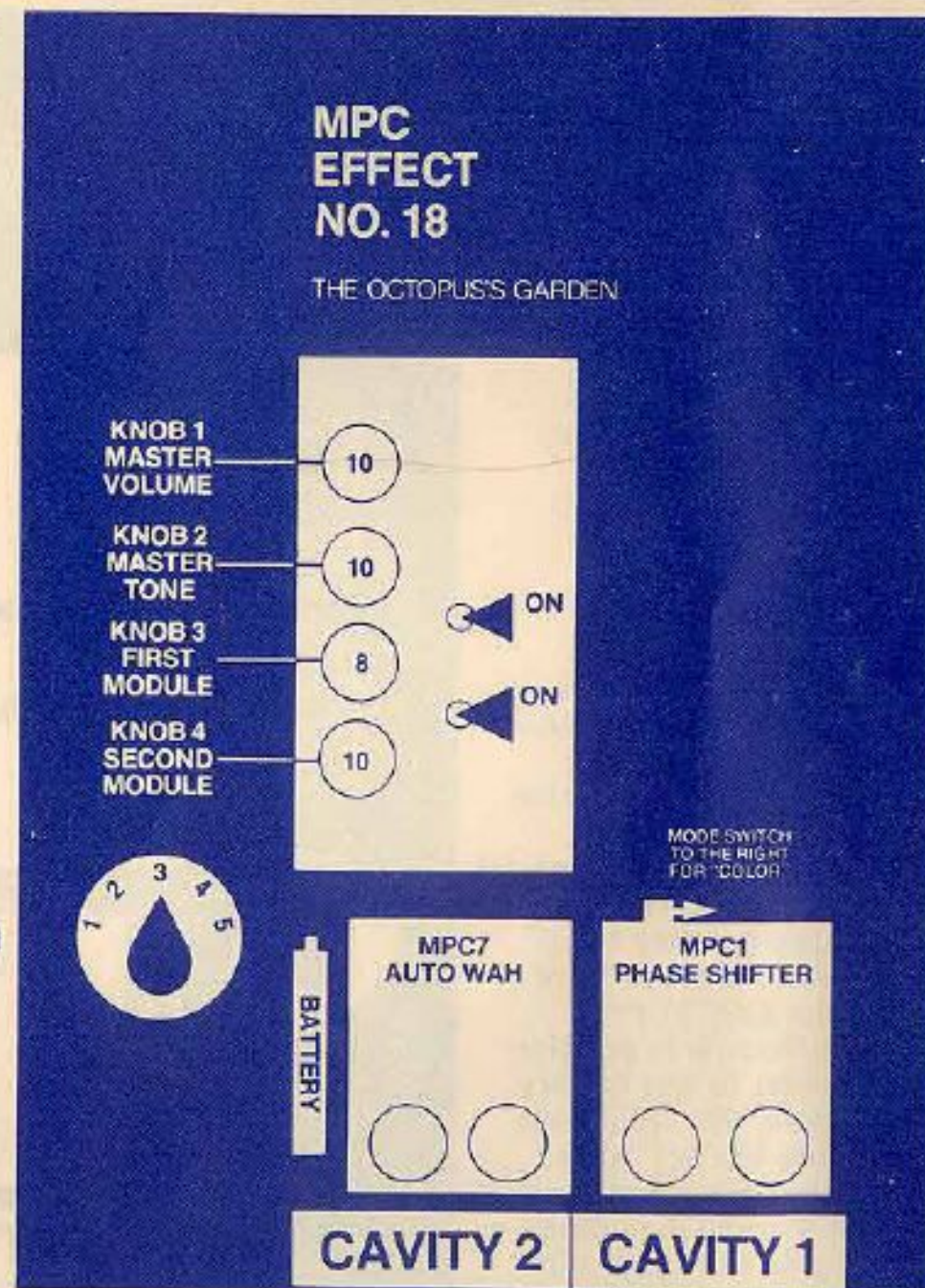
For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 18 The Octopus's Garden

Modules Needed:

- MPC1
- Phase Shifter
- MPC7
- Auto Wah

- Tone Spectrum Rotary Switch on No. 3
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control at #8 (Knob No. 3)
- Second Module Control at #10 (Knob No. 4)
- First Module Switch ON
- Second Module Switch ON
- Place the MPC1 Phase Shifter module in cavity No. 1 furthest from the battery with the mode switch on top to the right for "color".
- Place the MPC7 Auto-Wah in position No. 2 closest to the battery.



NOTE:
This is a novelty effect. Mute all the strings with your left hand while striking or "scraping" the strings with your pick in a rhythmic pattern.

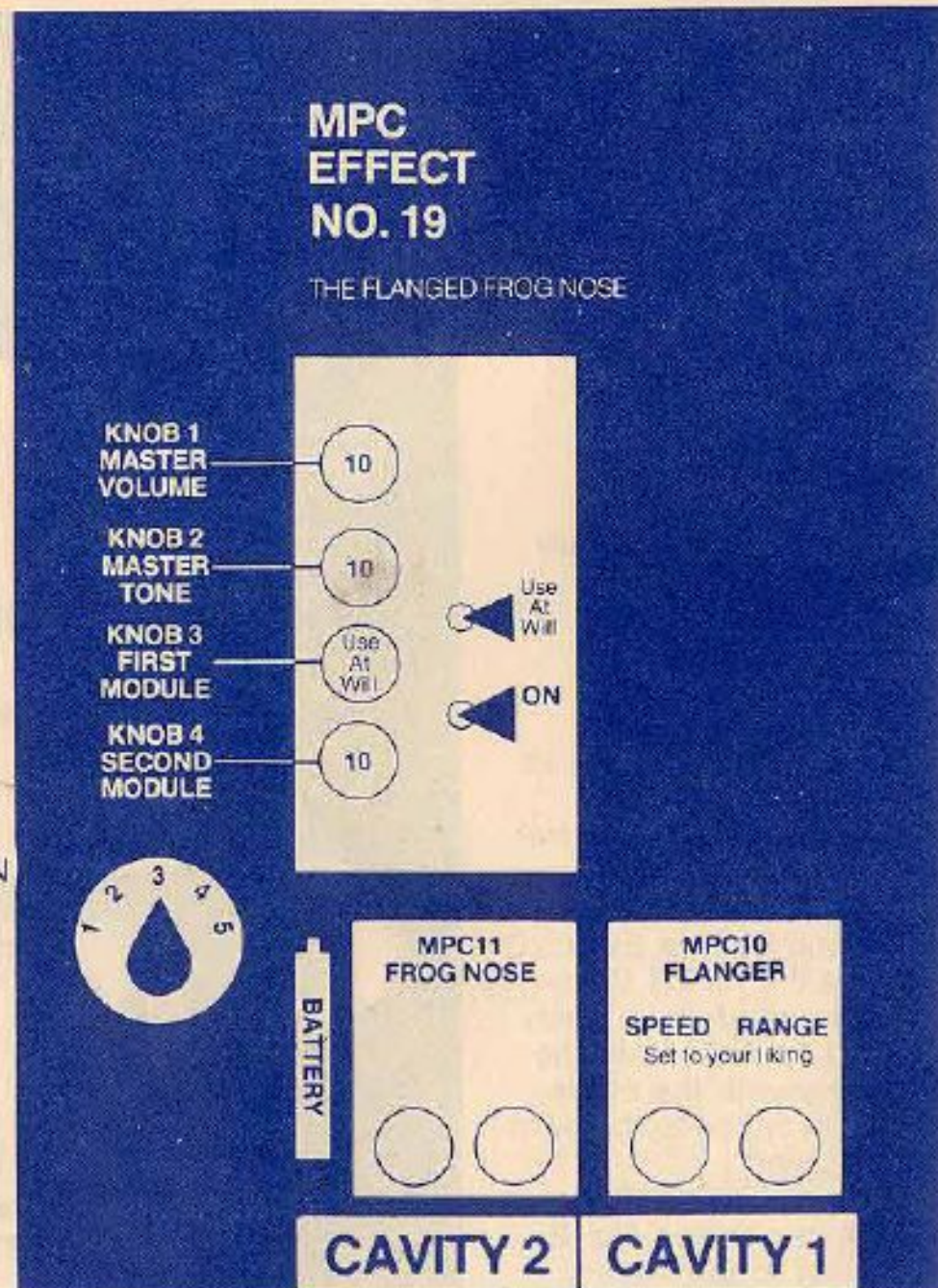
Flanged Frog Nose

For the sake of convenience, the master volume is shown here at setting "10." The master volume can be freely adjusted to suit your playing needs without altering the effect.

MPC Effect No. 19 The Flanged Frog Nose

Modules Needed:
MPC10 Flanger
MPC11 Frog Nose

- Tone Spectrum Rotary Switch on No. 3
- Master Volume at #10 (Knob No. 1)
- Master Tone at #10 (Knob No. 2)
- First Module Control (Knob No. 3 use at will)
- Second Module Control at #10 (Knob No. 4)
- First Module Switch use at will
- Second Module Switch ON
- Place the MPC10 Flanger in cavity No. 1 and keep it off for now.
- Put the MPC11 Frog Nose module in position 2 closest to the battery. Normally the Frog Nose module will act like an MPC5 Power Overdrive. With the above setting (Frog Nose always closest to battery, master volume always at #10). You may also plug headphones directly into the guitar and play. Now turn the volume down to a comfortable level, but don't use the master volume—use the Frog Nose module control



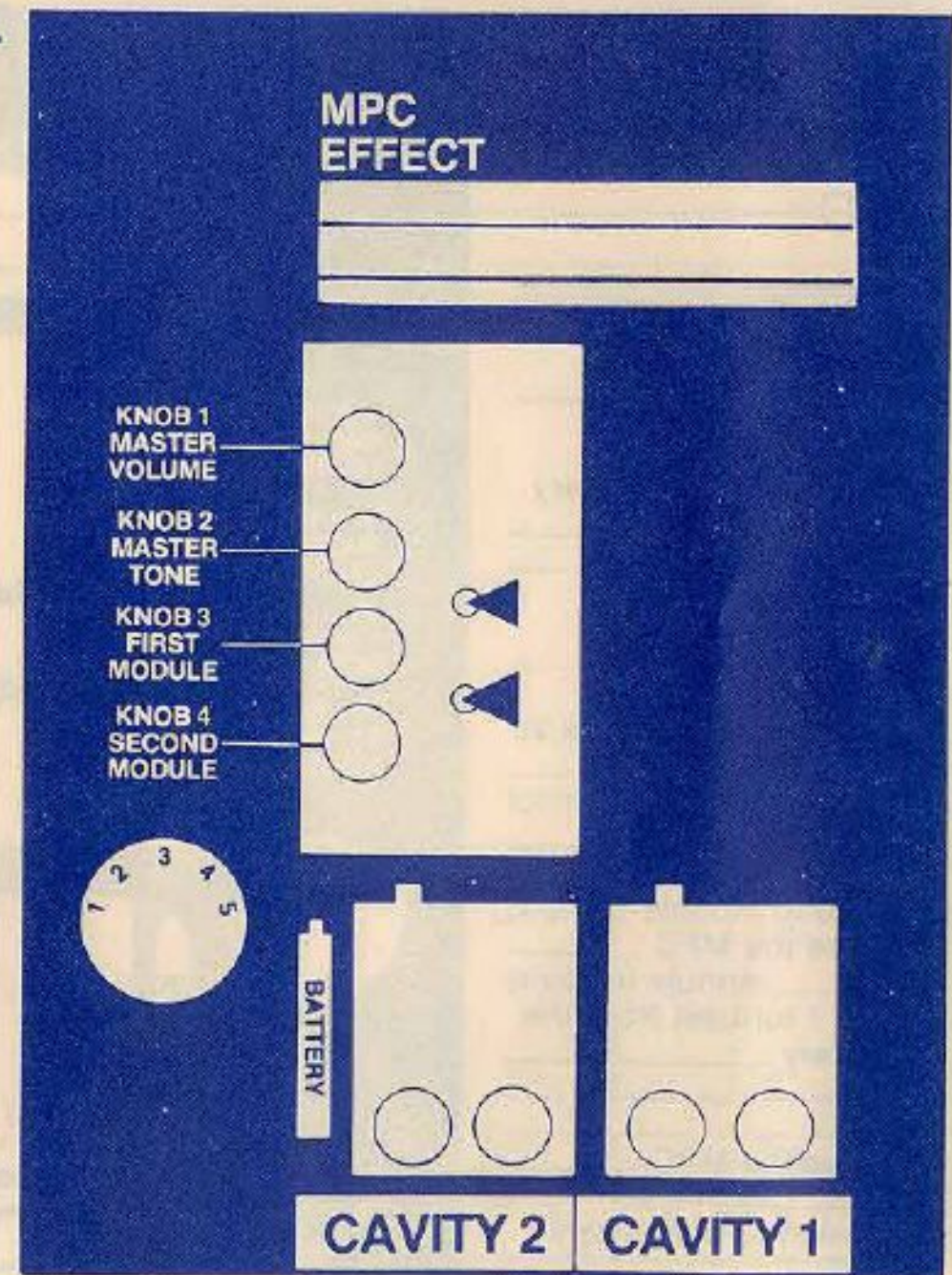
- knob (Knob No. 4) on the front of the guitar.
 - Activate the Flanger now and take a trip without even leaving the farm.
- NOTE:** Use of headphones with the Frog Nose module is a most effective demonstration.

USE THE
NEXT FEW PAGES
FOR YOUR OWN
FAVORITE SETTINGS

MPC Effect No. ___

Modules Needed:
MPC _____
MPC _____

- Tone Spectrum Rotary Switch on No. _____
- Master Volume at # _____ (Knob No. 1)
- Master Tone at # _____ (Knob No. 2)
- First Module Control at # _____
- Second Module Control at # _____
- First Module switch _____
- Second Module Switch _____
- Place the MPC _____ module in cavity No. 1 furthest from the battery _____
- Place the MPC _____ in position No. 2 closest to the battery.



NOTE: _____

