



MIDI PROGRAMMABLE TUBE PRE-AMP

OWNER'S MANUAL MP-1 CLASSIC (version 1)

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## INTRODUCTION

Thank you for purchasing the ADA MP-1 CLASSIC MIDI Programmable Tube Guitar Preamp. You now own one of the most tonally flexible and technologically advanced guitar amplification devices available. Your MP-1 CLASSIC will store 128 programs of exactly the right tone, no matter what kind of music you play. To properly set-up and familiarize yourself with the MP-1 CLASSIC, read and follow these operating instructions completely. If you can't wait and want to Jump right into the MP-1 CLASSIC, go to the QUICK SET-UP section of this manual.

To use this preamp for recording, just patch directly from the recording outputs to the line level inputs on your recorder or mixing console. To use on stage connect one or both (for stereo) STAGE OUTPUTS directly to the input(s) of a power amplifier such as the ADA Microtube Series Single Rack Power Amplifiers. Connect the power amplifier's outputs to one or more speaker cabinets such as the ADA splitstacks. We hope that the unlimited tonal possibilities and unmatched technological capabilities of your MP-1 CLASSIC will inspire you to great things.

*Please take this time to fill-out and return the enclosed warranty card so that we may provide you with information on future software updates.*

## FEATURES

- ✓ Complete digital control of an all analog signal path
- ✓ Two low-noise 12AX7A tubes
- ✓ Four tonal voicings
- ✓ 4-band Tone Controls with variable tone centers
- ✓ 128 user programs
- ✓ Recording and separate Headphone outputs featuring the ADA speaker emulation technology
- ✓ Output level knob on front panel for fast volume adjustment without affecting tone
- ✓ On line help dictionary
- ✓ MIDI in, out, thru and MIDI Mapping
- ✓ MIDI System Exclusive Library Save and Load. Program Save and Load and parameter programmability
- ✓ Self diagnostic check during power up
- ✓ One year parts and labor warranty
- ✓ Optional extended three year warranty available
- ✓ Optional line of ADA MIDI foot controllers provide instant on-stage access to any program



## PRECAUTIONS

- WARNING:** To prevent fire or shock hazard, do not expose this appliance to rain or moisture. Keep the MP-1 CLASSIC out of direct sunlight. Avoid locations subject to vibration, excessive dust, heat, or cold.
- CAUTION:** To prevent electric shock, do not remove cover, No user serviceable parts inside. Refer servicing to qualified service personnel.
- RETAIN INSTRUCTIONS:** Keep this manual for future reference.
- CLEANING:** Do not clean your MP-1 CLASSIC with chemical solvents. Use only a clean, dry cloth.

## QUICK SETUP

The MP-1 CLASSIC is a preamp and must be connected to a power amp to drive loudspeakers

1. Connect guitar to front panel input jack.
2. Connect MP- 1 CLASSIC output(s) to input(s) on power amplifier(s).
3. Connect power amp output(s) to speaker cabinet(s) using speaker cable(s) for this connection.
4. Turn MP- 1 CLASSIC power switch ON.
5. Turn power amp on.
6. Adjust volume with the front panel Output level control.

## SELECT PROGRAM NUMBER

1. Use the  $\wedge$  and  $\vee$  arrows buttons to scroll through the Program numbers 1 thru 39, which contain the factory Presets.
2. Alternately select a Program number by first selecting the Bank by using the BANK-UP or BANK-DOWN buttons, followed by any button 0 thru 9 for Program number within the selected bank.

## SELECT MIDI CHANNEL

The default MIDI channel is set to OMNI or all channels. This will work with MIDI controllers and will only have to be changed if there is a conflict in a complex multiple MIDI device system. To change the MIDI channel:

1. Press MIDI CHANNEL button
2. Use  $\wedge$  and  $\vee$  arrows to select MIDI channel from 1 to 16, ALL (OMNI), or OFF (MIDI reception off)
3. Press MIDI CHANNEL button to store channel selection and exit to play mode.

## DETAILED SETUP

### AUDIO CONNECTIONS

For best results always use high quality cables. Keep all cables as short as possible, and route cables neatly. Keep AC, MIDI, and audio cables as far apart from each other as possible.

1. Connect a guitar to the INPUT jack on the from panel.
2. For a power amp and speaker cabinet configuration, connect the MP-1 CLASSIC's Stage Output to the input of the power amp. Using a 12 to 16 gauge speaker cable, connect the power amp output to a speaker cabinet.

*Hint: For best signal to noise ratio and tone when using the MP-1 CLASSIC with a combo amp, bypass the combo amp's preamp stage using the above patch configuration.*



3. With a combo amp (preamp, power amp, and speaker cabinet all in one), connect the MP-1 CLASSIC's stage output to the combo amp's effect return or power amp in jack, if it has one, if not, use the front panel input and turn the combo's preamp to have the flattest, cleanest, loudest tone possible.
4. The MP-1 CLASSIC'S Recording Outputs may be used alone or in conjunction with the Stage Outputs, Using an audio cable, connect the MP-1 CLASSIC'S stereo Recording Outputs to line level inputs on the recording or P.A. console. The Speaker Emulation button on the rear panel selects either a single-speaker emulation or a multiple-speaker emulation (i.e. 4x12 cabinet). The Headphone Output is an exact duplicate of the stereo Recording Outputs.

*Hint: When plugging a cable from your guitar directly into the MP-1 CLASSIC'S front panel input, we recommend strain relieving it by looping the cable twice through the handle of your rack case. This will prevent any damage to the MP-1 CLASSIC'S input jack should someone step on the guitar cable.*

### **EFFECTS LOOP HOOKUP**

The MP-1 CLASSIC has a Stereo Effects Loop Connect SEND A to the LEFT input of an effects device, and SEND B to the RIGHT input. Then, connect the LEFT output of the effects device to RETURN A. and the RIGHT output to RETURN B. Select the proper signal level for each Effects Loop via the LEVEL push button next to the Send/Return jacks.

*Hint: If the device being used is a rack-mount effects processor, it is likely to be a line-level device. Most stomp-boxes are instrument-level devices.*

### **MIDI HOOKUP**

1. Connect the MIDI OUT from the optional ADA MIDI Controller or other MIDI controller to the MP-1 CLASSIC's MIDI IN jack. If using the standard 5-pin MIDI cable make certain the five pins in the cable line up with the middle 5 holes of the MP-1 CLASSIC's 7-pin MIDI IN jack. If using the Optional PHANTOM POWER MIDI capabilities of the MP-1 CLASSIC use the ADA 7-pin PHANTOM POWER MIDI Cable (order ADA part number 401016 from your dealer) instead of the standard 5-pin MIDI cable. Plug the AC adapter's coax plug into the jack labeled PHANTOM POWER IN on the rear panel of the MP-1 CLASSIC

*Hint: If the MP-1 CLASSIC is the first MIDI device in your system, and you are changing programs from the front panel of the MP-1 CLASSIC, connect the MP-1 CLASSIC's MIDI OUT jack to the MIDI IN jack on your MIDI effects unit, and make sure the MP-1 CLASSIC is in MIDI PRGM mode by pressing the MIDI PRGM button on the front panel.*

2. If your system includes MIDI controlled effects, connect another MIDI cable from the MP-1 CLASSIC'S MIDI THRU to the MIDI IN jack on your effects device. Chaining multiple MIDI controlled effects using either of the above methods is also possible.

### **SYSTEM POWER-UP**

Always apply AC power to components in the order of signal flow as with any audio system. Turn on the first device in the audio chain first and the last device in the audio chain last.

When turning your system off use the reverse order!

1. Turn the MP-1 CLASSIC power switch to the "ON" position.
2. Turn on any connected effects units.
3. Turn on power amp.
4. Select program number 1 on the MP-1 CLASSIC.
5. Set volume controls on MP-1 CLASSIC, any connected effects, and power amp to the desired playing level. In order to optimize the signal-to-noise ratio throughout the



system, adjust the input and output level controls to get as much signal to each unit as possible without overloading.

### **ACCESSING PROGRAMS**

The MP-1 CLASSIC is shipped from the factory with 39 Preset programs in Internal Program locations 1-39. Factory Preset programs can be reloaded at any time (one at a time or all 39 at once). The MP-1 CLASSIC has storage capacity for 128 user programs. User programs are available for editing when the INTERNAL PRGM button is lit or through the MIDI IN jack. (See MIDI Mapping section of this manual.) The MP-1 CLASSICS MIDI PRGM section holds MIDI Mapping information only, no programs can be stored in this register. When listening to the Preset programs, please note that tone and amount of overdrive in any program will depend on the type of pickups in your guitar, and any other equipment in your amplification system, especially the speaker cabinet.

1. To change Program number within a Bank press the desired ones digit button from 0 to 9. A Bank is the hundreds and tens columns of the Program number (i.e. program #128 is in bank 12).
2. To change Bank and Program number press the BANK-UP or BANK-DOWN button. Once the desired Bank is selected, press the desired ones digit button from 0 to 9. The MP-1 CLASSIC will not change the Program number until the ones digit has been pressed.
3. You may also scroll up or down through programs by pressing the  $\wedge$  and  $\vee$  arrow buttons. The MP-1 CLASSICS Program number range is from 1 to 128.

### **FUNCTIONS AND PARAMETERS**

The MP-1 CLASSIC has 12 programmable parameters that affect the tone of each program (all are described in detail below):

VOICE, OVERDRIVE 1, OVERDRIVE 2, MASTER, BASS, MID, TREBLE, PRESENCE, NOISE GATE THRESHOLD, STEREO CHORUS DEPTH, STEREO CHORUS RATE, STEREO EFFECTS LOOP IN/OUT

On the rear panel are manually switchable but non-programmable functions; Effects Loop signal levels and a Speaker emulation selection. They are usually set once to match your amp and speaker system. The Speaker Emulation button selects single-speaker or multiple-speaker emulation, and the Effect Loop Level sets the loop for either line or instrument signal levels.

### **AN OVERVIEW OF PARAMETERS & PROGRAMS**

The parameter values that define a tone are held in a set of working registers during a playing or editing session. These values together are called a program and can be assigned a program number, 1 to 128. The current working registers are replaced by whatever program is selected next, writing over the previously held program and its parameter values. Be sure to store the current program before choosing another program if you want to save the parameter values. As a friendly warning, the display will flash if any changes have been made to the current Program. Programs can only be saved or recalled as Program Numbers. For more details on how to store a program, see the "STORE MODE" section below.



## VOICING

The voicing selects the overall tonal characteristic of a Program by setting the tube bias, gain and contour equalization. This is much like selecting either the clean or dirty channel of a channel-switching amp. but in this case, there are many more to choose from:

Voice	Tonal Description	LED's On*
1	Solid State Clean	none
2	Clean Tube	CLEAN
3	Brown Tube Overdrive	DIST & CLEAN
4	Classic MP-1 Tube- Distortion	DIST

\* There are 2 LED's on the left side of the display labeled CLEAN and DIST which change with the voice selected, and remain on in all display modes to give the user an idea of what kind of program it is.

## OVERDRIVE 1 & 2

The OVERDRIVE settings determine the amount of gain in the front end of the preamp before the signal is fed to the tube or solid state preamp. For any Voice, adjusting the Overdrive parameters will result in radically different tones.

In the clean Voices, the Overdrives are set low to keep the tone crystal clean and dynamic. Higher overdrive settings in the clean tube Voice will cause the signal to go into a warm tube compression. In any clean Voice, the INPUT clip LED will light when going into hard clipping as a result of too high an Overdrive setting. In the tube Overdrive Voices, setting the Overdrive values higher results in more tube compression, sustain, drive, and harmonics. The INPUT clip LED is disabled for the Brown and Distortion voices, since boosting the signal to overdrive the tubes is the basis of these two Voices!

## MASTER

The MASTER volume control is used to even out the relative loudness of the programs, especially between clean and distorted programs. If this parameter is set too high, the MASTER clip LED will light

## BASS, MID, TREBLE and PRESENCE

The BASS, MID, TREBLE and PRESENCE controls are used to tailor the frequency response of the preamp. Each band is adjustable in 2dB steps with a range of -12dB to +12dB. It is important to note that the ADA'S exclusive contour sets the tone shape differently for each Voice. The result is that the usable range of each of the tone controls is over its full range. Boosting the bands will sometimes result in the TONE CONTROL clip LED lighting. Either back off the clipping TONE CONTROL band(s) or one of the upstream parameters in the signal path, namely the OVERDRIVE and MASTER controls.

The MP-1 CLASSIC features unique 4-band Tone Controls, where the tonal characteristics of the four bands automatically adjusts or reconfigures when a different voice is selected. For example, a clean voice has a very broad boost of the higher frequencies in the TREBLE and PRESENCE range, producing sparkly shimmering highs. However, those same TREBLE and PRESENCE controls characteristics when used in high-gain distortion voice would produce lots of unwanted hash and sizzle. Instead, the MP-1 CLASSIC's TREBLE and PRESENCE controls in distortion Voices are adjusted to boost and cut in the frequency ranges that produce more crunch, more "in-your-face" tone and faster string attack. Similarly, the MID and BASS controls frequency ranges change with the voices as well for example, the BASS control in the clean voices is very broad, allowing for a full-bodied, warm bottom end. For high-gain voices the Bass control is narrower, producing lots of chest-thumping bottom end without sounding mushy. The changes in the MID control frequency for different voices accounts for the radically different harmonic content of the various voices.



## NOISE GATE

The NOISE GATE senses the signal at the very input, and gates the signal after the Tone Controls. The NOISE GATE Threshold setting determines the level the NOISE GATE kicks in. Setting the threshold to 0 disables the circuit, and the display will show: "OFF."

*Hint: For a single-coil pickup with a lot of hum (baseline noise), the NOISE GATE threshold needs to be set higher so that it will kick in sooner when the note is decaying.*

## STEREO CHORUS

The STEREO CHORUS is an analog chorus which provides a rich, full swept comb filter effect. The amount of chorusing is controlled by the Depth parameter, while the sweep speed is controlled by the Rate parameter. Pressing the STEREO CHORUS button in EDIT mode, the display either shows "OFF" or "d##", the ## being the Depth setting. When the Depth is set to 0, the chorus effect is removed from the signal path, and the display shows "OFF". Pressing the STEREO CHORUS button a second time, displays the Rate: "r##." This is the speed of the modulation, and can be set to 0.0 for a fixed comb-filter effect.

*Hint: A fixed comb filter effect can emulate the sound of two single coil pickups in parallel with a single pickup.*

## STEREO EFFECTS LOOP

External effects can be patched into the MP-1 CLASSIC and can be switched IN or OUT under program control. On the rear panel, the STEREO EFFECTS LOOP provides separate signal level switches for each channel. The FX LOOP clip LED on the front panel senses the Effects RETURN jacks for too high a signal. If this LED is lighting, turn back off on the output level of the last effects device in the effects loop.

## EDITING AND STORING PROGRAMS

### EDITING A PROGRAM

The easiest way to discover the power of the MP-1 CLASSIC is to modify the factory Preset programs. To build a library of sounds from scratch, we recommend tweaking in your "cleanest/loudest guitar tone" program first. Get it as loud as you can without any distortion. You should then use this program as a volume reference while building the rest of your programs, in particular the MASTER parameter. From this reference you will be able to match or decrease the level of clean programs. Overdrive programs can then be set louder, equal to, or less than your reference. When editing a parameter, pressing the  $\wedge$  and  $\vee$  arrows together resets that parameter to the lowest value (i.e. 0.0 or off), except in the tone controls, where it sets all four of the tone control bands flat (0dB).

1. Make sure the INTERNAL PRGM LED is lit. If not press the INTERNAL PRGM button to access the user programs.
2. Select the program you want to edit using the BANK-UP, BANK-DOWN, 0-9 and/or arrow keys. Keep in mind that the program you edit doesn't have to be stored back into the same location, it can be assigned a new program number at the end of the editing session (details below)
3. Press the EDIT button. It will light. To ease your mind about "screwing something up", you can always abandon an edit session by hitting the EDIT button again at any time during the edit session. The display will then flash on/off if you've changed anything - if you want to abandon the changes, hit the  $\wedge$  and  $\vee$  arrow to go to another Program number. Now you've discarded the edited program and kept the original one intact.
4. Press the VOICING button and using the  $\wedge$  and  $\vee$  arrows, select a Voice. The Voice determines the overall gain and tonal character of the program. Select one that is



closest to what you have in mind. Remember both the amount of gain and the equalization can be greatly modified from this point.

5. Press the OVERDRIVE1 button and use the  $\wedge$  and  $\vee$  arrow buttons to adjust the front-end gain level. Press the OVERDRIVE2 button and repeat OVERDRIVE 1 & 2 work together to give you a wide range of gain in small enough increments to tweak in just the right amount of gain for any guitar/pick-up combination.
6. Press the MASTER button and use the  $\wedge$  and  $\vee$  arrow buttons to adjust the overall volume level to achieve the desired volume level relative to the reference program. The tone controls will greatly affect the apparent loudness of a program, so wait until the end to really tweak in the MASTER.
7. Press the BASS button. If all four TONE CONTROL bands are set to 0dB, the display will read "FLAt." Otherwise it will display the amount of cut or boost in dB's (a minus sign i.e. -10dB indicates the band is cut). Use the  $\wedge$  and  $\vee$  arrow buttons to set the amount of bottom end boost or cut desired.

*Hint: At any time you have one of the four TONE CONTROL bands selected you can push the  $\wedge$  and  $\vee$  arrow buttons together to set the entire TONE CONTROL section flat (0dB on all four bands)*

8. Repeat the process for the MID, TREBLE and PRESENCE bands
9. Press the NOISE GATE button. The display will read "OFF" if the NOISE GATE is out of the circuit. If it's on, it will read "t" followed by a number 0 to 100, indicating the Threshold of the NOISE GATE. The Threshold sets the level which the NOISE GATE shuts off the audio signal. In setting the correct Threshold remember that the noisier the guitar input, the higher the Threshold should be set.
10. Press the STEREO CHORUS button. The display will read "OFF" if the chorus is out of the circuit. If it's on it will read "d" followed by a number 0 to 100, indicating Chorus Depth. Use the  $\wedge$  and  $\vee$  arrow buttons to set the desired Chorus Depth. The Chorus Depth is how widely the LFO swings, and roughly corresponds to the amount of chorus. However, since increasing the Rate of the chorus makes the effect much more noticeable, turning up the rate will usually require turning down the Depth.
11. Press the STEREO CHORUS button again, the display will read "r" followed by a number 0.0 to 10.0, indicating Chorus Rate, or the speed of the modulation, in Hz (cycles per second.) With the rate at 0.0. the LFO is not moving, and interesting comb-filter effects can be created. Changing the value of Chorus Depth from 1 to 100 will set the comb filter's position for different tonal characteristics.

*Hint: In either of the chorus screens, pressing the  $\wedge$  and  $\vee$  arrow buttons together will set the depth to 0 ("OFF") and the rate to 0.0 Hz.*

12. Press the STEREO EFFECTS LOOP button
13. Use the  $\wedge$  and  $\vee$  arrow buttons to select the desired loop status. IN/OUT
14. When done editing the program, press the EDIT button again, and the display will flash, indicating that the working registers are different from the original program stored at that program number location. To abandon the changes made, press any of the 0-9 digits, or the  $\wedge$  and  $\vee$  arrows, to load another program. To save the changes to a Program, go to the section called "STORE AN EDITED PROGRAM" below.

*Hint: The MP-1 CLASSIC is monitored at five points along its signal path for clipping via the front panel CLIP LED's. If any of the LED's flash on and off while playing, momentary overloading is occurring in the MP-1 CLASSIC. The CLIP LED's help locate where the overload distortion is occurring while playing. If unwanted clipping occurs, lower the level of the parameter which is clipping by going into the EDIT mode and decreasing the level of that parameter.*



## STORING AN EDITED PROGRAM

*Hint: Pressing "Store" accesses internal program locations 1 through 128 where all edited programs can be stored.*

1. Press the STORE button. It will light and the display will show the Bank number and an underscore for the ones digit
2. To select a different BANK to Store a Program, use the BANK-UP or BANK-DOWN buttons to select the Bank number
3. Press a digit, 0 to 9, to select the Program number to store to.

*Hint: Storing a Program will overwrite the parameter values previously stored at that location. The original program parameter values will be erased and replaced with the new program parameter values.*

## COPYING A PROGRAM

Call up the program number to be copied (See "accessing programs" section of this manual)

1. If you are in MIDI PRGM mode you should first press the INTERNAL PRGM button to go into the INTERNAL PRGM mode, since you cannot store any programs into a MIDI program location (see ACCESSING PROGRAMS section for explanation of both modes)
2. Use the BANK-UP, BANK-DOWN, 0-9 digits and the  $\wedge$  and  $\vee$  arrows to go to the program you want to copy.
3. Press the STORE button. It will light.
4. If the program number you want to copy TO is in a different BANK, use the BANK-UP or BANK-DOWN buttons to select the desired bank number.
5. Press the ones digit (0 to 9) of the desired program number in which you want to copy your program. Your program is now copied.

## LOADING ALL 39 PRESETS

*Warning: If you have your own programs in internal memory numbers 1 in 39, loading all Preset programs from ROM will erase those programs.*

There are 39 factory Preset programs (1-39) that can be loaded from ROM into the internal program memory via the front panel. It is possible to load all 39 at once into the internal program memory, or load one at a time into the working registers.

1. Press the STORE button. It will light.
2. Press the BANK-UP button and while holding the BANK-UP button down press the 1 button.
3. The display will read "ALL PrEsEtS LoAdEd." When the display returns to a program number, all 39 factory Presets have been loaded into the INTERNAL register 1-39.

## LOADING ONE PRESET

1. If in MIDI PRGM mode, first press the INTERNAL PRGM button to go into the INTERNAL PRGM mode.
2. Go to the internal Program number which corresponds to the Preset number to be loaded. for example, to load Preset number 20, go to internal program number 20
3. Press the STORE button. It will light.
4. Press the BANK-UP button and while holding the BANK UP button down press the 4 button.
5. The display will read "onE PrEsEt LoAdEd." When the display returns to the program number, it will be flashing, as if the program had just edited. If the Program that was at that location was already the same as the Preset, the display will not flash. The Preset is now loaded in the working registers, and can be saved to any of the 128 Internal Program locations by following the STORE EDITED PROGRAM procedure above.



## MIDI SECTION

See APPENDIX A if you are new to MIDI or just need some additional background on the subject of MIDI.

### PHANTOM POWER MIDI CONTROLLERS

When hooking up a MIDI Controller Pedal to the MP-1 CLASSIC, there is a convenient option called PHANTOM POWER MIDI available to owners of any ADA MIDI Controller. Using this option, the MIDI Controller can be supplied its power through the MIDI cable itself so that the AC adapter cable is not run across the stage. Using a seven-pin PHANTOM MIDI Cable (obtainable from your dealer as ADA part number 401016), the AC adapter included with the MIDI Controller is unplugged from the Controller and moved to the PHANTOM POWER IN jack at the rear of the MP-1 CLASSIC. The standard five-pin MIDI Cable is then replaced with the seven-pin MIDI Cable.

### SELECTING MIDI CHANNEL

Selecting a MIDI channel is necessary for all MIDI devices so that the equipment can respond to MIDI control signals properly. From the Play mode (not the Edit mode). Press the MIDI CHNL button. It will begin flashing.

1. Use the  $\wedge$  and  $\vee$  arrow buttons to select a MIDI channel. The possible selections are from "ch 1" to "ch 16", "ALL", or "Off".
2. When the desired MIDI channel number is displayed, press the MIDI CHNL button again to store the selected MIDI channel number and exit the MIDI channel edit mode.

### MIDI MAPPING

The MIDI mapping function allows you to translate any MIDI program change number received at the MP-1 CLASSIC's MIDI IN port to another INTERNAL PRGM number (1-128). The MP-1 CLASSIC will respond to a received Program change command by changing to the mapped Program number. The MIDI Mapping function allows any one of the 128 MIDI program change codes to select any one of the 128 internal programs in the MP-1 CLASSIC. The default is 1 to 1 mapping, where sending Program number 28 from a MIDI foot controller (connected to the MIDI IN of the MP-1 CLASSIC), selects internal program 28 in the MP-1 CLASSIC. However, in a rack where a few different MIDI devices are under control by the same MIDI foot controller, program 28 could be "mapped" to the MP-1 CLASSIC's program number 2, while all the other effects devices in the rack will select their program number 28 via the MIDI THRU jack. For the details on setting up the MIDI map, see the MIDI MAP section below. The MP-1 CLASSIC's MIDI THRU port will still transmit the original unmapped MIDI program change number received at the MIDI IN port to subsequent connected MIDI devices. Also when the MP-1 CLASSIC is in the MIDI PRGM mode, the front panel acts just like the MIDI IN port, so that going to MIDI PRGM 19 on the front panel will cause the INTERNAL PRGM 25 to be loaded, and the MIDI OUT port will transmit program change 19. Selecting a Program via the front panel will not send anything from the MIDI THRU jack. When the MP-1 CLASSIC receives a program change command via MIDI, the display will show a different number depending on whether you're in MIDI PRGM mode or INTERNAL PRGM mode. The current mode is indicated by the MIDI PRGM LED or the INTERNAL PRGM LED. In MIDI PRGM mode, the display will show the number that was received via MIDI program change command (19 in the above example) In INTERNAL PRGM mode, the display will show the INTERNAL PRGM number that it is mapped to (25 in the above example.)



### TO CHANGE THE MIDI MAPPING.

1. Press the MIDI PRGM button to get into the MIDI PRGM mode
2. Using BANK-UP, BANK-DOWN, and 0 to 9 buttons, select the MIDI program change number (1 to 128) to be mapped or "translated". This is the number that will be received via MIDI
3. Press the INTERNAL PRGM button twice. It will flash and the current Map assignment will be displayed. This is the number of the INTERNAL PRGM (the sound) that is to be mapped to the MIDI PRGM number
4. Using BANK-UP, BANK-DOWN, 0 - 9 digits, and the  $\wedge$  and  $\vee$  arrows select the desired INTERNAL PRGM number (1 to 128) This is the INTERNAL PRGM number which the MP-1 CLASSIC will change to.
5. Press the INTERNAL PRGM button again or press the MIDI PRGM button to store the new mapping assignment and exit mapping mode

Note: it is possible to map multiple Program change numbers to a single mapped Program change number. For example, MIDI PRGM numbers 19 and 25 may both be mapped to INTERNAL PRGM number 25.

6. Repeat steps 1 through 5 for each of the 128 MIDI PRGM numbers to be mapped.

### LOADING ONE-TO-ONE MIDI MAPPING

The MP-1 CLASSIC is shipped from the factory with a one-to-one mapping assignment, i.e. MIDI program change number 1 received at the MIDI IN port will change the MP-1 CLASSIC to INTERNAL PRGM number 1, program change 2 will change the MP-1 CLASSIC to INTERNAL PRGM number 2 etc. If you want to restore the one-to-one relationship:

1. Press the STORE button. It will light.
2. Press the BANK-UP button and while holding down the BANK-UP button press the number 2 button.
3. The display will read "1 to 1 LoAdEd." When the display returns to a program number, the one to one mapping assignment is complete

*Warning: Restoring one-to-one mapping will erase all previous MIDI mapping assignments*

### MIDI SYSTEM EXCLUSIVE

*Hint: The MP-1 CLASSIC supports MIDI System Exclusive messages which allows a computer or sequencer to save and restore programs. Other System Exclusive messages allow changing individual parameters in the working registers or in Internal programs with a patch editor on a MIDI equipped computer. A programmer's guide and specification is available directly from ADA or from an authorised ADA dealer for those who want to get into MIDI control at this level.*

The MP-1 CLASSIC's System Exclusive Save and Load features allow saving and loading Programs to and from a computer or another MP-1 CLASSIC. To use these features a computer is required with a MIDI interface and MIDI software which supports System Exclusive (SYSEX) MIDI file .save/load, or a MIDI sequencer that supports System Exclusive MIDI file save/load, it is possible to download or upload one program at a time or the MP-1 CLASSIC's entire internal memory. To send programs to a computer or another MP-1 CLASSIC, connect the MIDI OUT of the MP-1 CLASSIC that will be sending the programs to the MIDI IN jack of the unit receiving the programs. Or vice versa, to receive programs from a computer or another MP-1 CLASSIC, connect the MIDI OUT of the sending unit to the MIDI IN jack of the receiving MP-1 CLASSIC. To use an editor/librarian running on the computer, make both connections described above. To avoid MIDI feedback disable MIDI ECHO/PATCH THRU on your computer. If transferring data from one MP-1 CLASSIC to another, use one MIDI cable at a time to avoid MIDI feedback.



*Hint: Once you've put all that work into programming your MP-1 CLASSIC, backup your memory with System Exclusive Bulk Dump. If you can't get access to a disk drive put pen to paper and document your work (an ounce of prevention is worth a pound of cure!). Another good precaution is to make a second copy of your most treasured programs in another bank. For example, if the programs you gig with every night are in programs 1 -9, copy them to programs 101-109 for back up in case you accidentally modify one of them.*

### **SENDING A SINGLE PROGRAM VIA MIDI**

1. Select a program to save to disk or to send to another MP-1 CLASSIC (See "accessing programs" section of this manual.)
2. Press the STORE button. It will light.
3. If sending to a computer or sequencer, prepare the unit to receive data
4. Press the BANK-UP button and while holding the BANK-UP button down press the number 5 button. The display will read "CurrEnt SEnt." When the display returns to the program number, the save process is complete.

### **SENDING ALL PROGRAMS (LIBRARY) VIA MIDI**

1. Press the STORE button. It will light. It does not matter which Program the MP-1 CLASSIC is on when performing this function.
2. If sending to a computer or sequencer, prepare the unit to receive data.
3. Press the BANK UP button and while holding the BANK-UP button down press the number 6 button.
4. The display will read "Sending All " When the display returns to a Program number, the sending process is complete.

### **LOADING SINGLE/ALL PROGRAMS VIA MIDI**

An MP-1 CLASSIC MIDI System Exclusive file (either the entire library or single program) sent to the MIDI IN jack will immediately be recognised and uploaded. The MP-1 CLASSIC will accept a MIDI System Exclusive message upload at any time provided the System Exclusive protect is OFF. MIDI channel assignments are correct (see "Select MIDI Channel" section of this manual), the cables are properly connected (see above), and the unit is in Play mode. It is not necessary to press any buttons on the front panel to get the unit ready to receive this information. After the upload the display will read either "LoAd SuCCeSSFuL" or "LoAd nOt SuCCeSSFuL". The MP-1 CLASSIC will return to the Play mode. Uploading a single program or all programs via MIDI system exclusive will write over previously saved user programs which reside in the INTERNAL registers.

### **SYSTEM EXCLUSIVE PROTECT**

Before loading system exclusive data you must turn System Exclusive Protect OFF. The MP-1 CLASSIC is shipped from the factory with System Exclusive Protect turned OFF. If you do not plan on using System Exclusive functions, turn the System Exclusive Protect ON, so that your programs cannot be accidentally rewritten via SYSEX.

1. Press the STORE button. It will light.
2. Press the BANK-UP button and while holding the BANK-UP button down press the number 8 button. This toggles the SYSEX Protect ON/OFF, meaning if it was OFF before, it will now be ON, and vice versa.
3. The display will read "S-E ProtECT On" or "S-E ProtECT OFF" When the display returns to a program number, the System Exclusive Protect is on or off as indicated.

*Hint: To simply check what state the SYSEX Protect is in, without changing it, you can repeat just steps 2 & 3 (without pressing STORE), and the SYSEX Protect will not change, but simply display which state it's in (see DICTIONARY MODE section for further details.)*



## REFERENCE SECTION

### FRONT PANEL FUNCTIONS

CLIP	Monitors signal level at different points in the circuit. To prevent unwanted clipping, set levels so LED's light only during largest transients. Note: Very short transients may not always trigger the Clip LED's.
INPUT	Accepts instrument level 1/4" phone jack.
OUTPUT LEVEL	Sets volume without affecting tone or amount of distortion
LED DISPLAY	Displays selected program number, MIDI channel number, or mapped program number in play mode. Displays selected parameter's current value in edit mode.

### PLAY MODE FUNCTIONS

BANK-UP/BANK-DOWN	Change the bank number (0 to 12) by using these buttons. After bank selection, you must select the "ones" digit using the buttons labeled (0 to 9) to exit bank select mode
0 THRU 9	Selects the "ones" digit of the program number.
MIDI CHNL	Selects the MIDI channel Edit mode. Use $\wedge$ and $\vee$ arrows to select MIDI channel 1 to 16, ALL (OMNI) or OFF.
INTERNAL PRGM	Puts the MP-1 CLASSIC in INTERNAL PRGM mode (selects the User program storage register).
MIDI PRGM	Puts the MP-1 CLASSIC in MIDI PRGM mode (selects the MIDI Map storage register).

### EDIT MODE FUNCTIONS

Places the MP-1 CLASSIC into Edit mode. The display reads "Edit" until a parameter is selected. Display then shows the value of the selected parameter Use the  $\wedge$  and  $\vee$  arrows to set the value of the selected parameter. If you decide not to edit the current Program, but you've already pressed the EDIT button, you may exit the Edit mode by pressing EDIT again. Note: A flashing EDIT LED indicates that the program has been changed. A solid EDIT LED indicates that the program has not been changed.

VOICING	Selects the preamp voice (distorted tube, clean solid state, etc.)
MASTER	overdrive 1&2 Adjusts the amount of gain.
BASS	Adjusts the overall level for the program.
MID	Adjusts the amount of low-frequencies $\pm 12$ dB.
TREBLE	Adjusts the amount of mid-frequencies $\pm 12$ dB.
PRESENCE	Adjusts the amount of high-frequencies $\pm 12$ dB.
NOISE GATE	Adjusts the amount of high-mid-frequencies $\pm 12$ dB.
CHORUS DEPTH	Adjusts the NOISE GATE threshold (0 = OFF).
EFFECTS LOOP	Adjusts chorus sweep depth and sweep rate (depth of 0 = OFF).
STORE	Selects Effects Loop IN or OUT.
	Places the MP-1 CLASSIC into Store mode. Used to store the current Program or edited program (working registers) to any Internal Program number. Press STORE button followed by a Program number. LED indicates Store mode is engaged. LED turns off when storage is complete. If you decide not to store the current program, but you've already pressed the STORE button, you may exit the Store mode by pressing STORE again. The STORE mode is also used for the BANK-UP + digit hidden commands (see below)



## DICTIONARY (HELP) MODE

The MP-1 CLASSIC's hidden commands may be reviewed at any time while in play mode by pressing and holding the BANK-UP button in combination with the desired function's command number button. We call this feature "Dictionary mode". The action being described in Dictionary Mode is not executed unless the unit is in STORE mode

To view the MP-1 CLASSICS hidden commands in Dictionary mode:

1. Press the BANK-UP button and while holding the BANK-UP button down press the number button which corresponds to the command you wish to view.
2. The display will show the hidden command.

To execute one of the hidden commands, press the STORE button prior to pressing the BANK and number button. The hidden commands and corresponding number buttons are as follows:

BANK-UP + 0	(No Function)
BANK-UP + 1	LOAD ALL PRESETS
BANK-UP + 2	LOAD 1 TO 1 (MIDI MAP)
BANK-UP + 3	(No Function)
BANK-UP + 4	LOAD ONE PRESET(into working registers)
BANK-UP + 5	SEND CURRENT (program via SYSEX)
BANK-UP + 6	SEND ALL (programs via SYSEX)
BANK-UP + 7	(No Function)
BANK-UP + 8	S-E PROTECT OFF/ON (displays state when in DICTIONARY mode, toggles states when STORE is pressed)
BANK-UP + 9	ADA BANNER MESSAGE

## REAR PANEL FUNCTIONS

FUSE	Internal fuse. Replace with equivalent type and rating only: 117VAC-0.5A slo-blo 100VAC-0.5A slo-blo 230VAC - 0 25A slo-blo
POWER ON/OFF	Rocker switch (located near SWITCH power supply to prevent AC line hum.)
MIDI THRU	Passes all MIDI data received at the MIDI in port to subsequent MIDI devices.
MIDI OUT	Transmits MIDI data originated by the MP-1 CLASSIC front panel when in MIDI PRGM mode.
MIDI IN	Receives MIDI data from MIDI foot controller or other MIDI device.
PHANTOM POWER	Coaxial power input jack AC ADAPTER IN supplies phantom power to the optional ADA MIDI FOOT CONTROLLERS through the 7 pin din MIDI in jack and 7 pin cable.
STEREO HEADPHONE	Drives headphones with signal from the ADA cabinet emulation. The level is set by the front panel Volume control.
RECORDING OUTPUTS	ADA Cabinet emulation outputs 1/4" phone type.
SPEAKEREMULATIONSWITCH	Selects single or multiple speaker emulation
STAGE OUTPUTS	Preamp outputs to power amp. 1/4" phone type.
RETURN B	Effect Loop "B" return. 1/4" phone type,
LEVEL B	Adjusts Effect Loop "B" level-instrument or line
SEND B	Effect Loop "B" send. 1/4" phone type.
RETURN A	Effect Loop "A" return. 1/4" phone type.
LEVEL A	Adjusts effect Loop "A" level-instrument or line.
SEND A	Effect Loop "A" send. 1/4" phone type.



## SOFTWARE VERSION

The MP-1 CLASSIC displays the current installed software version during power-up. It is three digit read-out (1.00) which is displayed just after the LED's flash in the power up sequence.

## SELF DIAGNOSTICS & ERROR CODES

The MP-1 CLASSIC's internal self-diagnostic functions automatically check the unit for memory errors during power up. Additional checks are made when data is received in the form of MIDI System Exclusive messages. When an error is detected during power up, one or more error messages will be displayed. The following chart shows the error code that will be displayed in the event of a problem, the cause of the problem and the appropriate action for you to take.

Diagnostic status is also available via MIDI System Exclusive messages. For information on MIDI diagnostics, please refer to the ADA SYSTEM EXCLUSIVE SPECIFICATION, which may be ordered from your authorized dealer, or directly from ADA. Error codes occur very rarely, if ever, and some are a direct result of external causes and do not cause permanent damage. All the error codes listed below up to Err 2 are a result of memory locations being corrupted, most likely because of voltage spikes or sags in the AC power line. Again, we recommend using an AC power conditioner if this is a recurring problem. If the error message does not show up after entering the data again, there is no damage to the unit. If the error messages continue, contact the ADA Customer Service, you may need a new back-up battery. Err 3 and Err 4 are an indication that the SYSEX file just sent to the unit's MIDI IN jack is not in accordance with the ADA MIDI SYSEX specification. Neither Err 3 nor Err 4 is an indication of a problem within the unit. Err 5 and Err 6 are indications that the memory hardware has problems and should be replaced.

DISPLAY	CAUSE	ACTION
b1 to b128	Program bad data error. The program indicated was found to have out-of-range data. The program is initialized to default values.	Re-enter the data for the program via Edit session.
C1 to C128	Program checksum error. The program indicated was found to be in error. The program is initialized to default values.	Re-enter the data for the program via Edit session.
Err 1	MIDI map checksum error.	Re-enter MIDI map assignments or reset 1 to 1
Err 2	Working register checksum error. The Program just called up had a checksum error. All values in the working registers are set to default values.	Re-enter the data for the program via edit session.
Err 3 or 4	System Exclusive. The SYSEX message just received had errors	Check the SYSEX file just sent.
Err 5	EPROM checksum error. The EPROM chip needs to be replaced.	Contact ADA Customer Service
Err 6	RAM error. The RAM chip needs to be replaced.	Contact ADA Customer Service.



## TUBE & BATTERY REPLACEMENT

The MP-1 CLASSIC uses a 3-volt Lithium battery which maintain power for program storage while the MP-1 CLASSIC is unplugged from in AC supply. Expected battery life is 8-10 years. Should replacement be necessary, contact a qualified service technician.

Your factory installed 12AX7A tubes should last approximately two years. When tube replacement becomes necessary, we recommend that you use only ADA factory-tested replacement tubes for the cleanest and quietest performance possible. These can be obtained from ADA or an authorized ADA dealer. Order ADA part number 800301. For more information call ADA customer service at (510)532-1512.

## TECHNICAL SPECIFICATIONS

TUBE COMPLEMENT	Four stages of gain using two low noise 12AX7A's
MIDI	Channel 1-16, OMNI, OFF; Program change: 1-128; MIDI Mapping, full ADA SYSEX implementation
CHORUS	Depth 0 (OFF) to 100. Rate 0.0 sec. to 10.0 sec.
INPUT	1/4" phone jack, high impedance (1 meg ohm).
EFFECTS LOOP	1/4" phone jack line & instrument levels
STAGE OUTPUTS	1/4" phone jack line level
RECORDING OUTPUTS	1/4" phone Jack line level
HEADPHONE OUTPUT	1/4" stereo phone jack
EFFECTS LOOP	Stereo effects loop with switchable signal levels and programmable in/out.
VOLTAGE	120VAC. 50V/60Hz.
POWER CONSUMPTION	12 watts.
DIMENSIONS:	D-10.5", W-19", H-1.75" (1 rack space.)
WEIGHT	6 lbs, 8 lbs shipping.
OPTIONS	220VAC. 50/60 Hz. Extended 3 year warranty
OPTIONAL ACCESSORIES	ADA MIDI foot controllers. Phantom power 7-pin MIDI cable



## **APPENDIX A MIDI FOR THE GUITARIST**

We have heard about MIDI and how powerful and versatile it is, but it seems to be of no use for guitarists and tube gear in general. The whole concept seems so counter-intuitive because most of the literature on the subject of MIDI is written by and targeted toward keyboard players and studio processor buffs at a very technical level. The MIDI spec covers all aspects of electronic music-making, but if you sift out all the stuff that doesn't apply to guitarists, you're left with a very simple concept MIDI Program Change. The following is a quick overview of how to use MIDI to control your ADA preamp and all of your effects simply and easily. All guitarists are familiar with channel-switching amps --and what they can do for on-stage tonal versatility--but most amps have only 2 or 3 channels. On the other hand, the ADA MP-1 CLASSIC MIDI GUITAR PREAMP offers 128 different programs (it's an odd number, but that's what was chosen in the MIDI specs) that are selected with a MIDI footswitch controller (or by the front panel switches) For every one of those 128 programs, you have all the different variable features such as solid state and tube voicings, overdrive and master levels, tone controls, noise gate threshold, effects loop setting, chorus rates and chorus depth. This is the beauty and utility of programmable amps -- just tweak in the tone and effects, and then save it to one of 128 programs for instant access on stage. There are other advantages once the guitarist switches over to MIDI control. Most non-programmable amps out there "share" tone, presence, and effects loops between two or more channels, so you're always making tonal compromises, especially if you need diverse amp settings. Clean electric tone and Acoustic guitars require boosted highs and have drastically different knob settings from overdrive distorted tones. (Some amp manufacturers claim "programmable EQ." but what this really means is that the EQ can be switched in or out!) Since the effects loop can be selected for each program, your favorite external effect will also be controlled with the same MIDI foot controller. No compromises, no footswitch dance --you just step on one button from a MIDI footswitch controller.

Although the whole MIDI concept seems intimidating, the part that applies to guitarists is quite simple. As we have shown, MIDI opens up possibilities for the guitar player to be more tonally creative and versatile, while making the live-performance execution easier!

