L V X

MANUAL v1.0.1.a

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01 - OVERVIEW

L V X

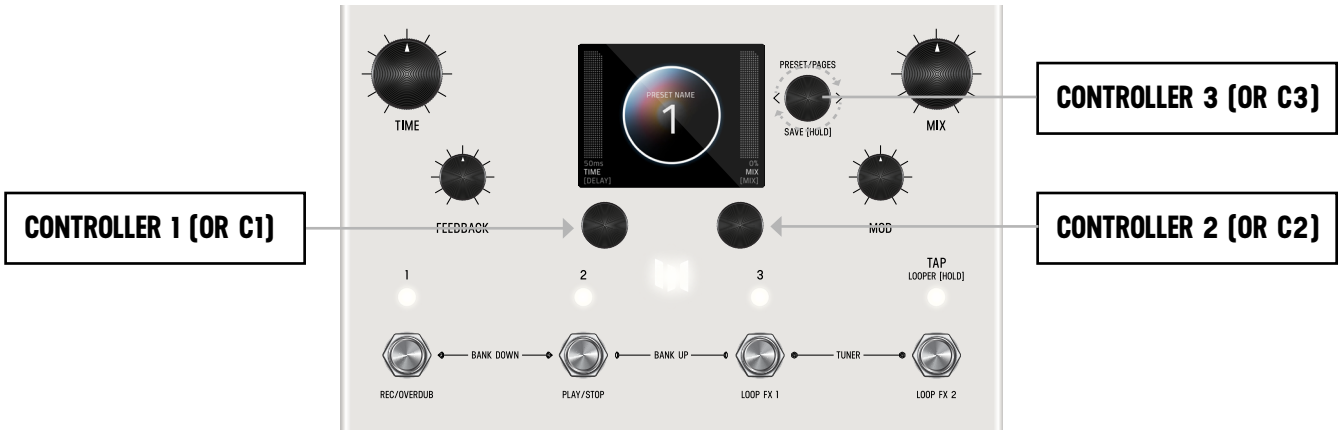
IS A MODULAR DELAY SYSTEM WITH PRO AUDIO HERITAGE, ADVANCED PROCESSING, AND HIGH PERFORMANCE SIGNAL PATH

Make Room for New Memories.

LVX is what we've been dreaming of for many years. It is a Modular Delay System which breaks the paradigm of pre-set delay types in favor of freedom and flexibility. The architecture of LVX allows ultimate creative freedom to design a custom delay, exactly as **you've** dreamed of. We designed a completely new UI and experience from the ground up, to make a complex system immediately intuitive to navigate. LVX is built of discrete processing elements and control signal generators that we call Modifiers. They can be connected as desired for nearly infinite flexibility in crafting custom sounds. Experiencing the built in factory presets will demonstrate a variety of examples of the power within LVX. The true creative potential of LVX will be revealed as you discover all of the new ways to unveil your own vision.

3 MAIN CONTROLLERS: C1, C2, C3

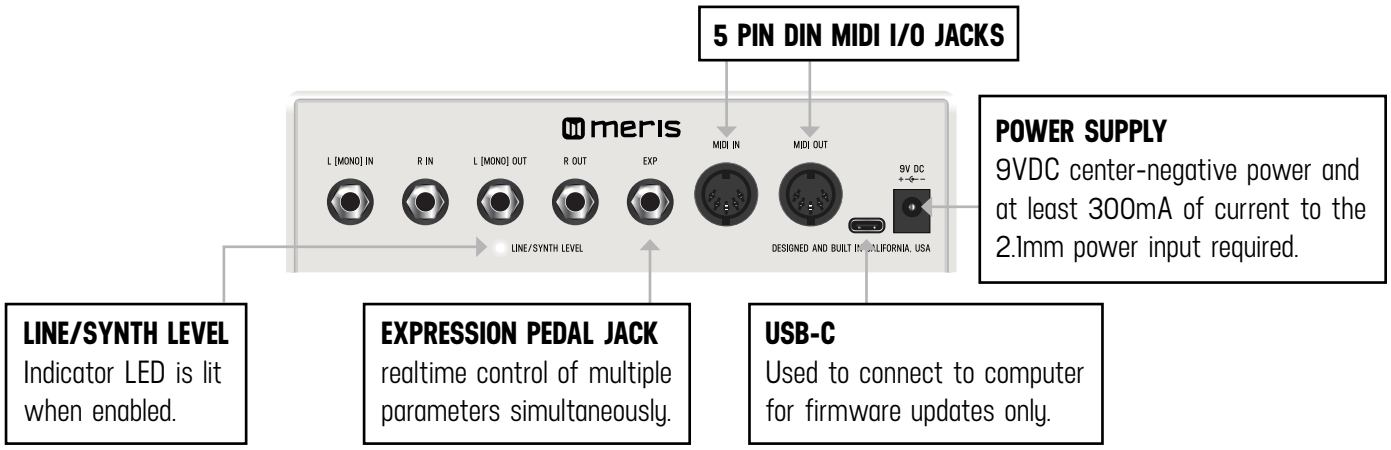
When using LVX, 3 knobs are your main navigation controllers: **C1, C2, C3.**
The other four knobs are your top level controls for TIME, FEEDBACK, MOD, and MIX.



7 HIGHLIGHTED FEATURES

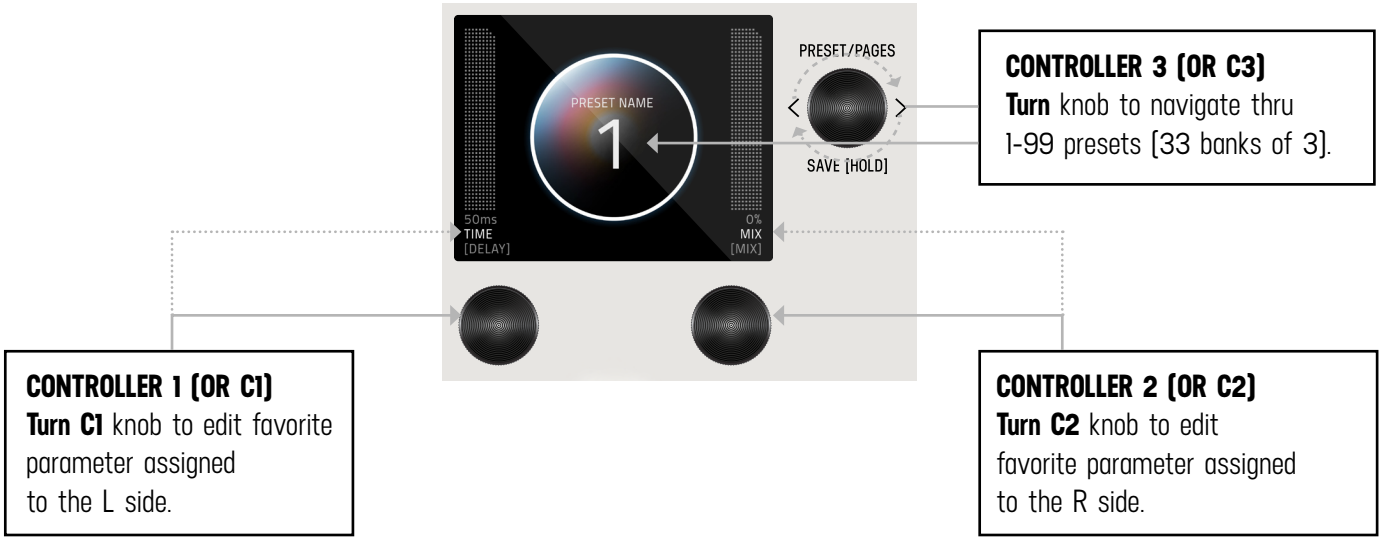
1. MODULAR — LIMITLESS
2. LOOPER — STEREO
3. MIDI — IN/OUT
4. 99 — PRESETS
5. ARM — ADVANCED PROCESSOR
6. TRUE STEREO — PROCESSING
7. TUNER — PRECISION

BACK PANEL CONNECTIONS



02 - PRESET PAGE (GRAPHIC VIEW)

When you first power up LVX, you will enter the Preset Page. By default, LVX is shipped in "GRAPHIC VIEW". In GRAPHIC VIEW, 3 knobs are your navigation controllers: **C1, C2, C3.** The Preset Page consists of a preset bubble that contain the name and number. 2 FAVORITE PARAMETERS are controlled by **C1** and **C2** (located directly above the controllers). (You can assign your favorite parameters per preset, to either the L or R side. Changes of the 2 favorited parameters are located in the SAVE AS PAGE. Details ahead.

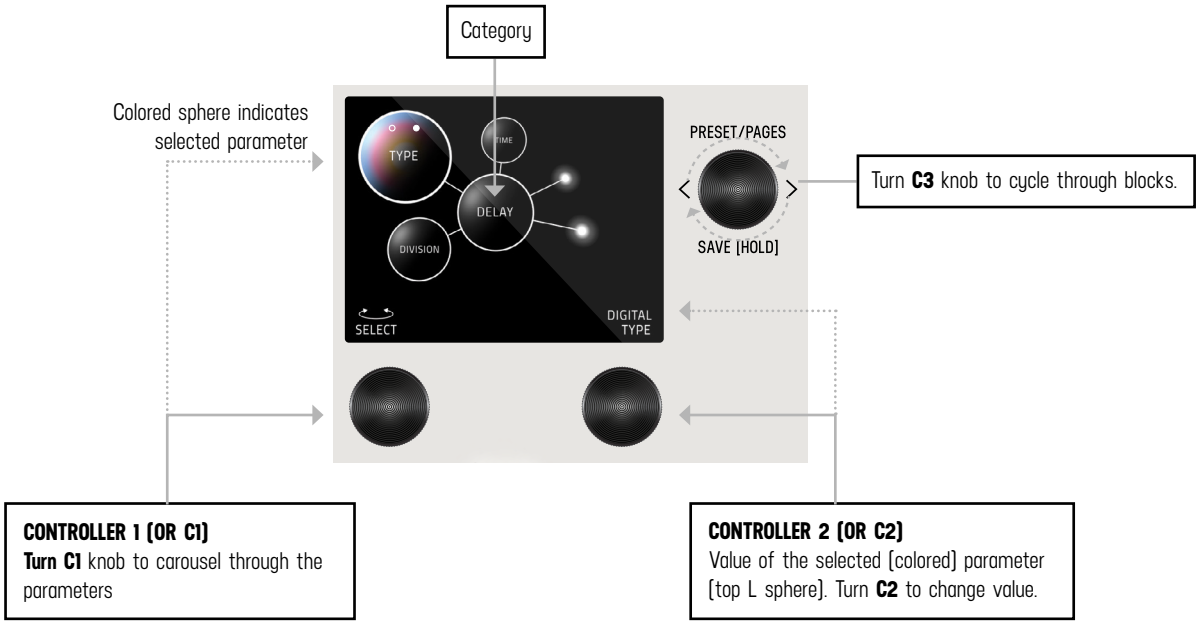


NOTE: GRAPHIC VIEW is designed to focus on 1 block and/or 1 parameter at a time per preset. (You have the option to switch to "TEXT VIEW" in GLOBALS -> EDIT PAGE. Favorite Parameters are also available in TEXT VIEW.

03 - EDITING (EDIT PAGE IN GRAPHIC VIEW)

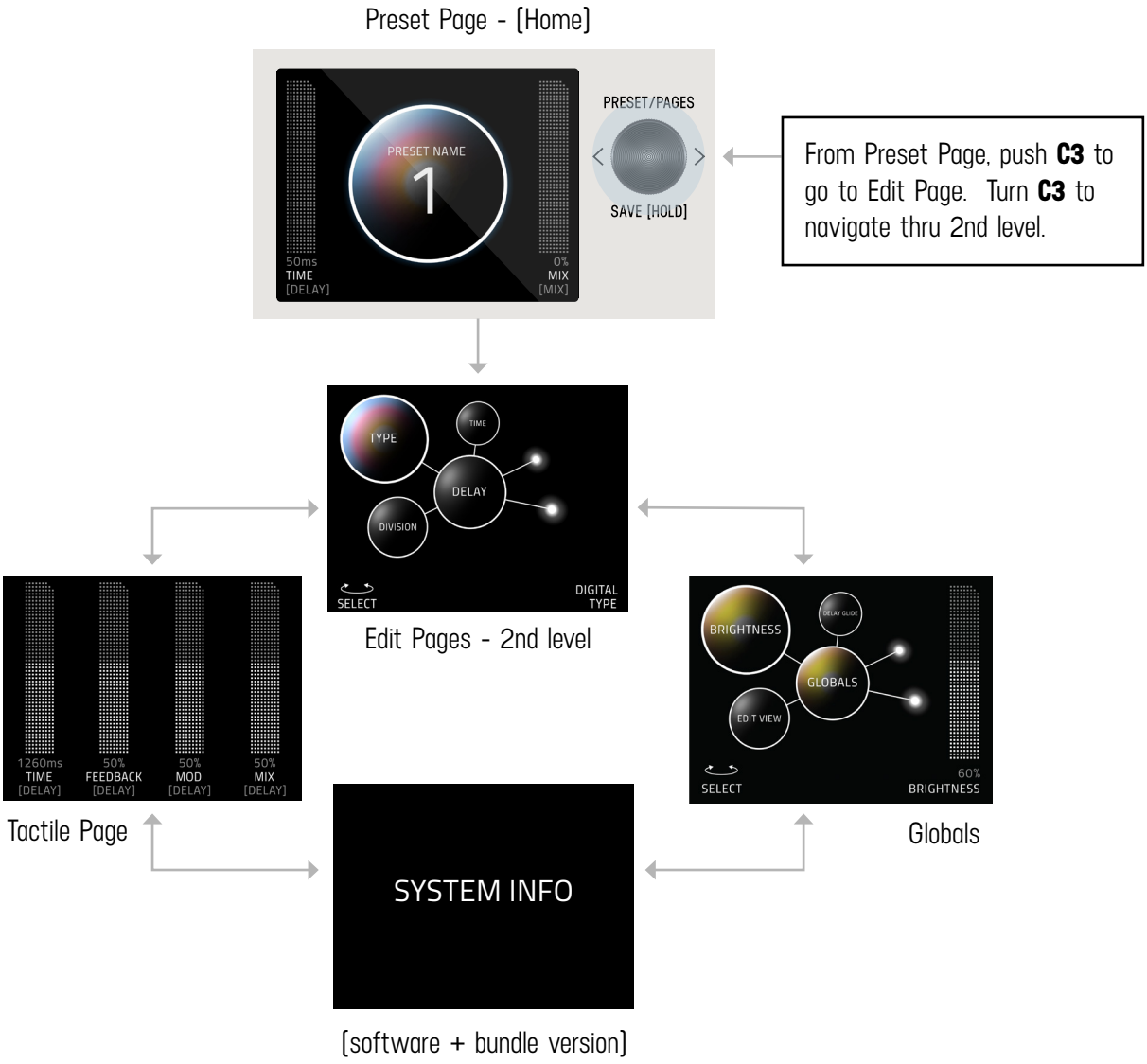
EDIT PAGE

From the PRESET PAGE, push **C3** to enter EDIT PAGES. The EDIT PAGE is where you select categories and change parameters within each preset. The middle bubble is your category. **Turn C3** to cycle through categories. **Turn C1** knob to carousel through the parameters. The colored bubble is your selected parameter within each category. Turn **C2** to edit the selected parameter.



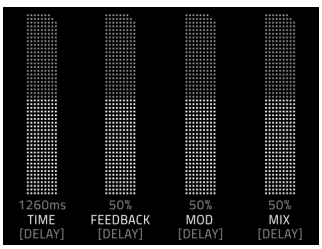
UI MAP - (IN GRAPHIC VIEW)

From the PRESET PAGE (home), push **C3** to navigate into the EDIT PAGES (2nd level). The 2nd level, consists of EDIT PAGES, GLOBALS, SYSTEM INFO and TACTILE PAGE that wrap around when turning **C3**.



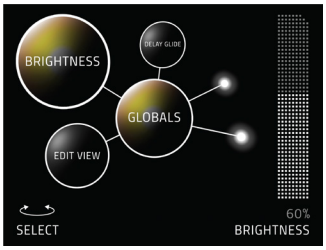
TACTILE PAGE

Turn knobs for TIME, FEEDBACK, MOD or MIX any time while editing, and the Tactile Pop-Up View (for detailed values) will temporarily show. (You can also turn "OFF" or disable the Tactile Pop-Up View in Globals) To have the TACTILE PAGE in persistent view, push **C3** from PRESET PAGE, then turn **C3** L from EDIT PAGE.



GLOBALS

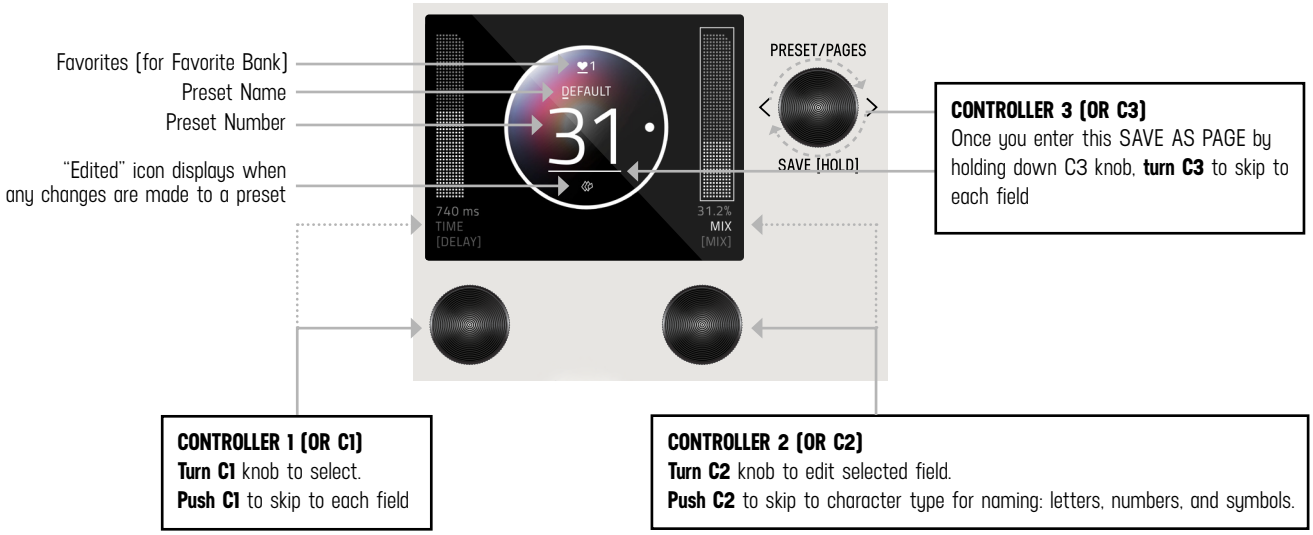
Globals is located at the end of the Edit Page, after you cycle thru all categories. A shortcut to Globals is to start from Edit Page and turn **C3** L. Globals is before System Info. Globals carousels the same way as the Edit Page but will be colorized in solid gold.



04 - SAVING (SAVE AS PAGE IN GRAPHIC VIEW)

SAVE AS PAGE

Once edits are made within a preset, hold down **C3** knob to enter SAVE AS PAGE. Sphere will change color.
You can change the name, change the preset number, select/deselect if this is one of up to 3 favorite presets (for the FAVORITES BANK located before Bank 1) and assign your 2 favorite parameters on either the L or R side of the screen (located directly above **C1** and **C2**).



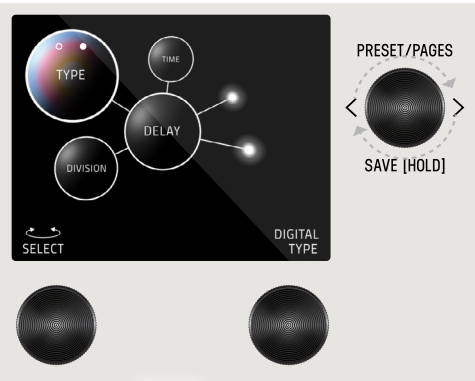
SELECTING FIELDS

The name edit field will always be selected first when you enter the SAVE AS PAGE. Use **C3** to select fields. You can navigate fields within the bubble and to the L and R parameter. The field selection order when turning **C3** R starting from the name field is: name -> number -> L favorite parameter -> R favorite parameter -> heart (for favorite bank).

2 FAVORITE PARAMETERS (ASSIGNABLE TO EACH PRESET)

2 FAVORITE PARAMETERS can be assigned to each preset. They are located on each side of the preset bubble, directly above **C1** and **C2**. In the SAVE AS PAGE, turn **C3** to select either the L or R field. The field will highlight as an outlined box AND a dot will appear on either side of the preset bubble to indicate which side is selected. Turn **C1** or **C2** to change parameter. HOLD **C3** to save your assigned favorite parameter.

In the EDIT PAGE, if a parameter was assigned as a FAVORITE PARAMETER, a filled in L or R dot will appear to remind which side it was assigned. Favorite parameters can also be quickly assigned to **C1** or **C2** in the EDIT PAGE. Simply hold **C1** to assign the current parameter to **C1** or hold **C2** to assign the current parameter to **C2**.

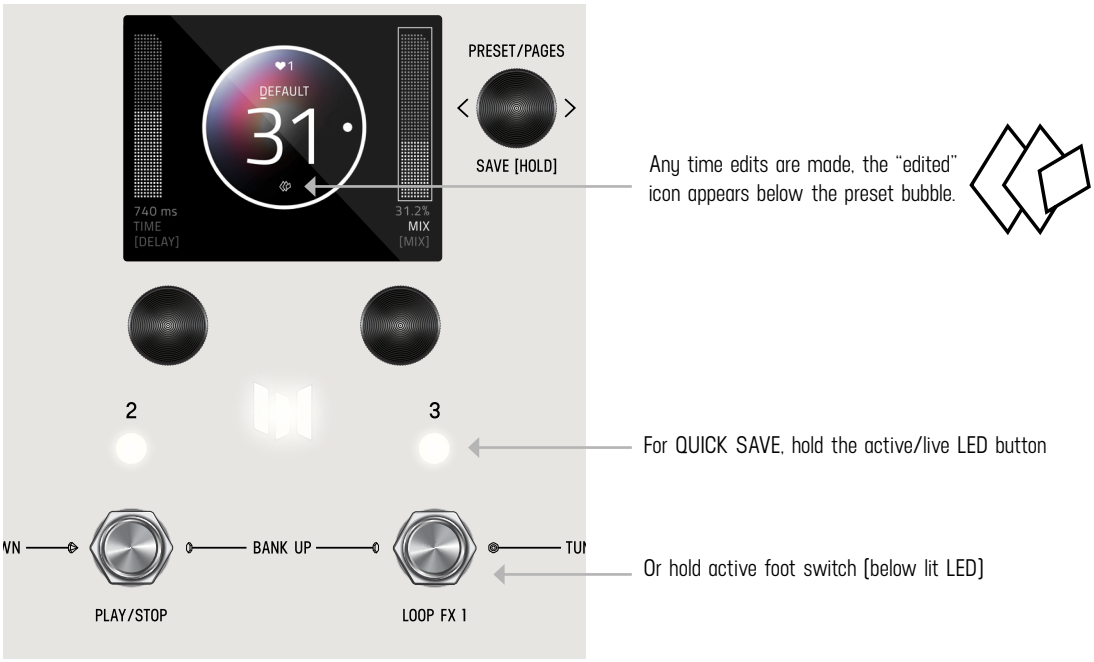


SAVE PRESET OR CANCEL

Hold down **C3** knob again to save. Or QUICK SAVE.
To CANCEL a save, press any of the four footswitches. This will exit the SAVE AS PAGE without writing over your preset. If you cancel, no edits are saved.

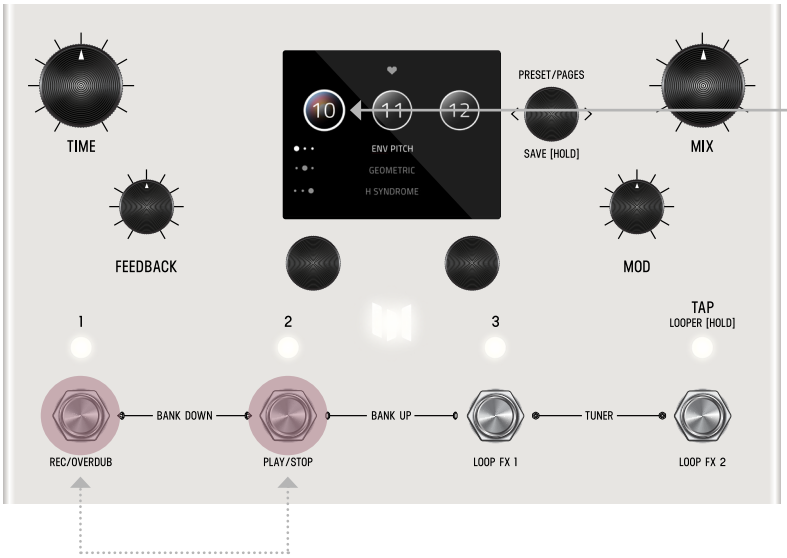
QUICK SAVE

To QUICK SAVE without changing the name or favorite status, hold the active/lit LED button or foot switch directly below. The completed save will return you to the PRESET PAGE and you'll notice the "edited" glyph will have been removed.

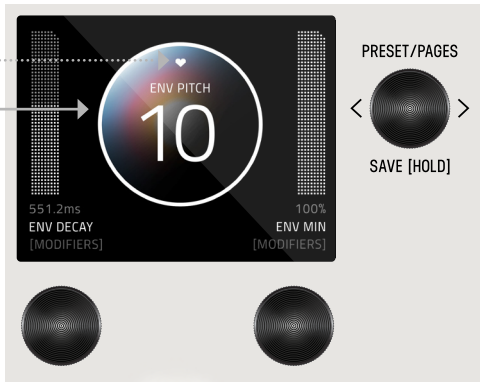


05 - FAVORITES BANK

We created what we call the FAVORITES bank. The purpose of the FAVORITES BANK is to have a shortcut access to your top 3 favorite presets without the need navigate thru banks. The FAVORITES bank is located before bank 1. To jump to the FAVORITES bank, **HOLD 1 + 2** footswitches. While the Favorites Bank is highlighted in the screen, use the 3 footswitches to choose which favorite preset to jump to. To bank up, PRESS **2 + 3** at the same time. To bank down, PRESS **1 + 2** at the same time. A total of 3 presets can be assigned to your FAVORITE BANK within the SAVE AS page.



HOLD **1** + **2** footswitches to jump to **FAVORITES** bank.



Any preset that is favorited, includes a heart in the preset bubble.

06 - MODIFIERS

LVX has MODIFIERS which allow automatic control of your knobs. In Edit Page, turn **C3** to MODIFIERS [named in middle bubble]. Choose parameters: LFOs, Envelope Generator, Sample and Hold and Sequencer. For MODIFIERS, you can set the speed, note division, assignment, and the min and max knob scale values.

Breakdown of each Modifier and its parameters:

LFO A Modifier
- Speed
- Note Division
- Shape
  - Ramp Up
  - Ramp Down
  - Triangle
  - Sine
  - Square
  - 3 Steps Up
  - 3 Steps Down
  - 4 Steps Up
  - 4 Steps Down
- Assign
- Minimum
- Maximum

LFO B Modifier
- Speed
- Note Division
- Shape
  - Ramp Up
  - Ramp Down
  - Triangle
  - Sine
  - Square
  - 3 Steps Up
  - 3 Steps Down
  - 4 Steps Up
  - 4 Steps Down
- Assign
- Minimum
- Maximum

Envelope Modifier
- Attack Time
- Decay Time
- Shape
  - Linear
  - Exponential
  - Clipped Attack
- Assign
- Minimum
- Maximum

Sample & Hold Modifier
- Speed
- Note Division
- Assign
- Minimum
- Maximum

Sequencer Modifier
- Speed
- Note Division
- Assign
- Step 1 - 16

07 - EXPRESSION

An expression pedal on LVX works the same way as the Modifiers. Turn **C3** to navigate to the Expression Pedal section, to get ready to make our first assignment. You get six in total [labeled A through F].

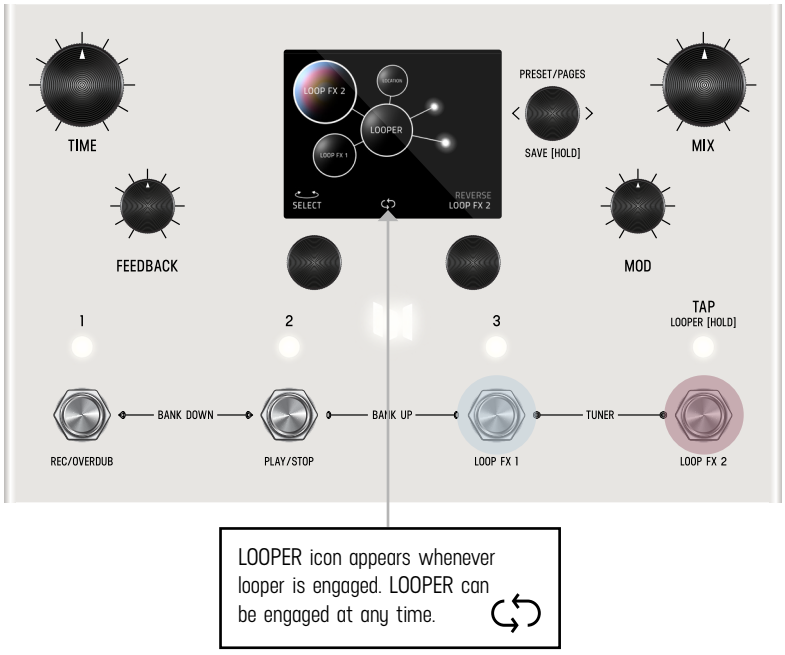
Break down of the Expression Pedal Parameters:
Expression Assign A-F
Expression Minimum A-F
Expression Maximum A-F

08 - LOOPER

LVX has an always available 60 second stereo looper. (Note: looper audio does not save during power down.)
The looper is available at the same time as the delays, so you have full access to all of your LVX presets when using the looper. The looper has customizable footswitches and the loop itself can also be moved, before the delays, after the delays, in the dry path, after the delay's mix control, and in the feedback of the delay lines. You also get a unique warp control that scrubs through the current loop with the expression pedal.

To access the looper, Hold Tap to enable the controls. The looper icon appears in the bottom center of the screen to show the looper is engaged and the footswitches are set to control the looper. (See looper icon below) The looper footswitches record/overdub and play/stop footswitches work in the classic way.

To record a new loop, simply press Record (footswitch 1) while the looper is Stopped. To record a loop press footswitch 1. When you've finished playing your audio phrase and want to set a loop point press either Overdub (footswitch 1) or Play (footswitch 2). Overdub will let you record over the top of your current loop. After the loop point is set, use footswitch 2 to start and stop playback. The functions for footswitch 3 and 4 are assignable on the Looper page in Edit View. For footswitch 3 (Looper FX 1) you have the choice of Play Once, Retrigger, and Expression Pedal Warp. 'Play Once' restarts your loop and automatically stops after the loop plays through once. 'Retrigger' restarts your loop and continuously plays your loop. Expression Pedal Warp stops the normal playback of your looper and lets you scrub through the looped audio with your expression pedal. With the expression pedal set to the heel position, you are at the start of your loop. With the expression pedal set to the toe position you are at the end of your loop. The speed and position of your expression pedal will determine how you scrub through the audio; super fast, super slow, forward and reverse. Have fun warping your loop and feeding into the delays. For footwitch 4 (Looper FX 2) you have the choice of Reverse, Half Speed, and Half Speed / Reverse. With the last option, Half Speed / Reverse, footswitch 4 performs the classic dual action switching. In this option press to toggle half speed playback, and double press to toggle reverse playback.



09 - DELAY STRUCTURES

The heart of LVX are the stereo delay lines. The first two delay parameters are Structure and Type. Structure reorganizes the delay lines to add delay taps and filters, reverse the direction, and twist the delays into a dual poly structure adapted from our Polymoon. The Type parameter changes the tonality and quality of the delay lines. Each type has its own built in modulation controlled by the front panel's MOD knob.

Breakdown of the Delay Structures and Types:

Delay Structures
Standard - Stereo Parallel Delay Lines
Parameters: Time, Left Note Division, Right Note Division, Feedback, Crossfeed, Mod

MultiTap - an 8 tap delay with 4 taps dedicated to each side. Taps 1-4 are connected to the left side of the delay. Taps 5-8 are connected to the right side of the delay
Parameters: Time, Left Note Division, Right Note Division, Feedback, Crossfeed, Mod
Tap 1-8, Level 1-8, Pan 1-8

Multi Filter - the same delay structure as the MultiTap with a separate bandpass filter added at the output of each tap
Parameters: Time, Left Note Division, Right Note Division, Feedback, Crossfeed, Mod
Tap 1-8, Filter 1-8, Q 1-8, Level 1-8, Pan 1-8

Poly - Poly is a dual version of the Polymoon delay structure, each side of the delay gets processed by its own algorithm and spread across the stereo spectrum independently
Parameters: Time, Left Note Division, Right Note Division, Feedback, Crossfeed, Mod, Dimension, Multiply, Level, Left Modulation, Right Modulation

Reverse - Stereo Parallel Delays with Reverse playback
Parameters: Time, Left Note Division, Right Note Division, Feedback, Crossfeed, Mod

Series - Stereo Series Delays each side has two delays in series. Delay divisions for each of the four delays (two on each side) can be set independently. When placing processing elements in the feedback location for the series structure, the processing elements will live in the feedback of Delay 1. Mid Mix, sets the output mix of Delay 1 as it goes into Delay 2.
Parameters: Time, Left Note Division Delay 1, Left Note Division Delay 2, Right Note Division Delay 1, Right Note Division Delay 2, Feedback 1, Feedback 2, Crossfeed, Mod, Mid Mix

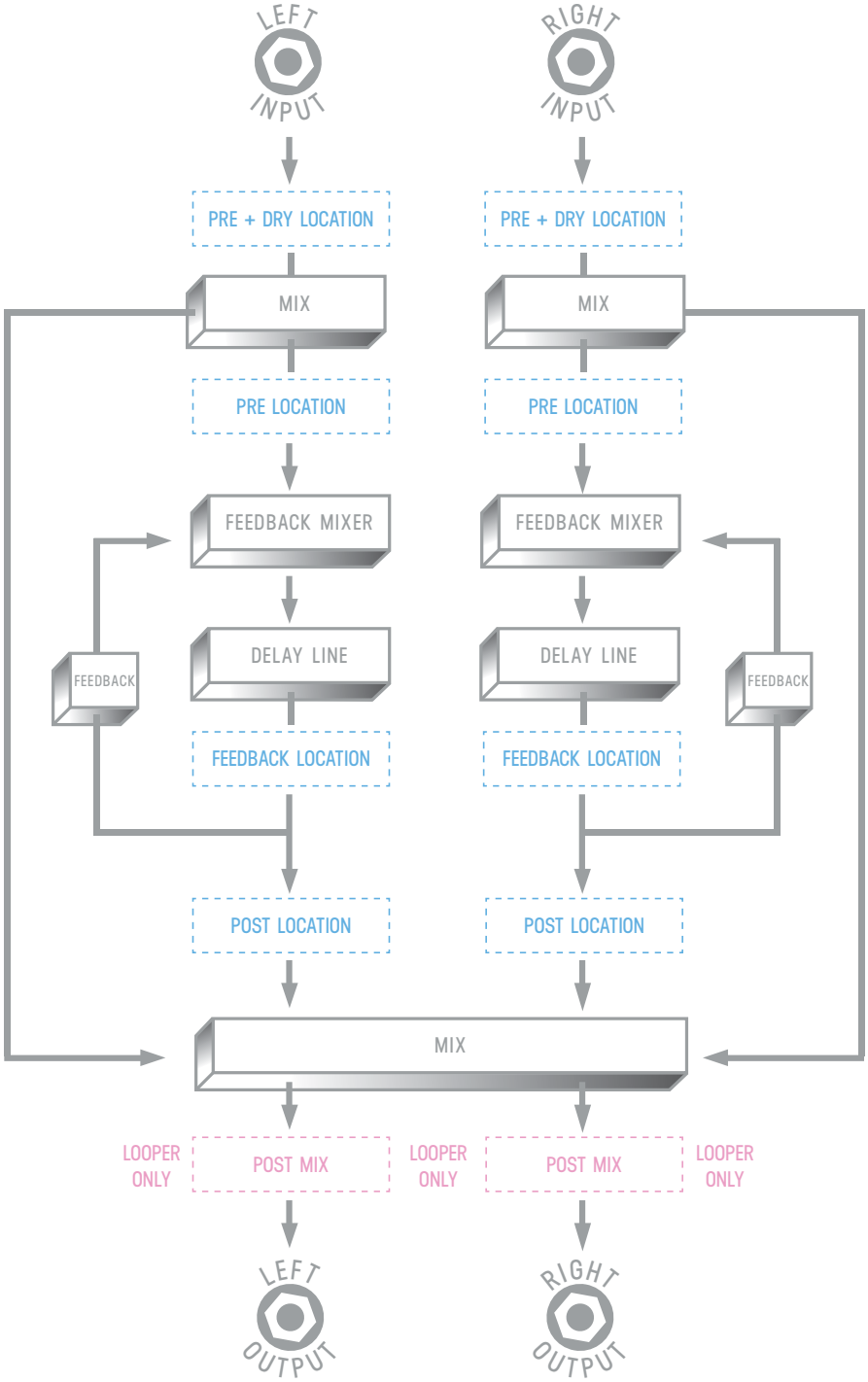
Delay Types
Digital - uncolored completely clean delay line, here the front panel mod knob ranges from slow and wide modulations at minimum, to fast and narrow at maximum
BBD - analog flavored bucket brigade colored delay lines, here the mod knob adds depth to the classic lfo
Magnetic - tape flavored delay with a slight saturation and gentle degradation, here the mod knob increases the amount of wow and flutter

The processing elements are grouped into categories. The categories are: Dynamics, Preamp, Filter, Pitch, and Modulation.

10 - CATEGORIES AND ELEMENTS

Important: the Modulation Category is separate from the front panel Mod knob which directly controls the modulations built into the delays. All the processing elements in LVX, with the exception of Poly Chroma, are stereo and can process the left and right audio signal completely independently. The elements can be placed before the delay lines, after the delay lines, in the feedback of the delay lines, as well as in the pre + dry path indicated in light blue. The looper has one more location than the other elements called "POST MIX" indicated in pink.

Visual diagram of the processing elements:



Also shown in the visual diagram is the Mixer for LVX. The Mixer is directly connected to the front panel mix knob. To adjust the Dry and Wet Trim levels, use **C3** to enter Edit View and page over to the MIX section. The following is a breakdown of each Category and the processing Elements they contain:

Dynamics Category

Compressor - an upgraded fully adjustable stereo compressor adapted from Enzo. You can use the compressor like an audio microscope to zoom into small details, or set more gently, the compressor can balance the levels of your delay creations.
Parameters: Threshold, Ratio, Gain, Attack, Release, Mix

Swell - a stereo exponential automatic volume swell to remove the attack of your audio. Swell works best in front of the delay lines where it helps create dreamy pads of sounds
Parameters: Attack Time, Gain

Diffusion - Diffusion is a stereo pair of super short multitap delays used to smooth your sound and soften hard edged sounds. The density control adds progressively more smearing of the audio and the low pass filter cuts highs to further soften your sound. Try using Diffusion in the feedback location of your delays to progressively soften the sound with every repeat.
Parameters: Density, Low Pass Filter

Limiter - A completely unique stereo algorithm for the LVX, the Limiter hard limits your signal to the threshold. With a totally different algorithm from the LVX's compressor, the Limiter adds immediate and dramatic punch to your sound.
Parameters: Threshold, Gain, Release

Preamp Category

Volume Pedal - the volume pedal element on the LVX comes alive when connected to the modifiers. Try assigning an LFO to control the Balance and provide continuously shifting panning of your delays.
Parameters: Level, Balance

Tube - the Tube Preamp provides a mid boost with controllable gain and level. Try pairing the Tube Preamp with the Magnetic Delay type.
Parameters: Parameters: Gain, Level

Transistor - the Transistor Preamp emphasizes high frequencies, perfect for adding clarity to dull audio signals
Parameters: Parameters: Gain, Level

Op-Amp - the Op-Amp Preamp gives you a broadband boost with de-emphasized low end, a good all purpose preamp
Parameters: Parameters: Gain, Level

Drive - a dark and mellow overdrive to add crunch to your delay repeats
Parameters: Gain, Bass, Treble, Level

Bit Crusher - a stereo bit crusher adapted from Ottobit Jr., use the bit crusher to recreate the character of low sample rate vintage digital delays
Parameters: Sample Rate, Bit Depth, Level

Filter Category

Ladder Filter - our unique stereo ladder filters adapted from the Enzo, use the Frequency parameter to set the center frequency for both the left and right sides of the filter, use the Spread parameter to offset the center frequency on the right side. When the Spread parameter is at zero, both sides of the filter are set to the same frequency.
Parameters: Frequency, Resonance, Topology, Spread

State Variable Filter - also adapted from Enzo, the State Variable filter offers another great flavor of creamy filtering to compliment the Ladder Filter. Like the Ladder Filter, the Spread parameter offsets the right filter frequency.
Parameters: Frequency, Resonance, Topology, Spread

Comb Filter - a comb filter is a very short resonant delay that provides a series of notches across the frequency spectrum. The Comb Filter is perfect for adding clanging robotic tones to your delay structures. Again the Spread parameter provides an offset for the right channel filter.
Parameters: Depth (milliseconds), Resonance, Level, Spread

Parametric - LVX's Parametric Filter is a single band parametric EQ. The Parametric Filter is especially useful in the Post Location to balance the overall frequency response of your delay. The Parametric Filter is a shelving filter, and the Gain ranges from -10dB to 10dB which allows for precise boosts and cuts.
Parameters: Frequency, Resonance, Topology, Gain

Pitch Category

Poly Chroma - LVX is a fully polyphonic chromatic pitch shifter. The only mono element, the Poly Chroma sums your stereo channels together and perfectly shifts the audio no matter how complicated the chords.
Parameters: Pitch, Mix

Harmony - the first of 3 pitch shifters adapted from the Hedra, the Harmony element is a 2 voice diatonic pitch shifter with independent pitch detection for each voice.
Parameters: Pitch Left, Pitch Right, Key, Scale, Glide, Mix

Micro Tune - also from the Hedra, Micro Tune element provides independent micro pitch adjustments to each side of the stereo spectrum. The Micro Tune is perfect to add a similar detune effect as chorus without the regular pitch cycle of an LFO.
Parameters: Pitch Left, Pitch Right, Mix

Mono Chroma - the final element adapted from Hedra is the Mono Chroma. This element has independent tracking for each side of the stereo spectrum, optimized for single note lead lines, the Mono Chroma provides extra crisp pitch shifting.
Parameters: Pitch Left, Pitch Right, Glide, Mix

Lo-Fi - this element is a dual version of the pitch shifter from the Ottobit Jr. The Lo-Fi element uses an early pitch shifting technique that creates modulated low fidelity voices.
Parameters: Pitch Left, Pitch Right, Mix

Modulation Category

Chorus - adapted from the multimode modulation block in the Polymoon, this element provides true stereo chorus. Try setting the local Mix parameter to 100% for Vibrato.
Parameters: Speed, Depth, Mix

Flanger - also adapted from the Polymoon, this element is great for adding slow and cyclical peaking notches to the output of your delay structures
Parameters: Speed, Depth, Feedback, Mix

Dynamic Flanger - envelope driven flanging from the PolyMoon, this element can provide a wide range of creative effects from subtle double-tracking, wild pitch bends, and deep flanging that tears across the frequency spectrum.
Parameters: Attack Speed, Depth, Feedback, Direction, Mix

Cassette - the Cassette element provides the warbles and degradations of a failing reel of tape. Use the Highs and Lows controls to narrow your frequency response and replicate a failing and badly calibrated tape playback system.
Parameters: Slip, Crinkle, Static, Highs, Lows, Mix

Barberpole - another favorite from the Polymoon, you can use this stereo element to provide the illusion of endlessly spiraling notches running across the frequency spectrum. Setting direction to both creates a dramatic stereo spread.
Parameters: Speed, Feedback, Direction (up, down, both)

Granulize - Granulize slices and repeats bite sized pieces of your audio. You can create multiple timbres from stuck buffer jitters to resonant micro freeze buzzes. You can even control the direction of the grain playback. Try controlling the Size and Repeats parameters with the Modifiers for evolving textures.
Parameters: Size, Repeats, Spread, Direction (fwd, rev)

Ring Mod - the Ring Mod element completes the perfect trio of quintessential robotic effects along with the Bit Crush of the Preamp Category and the Comb Filter of the Filter Category. The Ring Mod provides a wide range of frequencies and sounds great in the feedback location of the delay structure where it progressively folds your audio with each repeat.
Try setting the Mix to 50% and the Frequency low to enter tremolo territory
Parameters: Frequency, Waveshape, Mix

11 - MIDI CC TABLE (PRELIMINARY)

CONTROL CHANGE	LVX CONTROL	RECEIVE VALUE RANGE
CC# 01	MIX	0 TO 127
CC# 02	DRY TRIM	0 TO 127
CC# 03	WET TRIM	0 TO 127
CC# 04	EXPRESSION PEDAL	0 TO 127
CC# 05	PREAMP TYPE	0 TO 127
CC# 06	PREAMP LOCATION	0 TO 127
CC# 07	PREAMP PARAMETER 1	0 TO 127
CC# 08	PREAMP PARAMETER 2	0 TO 127
CC# 09	PREAMP PARAMETER 3	0 TO 127
CC# 10	PREAMP PARAMETER 4	0 TO 127
CC# 11	PREAMP PARAMETER 5	0 TO 127
CC# 12	PREAMP PARAMETER 6	0 TO 127
CC# 13	DELAY STRUCTURE	0 TO 127
CC# 14	BYPASS	0 TO 127
CC# 15	TIME	0 TO 127
CC# 16	DELAY TYPE	0 TO 127
CC# 17	LEFT NOTE DIVISION	0 TO 127
CC# 18	RIGHT NOTE DIVISION	0 TO 127
CC# 19	FEEDBACK	0 TO 127

CC# 20	CROSS FEEDBACK	0 TO 127
CC# 21	DELAY MOD	0 TO 127
CC# 22	DELAY PARAMETER 1	0 TO 127
CC# 23	DELAY PARAMETER 2	0 TO 127
CC# 24	DELAY PARAMETER 3	0 TO 127
CC# 25	DELAY PARAMETER 4	0 TO 127
CC# 26	DELAY PARAMETER 5	0 TO 127
CC# 27	DELAY PARAMETER 6	0 TO 127
CC# 28	DELAY PARAMETER 7	0 TO 127
CC# 29	DELAY PARAMETER 8	0 TO 127
CC# 30	DELAY PARAMETER 9	0 TO 127
CC# 31	DELAY PARAMETER 10	0 TO 127
CC# 32	DELAY PARAMETER 11	0 TO 127
CC# 33	DELAY PARAMETER 12	0 TO 127
CC# 34	DELAY PARAMETER 13	0 TO 127
CC# 35	DELAY PARAMETER 14	0 TO 127
CC# 36	DELAY PARAMETER 15	0 TO 127
CC# 37	DELAY PARAMETER 16	0 TO 127
CC# 38	DELAY PARAMETER 17	0 TO 127
CC# 39	DELAY PARAMETER 18	0 TO 127
CC# 40	DELAY PARAMETER 19	0 TO 127
CC# 41	DELAY PARAMETER 20	0 TO 127
CC# 42	DELAY PARAMETER 21	0 TO 127
CC# 43	DELAY PARAMETER 22	0 TO 127

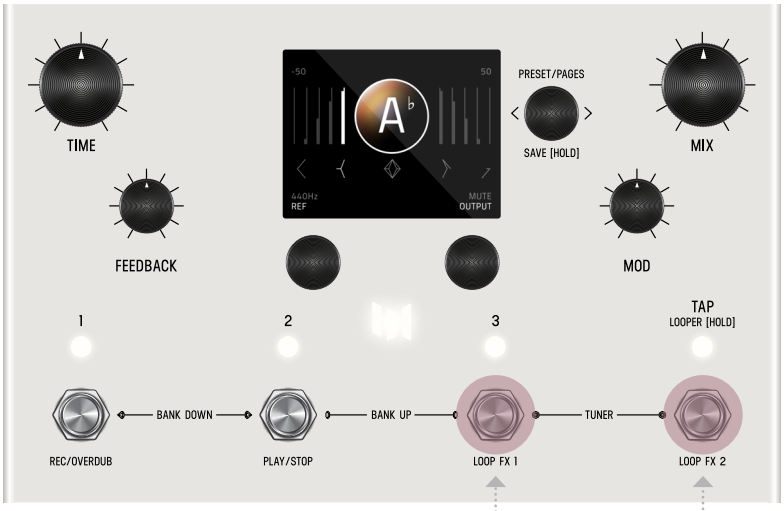
CC# 44	DELAY PARAMETER 23	0 TO 127
CC# 45	DELAY PARAMETER 24	0 TO 127
CC# 46	DELAY PARAMETER 25	0 TO 127
CC# 47	DELAY PARAMETER 26	0 TO 127
CC# 48	DELAY PARAMETER 27	0 TO 127
CC# 49	DELAY PARAMETER 28	0 TO 127
CC# 50	DELAY PARAMETER 29	0 TO 127
CC# 51	DELAY PARAMETER 30	0 TO 127
CC# 52	DELAY PARAMETER 31	0 TO 127
CC# 53	DELAY PARAMETER 32	0 TO 127
CC# 54	DELAY PARAMETER 33	0 TO 127
CC# 55	DELAY PARAMETER 34	0 TO 127
CC# 56	DELAY PARAMETER 35	0 TO 127
CC# 57	DELAY PARAMETER 36	0 TO 127
CC# 58	DELAY PARAMETER 37	0 TO 127
CC# 59	DELAY PARAMETER 38	0 TO 127
CC# 60	DELAY PARAMETER 39	0 TO 127
CC# 61	DELAY PARAMETER 40	0 TO 127
CC# 62	DYNAMIC TYPE	0 TO 127
CC# 63	DYNAMIC LOCATION	0 TO 127
CC# 64	DYNAMIC PARAMETER 1	0 TO 127
CC# 65	DYNAMIC PARAMETER 2	0 TO 127
CC# 66	DYNAMIC PARAMETER 3	0 TO 127
CC# 67	DYNAMIC PARAMETER 4	0 TO 127

CC# 68	DYNAMIC PARAMETER 5	0 TO 127
CC# 69	DYNAMIC PARAMETER 6	0 TO 127
CC# 70	PITCH TYPE	0 TO 127
CC# 71	PITCH LOCATION	0 TO 127
CC# 72	PITCH PARAMETER 1	0 TO 127
CC# 73	PITCH PARAMETER 2	0 TO 127
CC# 74	PITCH PARAMETER 3	0 TO 127
CC# 75	PITCH PARAMETER 4	0 TO 127
CC# 76	PITCH PARAMETER 5	0 TO 127
CC# 77	PITCH PARAMETER 6	0 TO 127
CC# 78	FILTER TYPE	0 TO 127
CC# 79	FILTER LOCATION	0 TO 127
CC# 80	FILTER PARAMETER 1	0 TO 127
CC# 81	FILTER PARAMETER 2	0 TO 127
CC# 82	FILTER PARAMETER 3	0 TO 127
CC# 83	FILTER PARAMETER 4	0 TO 127
CC# 84	FILTER PARAMETER 5	0 TO 127
CC# 85	FILTER PARAMETER 6	0 TO 127
CC# 86	MOD TYPE	0 TO 127
CC# 87	MOD LOCATION	0 TO 127
CC# 88	MOD PARAMETER 1	0 TO 127
CC# 89	MOD PARAMETER 2	0 TO 127
CC# 90	MOD PARAMETER 3	0 TO 127
CC# 91	MOD PARAMETER 4	0 TO 127

CC# 92	MOD PARAMETER 5	0 TO 127
CC# 93	MOD PARAMETER 6	0 TO 127
CC# 94	LOOPER LOCATION	0 TO 127
CC# 95	LOOPER LEVEL	0 TO 127
CC# 96	LOOPER FEEDBACK	0 TO 127
CC# 97	LOOPER FX1 SELECT	0 TO 127
CC# 98	LOOPER FX2 SELECT	0 TO 127
CC# 100	LOOPER RECORD/OVERDUB PRESS	PRESS = 127
CC# 101	LOOPER PLAY/STOP PRESS	PRESS = 127
CC# 102	LOOPER FX1 PRESS	PRESS = 127
CC# 103	LOOPER FX2 PRESS	PRESS = 127

12 - TUNER

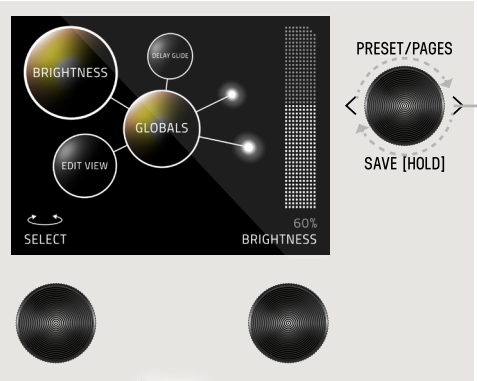
To engage TUNER, HOLD **3** + **TAP** footswitches. Notes are automatically detected and turn green when accurately tuned. Tuner reference frequency can be adjusted if desired.



HOLD **3** + **TAP** footswitches to engage **TUNER**.

13 - GLOBALS

GLOBALS is located at the end of the EDIT PAGES. To reach the end, continue to turn **C3** knob (clock-wise) and cycle through all categories until you reach GLOBALS. For a shortcut to GLOBALS, it is also behind SYSTEM INFO. See map. Global settings affect all presets and do not change per preset.



These settings are universal to the entire LVX and do not change with the presets.

- NOISE GATE: Sets the threshold to enable the gate to help with noisy setups
- EDIT PAGE: Text View or Graphic View
- SPILLOVER: With Spillover enabled, echoes from your last preset overlap with your current preset during transitions [1]
- DELAY TRAILS: With trails enabled, your echoes will decay naturally when the LVX is bypassed TAP GLIDE: With glide enabled delay times entered with tap tempo will smoothly transition
- RELAY BYPASS: Buffered Bypass or Relay Bypass (mono input and output only) [2]
- INPUT LEVEL: Instrument or Line/Synth, if clipping occurs in Instrument mode, choose Line/Synth
- KILL DRY: When kill dry is enabled, the LVX only passes audio when active. In bypass, the LVX is muted. This is useful when working with an external mix control used in some amplifiers, processors, and mixing boards.
- BRIGHTNESS: Sets screen brightness from 0 to 100%
- LOGO LIGHT: Sets logo light brightness from 0 to 100%

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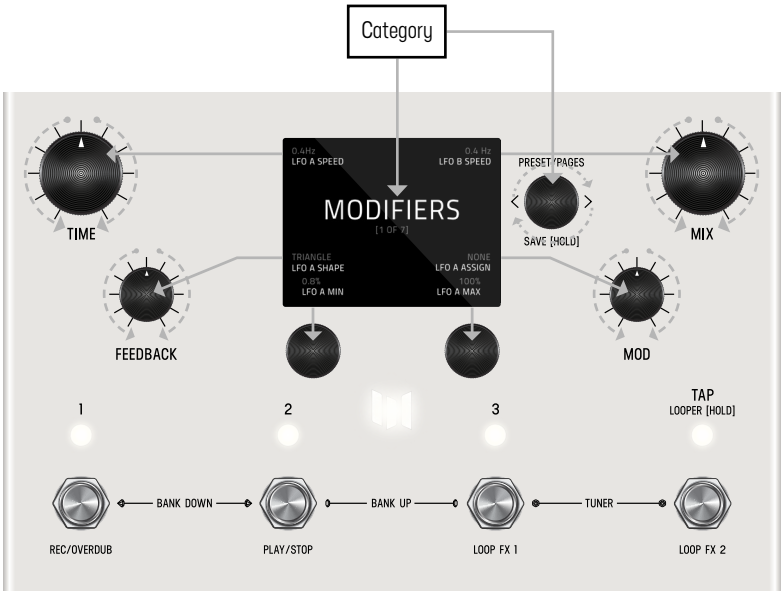
1. LVX features a stereo Analog Mix. Analog Mix is always used unless Spillover is Enabled or a processing element is put in the PRE + DRY or POST MIX locations.

2. LVX features a mono Relay Bypass selectable in the GLOBALS VIEW edit page. Stereo input and output connections necessitate automatically disabling the Relay and switching LVX to Analog Buffered Bypass. **NOTE:** Spillover, Trails, and Kill Dry all automatically engage Analog Buffered Bypass if they are selected. This happens transparently in the background in order to always maintain the highest signal integrity.

- TUNER REFERENCE: Set the tuner reference from 425 Hz to 455 Hz
- TUNER OUT: Mute or Bypass
- TEMPO: Sets the global tempo
- TEMPO DISP: Milliseconds or BPM
- TEMPO SELECT: Select Preset or Global
- TACTILE: Disable the Tactile View Pop Up
- MIDI CHANNEL: 1 through 16, or OMNI
- MIDI OUT: Select MIDI Out or MIDI Thru. When MIDI Thru is enabled, MIDI data received on the MIDI In jack is passed to the MIDI Out jack

14 - TEXT VIEW (ALTERNATIVE VIEW OF EDIT PAGE)

The default appearance of the EDIT PAGE is GRAPHIC VIEW, which contain orbiting bubbles that allow for a focused approach to editing. An alternative view of the EDIT PAGE is TEXT VIEW which displays 6 parameters per page. Turn **C3** to cycle through categories. 6 knobs control settings simultaenously. You can change from GRAPHIC VIEW to TEXT VIEW in GLOBALS.
In GLOBALS, turn **C1** to carousel to EDIT PAGE. Turn **C2** and change from GRAPHIC VIEW to TEXT VIEW.



6 SIMULTANEOUS KNOB CONTROL
TEXT VIEW edit page (when set) utilizes 6 knobs to simultaneously control settings. See knobs indicated with grey arrows.

15 - EXPORTING PRESETS

To export a preset from LVX, first connect the LVX's MIDI In and Out jacks to a MIDI Interface on your PC or MAC. Open an app that can record MIDI Sysex. On Mac, we recommend SysEx Librarian. Once the app is ready to receive a preset, press and hold the footswitch corresponding to the preset you would like to capture, next press and hold the lit tact switch above the footswitch.

16 - FACTORY RESET

To put your LVX back to factory fresh condition, press and hold C2 when powering up the LVX.
NOTE: Be sure to back up your custom presets via midi sysex. Factory reset will erase all user edits to LVX factory presets.

17 - FIRMWARE UPDATE

To enter firmware update mode, press and hold footswitch **1 and 3** while powering up LVX.
The screen will show a Copy File graphic screen. Connect to your computer via the rear USB C jack. LVX will appear on your computer as a USB drive. When updates are available, drag and drop the latest LVX firmware image (downloadable from http://www.meris.us/product/lvx/) from your computer onto the LVX drive. The LVX will display a load meter. When the load meter is full and your computer signals that it is done with the copy, eject the LVX drive. Power Cycle graphic screen will display. Unplug and replug the power from the LVX to complete the update.

18- TECHNICAL SPECIFICATIONS

Conversion:	24 bit A/D and D/A
DSP:	32 bit floating point
Sample Rate:	48000 Hz
Input Impedance:	1 Meg Ohm
SNR:	115 dB Typical
Frequency Response:	20Hz-20kHz
Max Input Level:	+9 dBu (instrument level setting)
	+12.5 dBu (line/synth level setting)
Power:	9V DC center-negative, 300mA, 2.1mm jack
Bypass:	Selectable True Bypass (Relay) or Analog Buffered Bypass
Dimensions:	7.25" wide, 4.5" long, 2" tall
Weight:	24 ounces

FC Federal Communications Commission Radio Frequency Interference Statement

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

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

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions: (1) this device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

This equipment requires shielded interface cables in order to meet FCC class B limit.
Any unauthorized changes or modifications not expressly approved by the party responsible for compliance could void the user's authority to operate the equipment.