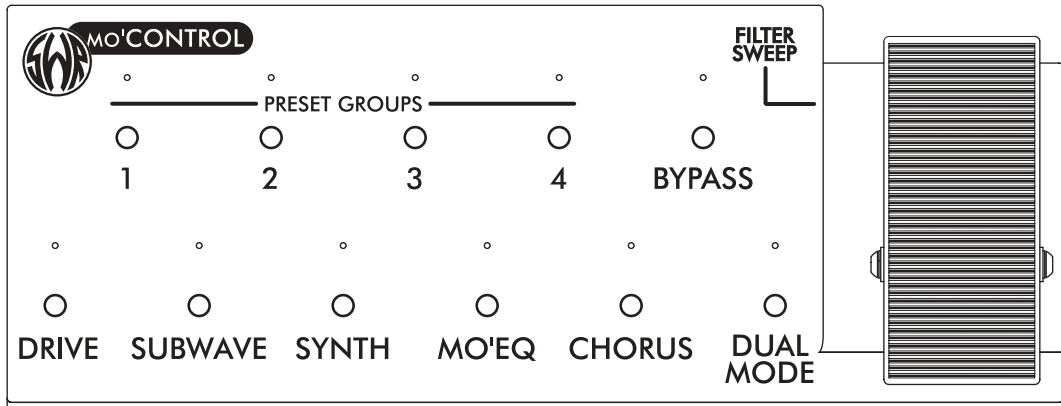




Mo'CONTROL

USER GUIDE



INTRODUCTION

Congratulations on your purchase of the SWR Mo' Control Programmable Master Footswitch, custom-made for use with the groundbreaking SWR Mo' Bass amplifier. The SWR Mo' Bass and Mo' Control were designed to bring together the famous SWR sound and studio-quality onboard effects, with the means to control them as conveniently as possible. Everyone here at SWR sincerely thanks you for sharing in our vision of providing today's bassists with the widest possible variety of tools to help them find new roads to greater musical expression. It is, in the end, all about music, and it's our privilege to be a part of your creative voice on your musical instrument.

The Mo' Control completes the Mo' Bass system. With a touch of your foot, you now have individual control over all five effects—Overdrive, SubWave, Bassynth, Mo' EQ and Chorus—plus Bypass. You can now activate the Dual Mode function (a clean/dirty channel splitter) from the floor as well. You can open and close the Bassynth filter with the Mo' Control's Filter Sweep Pedal, for everything from wah-wah sounds to Moog-style synth sensitivity on demand.

Most importantly, you now have the capability to store four unique combinations of Mo' Bass effects by using the programmable Preset Group switches. And as if that wasn't enough, you can send simple MIDI commands from the Mo' Control/Mo' Bass to an external MIDI-capable effects device—which means you can link your Preset Groups to correlating external effects such as reverb or delay. (The MIDI function is a MIDI Out only—there is no MIDI In on the Mo' Bass. Remember, the system is essentially analog.)

We recommend that you read the following manual thoroughly and completely before using the SWR Mo' Control. Have your Mo' Bass manual handy as well, as we'll be referencing it frequently. After all, we want you to be as prepared as possible for the complete Mo' Bass experience.

Sincerely,

SWR

Note: Please take a moment to verify that the following items were included in your Mo' Control packaging:

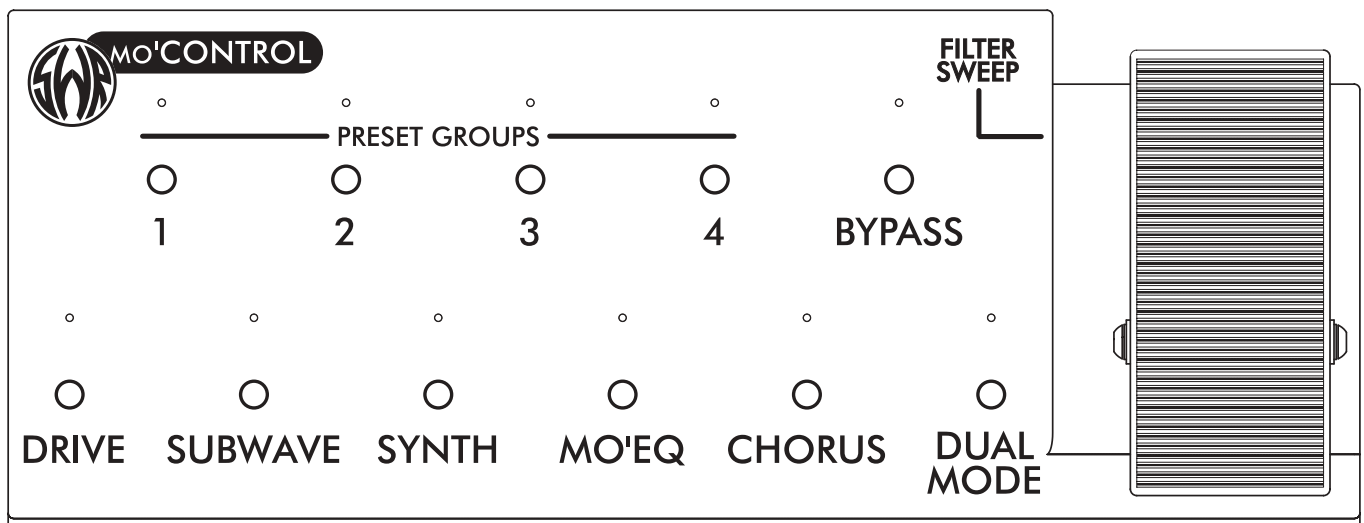
- Mo' Control footswitch cable (DB9 connector, male-to-female)
- Mo' Control filter/bypass insert cable (1/4" stereo male to two 1/4" mono males)
- SWR catalog

MO' CONTROL-TOP PANEL FEATURES

Top Row (left to right)

- Preset Group 1 switch
- Preset Group 2 switch
- Preset Group 3 switch
- Preset Group 4 switch
- Bypass Switch

(all top row switches have red LED indicators)

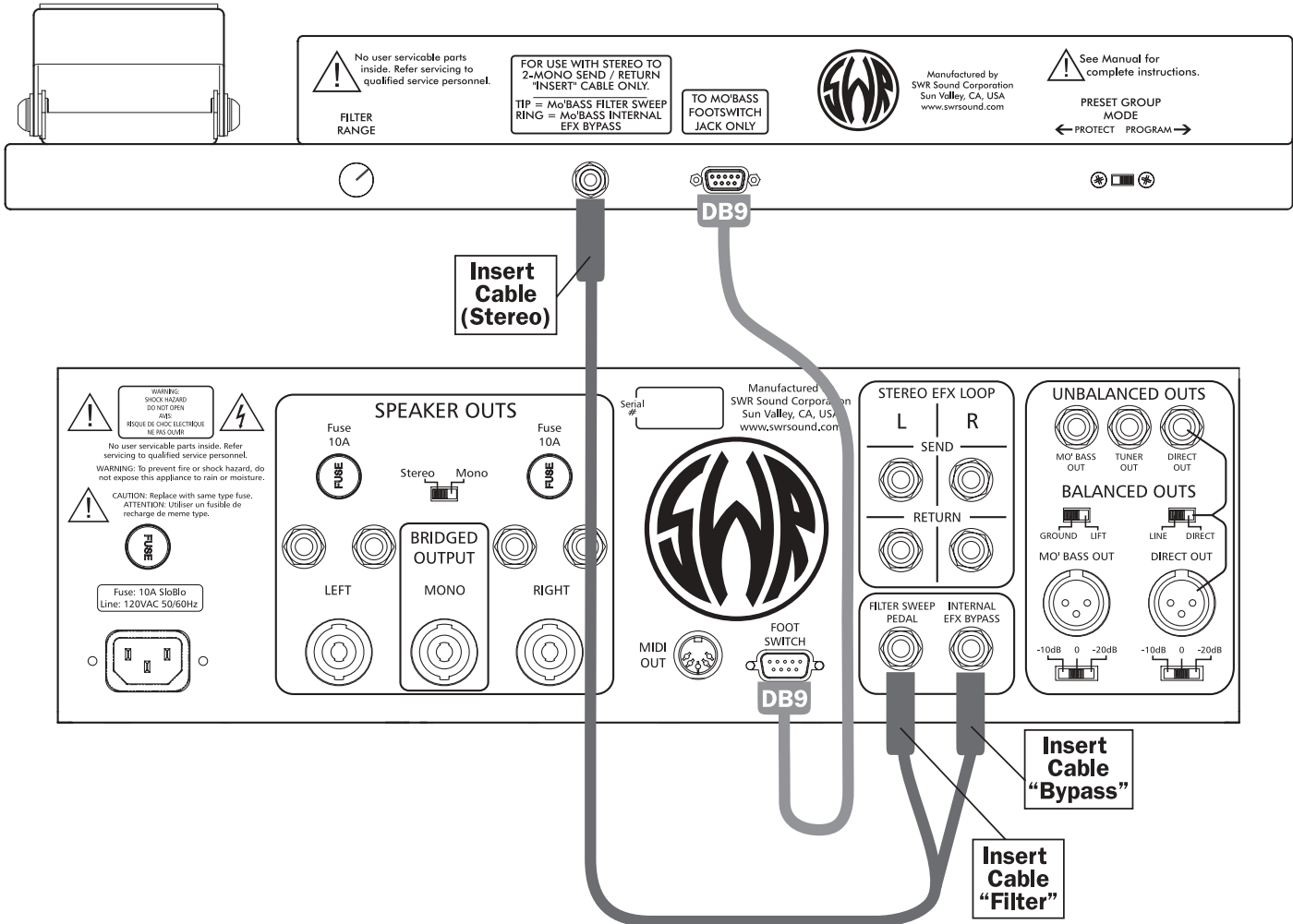


Bottom Row (left to right)

- Overdrive switch (with red LED)
- SubWave switch (with blue LED)
- Bassynth switch (with amber LED)
- Mo' EQ switch (with green LED)
- Chorus switch (with yellow LED)
- Dual Mode switch (with red LED)
- Filter Sweep Pedal

MO' CONTROL-BACK PANEL FEATURES (left to right)

- Filter Pedal Range Control
- Filter/Bypass Insert Cable 1/4" Jack
- Main Footswitch (DB9) Jack
- Preset Group Mode Switch



CONNECTING THE MO' CONTROL TO THE MO' BASS

Before connecting your Mo' Control to your Mo' Bass, it's best to turn your Mo' Bass power off. Why? Mo' Control is powered by the Mo' Bass (you'll notice the lack of an AC receptacle on the Mo' Control). Also, Mo' Bass and Mo' Control are "twins" when the units are connected—one controls the other, and vice versa. The effects even have the same color LEDs. So if you connect the Mo' Bass to the Mo' Control while the Mo' Bass is on, most likely all of the individual effects will turn on and the LEDs on both units will illuminate. No harm will come to either unit, but if your settings on the Mo' Bass are boosted—like, say, the Overdrive—you may hear a noise you weren't expecting.

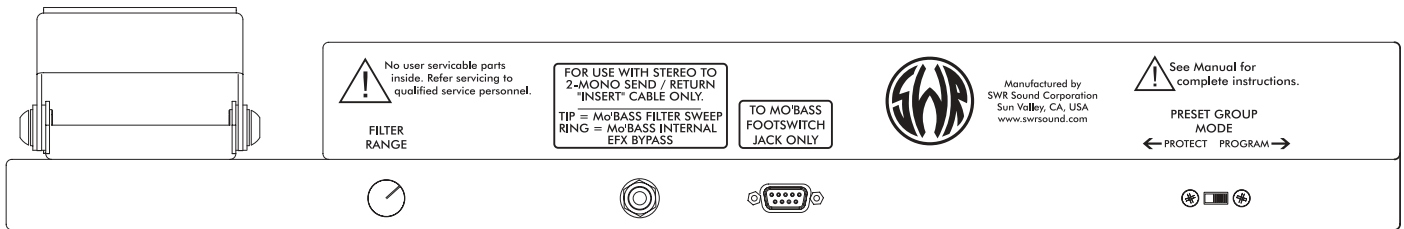
Now that your Mo' Bass is off, locate the DB9 cable (the one that looks like a computer cable) and connect it from the "Foot Switch" DB9 jack on the rear of the Mo' Bass to the similar DB9 jack on the rear of the Mo' Control. This jack has a text box above it that reads "To Mo' Bass Foot Switch Jack Only."

Next, locate the “insert” cable. This is the cable with one stereo 1/4" plug on one side and two mono 1/4" plugs on the other. Insert the single stereo plug into the 1/4" jack on the rear of the Mo' Control. This jack is located just to the left of the DB9 jack you've just connected, and has a large text box above it that reads “For Use With Stereo To 2-Mono Send/Return Insert Cable Only.” Now take the other end of the cable and look closely at the small white labels near each plug. One will be marked “Filter” and the other “Bypass.” Insert the “Filter” plug into the jack on the rear of the Mo' Bass marked “Filter Sweep Pedal.” Then insert the “Bypass” plug into the jack just to the right marked “Internal EFX Bypass.” Now you're fully connected, and you can switch on the Mo' Bass.

We can hear you thinking—“what happens if I lose these cables?” The 25-foot male-to-female DB9 cable is a standard cable available at any computer supplies store. The “insert” cable is also easily replaceable at most audio electronics retailers. We recommend the Hosa STP-204 as a stock replacement—which, at 13.2 feet, is the longest off-the-shelf insert cable we know of. The Mo' Control comes with a 25-foot version, and you can always contact the factory for replacement on either cable as well.

Note: Any stereo-to-2-mono-type cable will work—you just need to know which mono plug goes where on the Mo' Bass end. For technical reference, the “tip” plug should connect to the “Filter Sweep Pedal” jack, and the “ring” plug should connect to the “Internal EFX Bypass” jack.

Finally, on the rear of the Mo' Control, locate the switch to the far right marked “Preset Group Mode” and set the switch to “Program” (to the right). Now we're ready to play.



OPERATING THE MO' CONTROL

Individual Effects

We need to establish a term for when Mo' Control is in its most basic state, which is when no Preset Groups are activated. Let's call it Solo Mode, since that's the opposite of a group (and Alone Mode just sounds so *lonely*). When in Solo Mode, operation is simple. Step on any one of the switches for the individual effects, and three things will happen: a) The effect will activate on the Mo' Bass; b) The LED will illuminate on the Mo' Control; and c) The LED will illuminate on the Mo' Bass.

To disengage any activated effect, simply step on the switch again and it will shut off. Individual switches will not affect other individual switches. You can turn the effects on and off one at a time, or manually turn on several effects at once. Notice that whatever you do on the Mo' Control, the Mo' Bass LEDs will reflect. The reverse is also true. If you engage an effect manually by using the switch on the Mo' Bass itself, the corresponding Mo' Control LED will illuminate. In essence, the two units are joined at the hip.

“Dual Mode” is a mode of operation on the Mo’ Bass, and acts as an individual effect on the Mo’ Control. If you activate the Dual Mode switch on the Mo’ Control, the Mo’ Bass will split its signal into “clean” and “dirty” channels and route those split signals to different sides of the power amp. (For more information, please consult the “Dual Mode” section of your Mo’ Bass Owner’s Manual.) Again, think of Dual Mode as just another individual effect as we further discuss operation of the Mo’ Control.

Bypass

The “Bypass” switch on the Mo’ Control will defeat all active Mo’ Bass effects AT ANY TIME. When Bypass is engaged, the red LED above the switch on Mo’ Control will illuminate, and the red LED on the Mo’ Bass marked “Internal EFX Bypass” will illuminate as well. To disengage the Bypass, simply step on the switch again. The red LED will turn off, and whatever effects you still have on will become audible.

You’ll notice that the LEDs for any activated effect will remain lit even after you activate the Bypass function. This way you can set up whatever you want your next effect (or combination of effects) to be while you have a clean, unaffected bass tone. Then you can disengage the Bypass and be ready to kick in the right sound for the next section of the tune.

USING THE PRESET GROUP FUNCTION

The Mo’ Bass was designed so that groups of effects could be used in a musical fashion, which isn’t always the case when taking a bunch of effect pedals and connecting them all together in front of your amplifier. With the Mo’ Control, you have the capability to program four unique groups of Mo’ Bass effects by using the Preset Group switches.

Up until now we’ve been in Solo Mode—that is, with none of the group switches activated. As an example, let’s program Preset Group 1.

First, turn off all of the individual effects. Now step on the switch marked “Preset Group 1.” The red LED above the number 1 should illuminate, but no individual effects should turn on. That’s because Group 1 is empty; we haven’t put anything in there yet. Now activate the Overdrive, the Mo’ EQ and the Chorus. To program this group of effects into Preset Group 1, step once more on the “1” switch, but this time hold your foot down on the switch. After about one second, you should see the red LED blink. You can now remove your foot from the “1” switch, because you’ve just programmed the group. It’s that simple.

To check and make sure your programming was stored, step on the “1” switch again, this time in normal fashion. The red LED above “1” should turn off, as should the Overdrive, Mo’ EQ and Chorus. You’ve just returned to Solo Mode, which when you left it, had no effects on at all. Now step on the “1” switch again. You’re back in Group Mode, and the Overdrive, Mo’ EQ and Chorus should all turn back on. Congratulations! Now you can program the other three groups however you wish. (We recommend re-reading the entire “Front Panel Features” section in your Mo’ Bass Owner’s Manual for some advice on gain stages, how levels affect other levels, and how effects affect other effects when using combinations of sounds.)

Will Bypass still work when in Group Mode? You bet. Bypass will deactivate any engaged effects no matter what mode you’re in. All LEDs will still remain lit as well—the Preset Group LEDs included. You can even program the Preset Groups while the Bypass is engaged.

You can also add and subtract effects from your preset without changing the preset. In other words, if, while you’re in a Preset Group, you turn on an extra effect that’s not part of the group, you’ll hear

the change, but it won't program automatically. You have to hold the Preset Group switch down in order for it to program.

To prove this, activate Preset Group 1. Overdrive, Mo' EQ and Chorus should all be engaged. Hit a bunch of individual switches, whatever you want. Then step on the "1" switch again, deactivating the Preset Group. Now hit the "1" switch once more. Overdrive, Mo' EQ and Chorus will still be there, just like you programmed it.

Protecting Your Preset Groups

Even though it takes holding a Group Switch down for nearly a full second to program, we've included a feature that eliminates the possibility of accidental re-programming and locks in your stored settings. After you've programmed your four Preset Groups, locate the "Preset Group Mode" switch on the far right of the rear of the Mo' Control. Slide the switch to the "Protect" setting (to the left). Now activate Preset Group 1. Your stored effects should all engage. Now step on the "1" switch again—the Mo' Control will deactivate Group 1 immediately and return you to Solo Mode, even if you hold your foot down on the switch indefinitely. The last thing you need in a live setting is an accidental re-programming of a Preset Group. When the Preset Group Mode switch is set to "Protect," this becomes impossible.

Note: *When you want to change the effects in your Preset Groups, remember to put this switch back to the "Program" position!*

Going From Solo to Group Mode... and From One Group to Another... and Back Again...

You can switch back and forth between Solo Mode and Group Mode 'til your heart's content. Just know that Mo' Control has a good memory. If you decide to activate a Preset Group, it will remember the last thing you did in Solo Mode. So when you deactivate that Preset Group, it will return to whatever state Solo Mode was in at that time. Try this:

1. In Solo Mode, turn on the SubWave.
2. Turn on Preset Group 1. For the sake of this example, let's say Preset Group 1 is Overdrive, Mo' EQ and Chorus.
3. Now hit the Preset Group 1 switch again, turning it off. The Overdrive, Mo' EQ and Chorus should turn off, but the SubWave should turn on.

If the last thing you did in Solo Mode was to have all effects disengaged, it will return to that state. But if something was on, it will be on again when you leave Group Mode.

What if you're in Preset Group 1 and you hit the "Preset Group 2" switch? The Mo' Control will simply go from one group to the other. As long as you keep switching between groups, you'll remain in Group Mode. But if you hit any Preset Group switch twice in a row, you'll return to Solo Mode—and whatever you did last in that mode will be what you see and hear.

THE FILTER SWEEP PEDAL

The Mo' Bass Bassynth circuit contains a true, four-pole analog filter, and is touch-sensitive in the sense that the amount of pressure you apply while striking a note can change the degree to which the filter opens and closes. (We highly recommend reviewing the entire Bassynth section of your Mo' Bass Owner's Manual.) For those users who want additional control of the opening and closing of the filter by means of a foot pedal, we provided the "Filter Sweep Pedal" jack on the rear of the Mo' Bass, which can be used with after-market "expression pedals" commonly used in conjunction with keyboards.

On the Mo' Control, that pedal is conveniently built in to the unit. You're already connected by means of the stereo-to-2-mono insert cable. Here's how it works.

For purposes of the following explanation, let's define the states of the foot pedal itself. When the "heel" of the pedal is all the way down, touching the Mo' Control chassis and setting the pedal at an incline, we'll call this the "closed" position. When the "toe" of the pedal is all the way down, touching the Mo' Control chassis and setting the pedal on a flat plane, we'll call this the "open" position.

There are four ways to control the filter in the Mo' Bass/Mo' Control system:

1. The pressure of your picking hand (in other words, how hard you hit the string)
2. The Mo' Bass Filter Knob (located in the Bassynth section on the Mo' Bass front panel)
3. The Mo' Control Filter Sweep Pedal
4. The Mo' Control Filter Range Knob (located on the left rear of the Mo' Control)

Though they have similar names, numbers 2 and 4 above are easy to keep track of in the following text—one is on the Mo' Bass, the other is on the Mo' Control. We'll be using the word "knob" to describe these functions, as opposed to "control," which as you can imagine would get quite confusing.

The Mo' Bass Filter Knob is the most "powerful" in the sense that its setting determines the action of the other two controls. The Mo' Bass Filter Knob's setting is the STARTING POINT for the Filter Sweep Pedal. If you set this control at 0, the Filter Sweep Pedal can open the filter up from that point to 10 on the Mo' Bass Filter Knob. The "closed" position of the pedal (heel down) would be the 0, and the "open" position (toe down) would be the 10. (This also depends on the setting of the Mo' Control Filter Range Knob, but we'll get there in a minute.) If the Mo' Bass Filter Knob is set to 4, the pedal will take it from 4 to 10. In other words, the pedal can never close the filter more than the setting of the Mo' Bass Filter Knob will allow. That's why it's the most powerful of the three controls mentioned previously. (If you've got the Mo' Bass Filter Knob set anywhere above 7, chances are you're not going to hear much "sweeping" with the pedal.)

The third piece of the puzzle is the Mo' Control Filter Range Knob. Not only does it determine the "range" of the pedal's filter sweep, it also determines how "fast" and "broad" the pedal's filter sweep effect will be during use. You can think of it as a "sensitivity" control for the filter sweep pedal. Moving the knob counter-clockwise will slow down the pedal's effect and reduce its range, while turning the knob clockwise will speed it up and make the sweep more dramatic. Let's say you have the Mo' Bass Filter Knob set to 2, allowing for a good size sweep. Lower settings on the Mo' Control Filter Range Knob (anything less than 4) will allow the foot pedal to take the filter from 2 to maybe 6 or 7, but won't allow the pedal to open the filter up all the way, even when the pedal is in the fully "open" position. Higher settings on the Mo' Control Filter Range Knob will allow the pedal to sweep up quickly and dramatically.

Using the Filter Sweep Pedal

What's best for you? That depends on what kind of sound you want to hear. Let's do some experimenting. First, set the Mo' Control Filter Sweep Pedal to the fully "closed" position. Now try these settings on the Mo' Bass:

1. Bassynth Filter: 2
2. Bassynth Resonance: 7
3. Bassynth Envelope: 2

4. Bassynth Mix: 4 (on the “Synth” side)
5. Mo’ EQ Treble: +5
6. Mo’ EQ Midrange: +10
7. Mo’ EQ Bass: + 5

Make sure the Bassynth and Mo’ EQ effects are engaged, and the Filter Sweep Pedal is fully “closed” (heel down). Now play something. You should hear the Bassynth distinctly active. If you don’t, you may need to adjust the Preamp Volume Knob on the Mo’ Bass. If the filter won’t open (you get a dark, muddy sound), turn the Preamp Volume Knob up. If the filter won’t close (you get a treble-y sound and no sweeping effect), turn the Preamp Volume Knob down. When the pedal is fully “closed,” it’s as if it doesn’t even exist—only your finger sensitivity and the Mo’ Bass Filter Knob have any effect on the opening and closing of the Bassynth’s filter. Again, we can’t stress enough that you consult the Bassynth section of your Mo’ Bass Owner’s Manual if you have more questions before we go any further.

On the Mo’ Control, set the Filter Range Knob to 7. Now strike a note and push the pedal slowly forward into the “open” position. You should hear the filter sweep activate, allowing more high frequencies into the signal as you move the pedal forward. Strike another note and close the pedal. The high frequencies should decrease during this motion. Play again and move the pedal back and forth. That’s the basic sound of the Filter Sweep Pedal in action.

Now you can get into adjusting the controls to fit your needs. If the pedal is acting too quickly and too broadly, and you’d like its effect to be more subtle, turn the Mo’ Control Filter Range Knob counter-clockwise. If the “closed” position of the pedal kills too many frequencies for your taste, you can turn the Mo’ Bass Filter Knob up to 3 or 4, or you can adjust the Mo’ Bass Bassynth Mix Knob counter-clockwise, allowing more of the clean bass sound into the signal. You’ll notice that the Mo’ Control Filter Range Knob has no effect on the sound when the pedal is in the fully closed position. This is normal, as it can only affect the sound when the pedal is actually in use.

Remember, you can still adjust the Bassynth Envelope and Resonance Knobs as well. You’ll find that if you turn the Resonance Knob down to 2 or 3, the Filter Sweep Pedal becomes more of a Sub/Synth Boost than a wah-type filter control. Between the four controls in the Bassynth, the three controls in the Mo’ EQ, the Filter Range Knob on the Mo’ Control, and the Filter Sweep Pedal itself, to say that you’re now capable of a broad variety of sounds would be an understatement.

Envelope Follower Sounds

You may recall that, near the end of the Bassynth section in your Mo’ Bass manual, there’s a paragraph called “Hidden Feature 1: Envelope Follower.” It describes the best way to use the Bassynth when you want to get a more traditional “wah-wah” sound. Mo’ Control’s Filter Sweep Pedal makes that function even easier to achieve. Still, we recommend a re-reading of that section, with the advice that you may want to increase the Overdrive Level Knob (to help balance out affected and unaffected signals), and adjust the Mo’ EQ to taste as well.

Now turn to the rear of your Mo’ Bass manual. Toward the very back you should find the suggested setting we call “Follow The Envelope.” Try these settings on the Mo’ Bass while using the Filter Sweep Pedal. This is a good starting point, and from here you can make adjustments to suit your playing style and desired sounds.

HOW MO' CONTROL CAN ACT AS A MIDI CONTROLLER

You've probably noticed the "MIDI Out" jack on the back of your Mo' Bass. You also may have noticed that the MIDI Out function of the Mo' Bass is only possible when used in conjunction with the Mo' Control, and that your Mo' Bass Owner's Manual asks you to refer to this manual for more details. Well, here they are.

Basically, you can control both the Mo' Bass and your external MIDI-capable device by using the Preset Group and Bypass switches on the Mo' Control. When connected to the Mo' Bass, the Mo' Control sends simple MIDI program change commands through the MIDI Out Jack on the rear of the Mo' Bass. (Again, the MIDI function on the Mo' Control/Mo' Bass system is for output only.) Your control range will be six groups, and starting from 00 for the sake of this example, they correspond as shown in the following chart:

<u>Mo' Control</u>		<u>MIDI Device</u>
Solo Mode	=	Group 00
Preset Group 1	=	Group 01
Preset Group 2	=	Group 02
Preset Group 3	=	Group 03
Preset Group 4	=	Group 04
Bypass	=	Group 05

Connection is as simple as patching a MIDI cable from the MIDI Out of the Mo' Bass to the MIDI In on your external effects device and patching that device into the Mo' Bass external effects loop. For information on programming your MIDI device's presets to correlate to the Mo' Control in your desired manner, please consult the MIDI device's owner's manual, or contact the manufacturer for more detailed information.

FREQUENTLY ASKED QUESTIONS

Got questions? We figured you might. Here are the answers to some of the most common ones:

Q: *What happens if I've forgotten one of the cables and I'm at the gig and it's too late to get a replacement? Will the Mo' Control work with only one or the other?*

A: If you forget the stereo-to-2-mono insert cable, the Mo' Control will work with the DB9 cable only with the following exceptions: the Bypass and the Filter Sweep Pedal will be inactive. However, without the DB9 cable, the Mo' Control will not work in any capacity.

Q: *I'm not much for the pedal—I'd rather just use my fingers to control the synth. But when I plug in the Mo' Control, I can't seem to get the same synth sound. Something sounds wrong. What's going on?*

A: The Filter Sweep Pedal is most likely in the "open" position (toe down). You have two options to fix this. You can simply unplug the "filter" end of the insert cable from the Mo' Bass. Or, if you want to retain the option to use the pedal at any time, you can set the pedal to the "closed" position (heel down) and leave it there. Then you can set the Mo' Bass Filter knob to wherever you usually keep it, and it should act as if the pedal is "out of the loop."

- Q:** *Why can't I program any Preset Groups? I'm holding the switch down, but all it does is turn the group off.*
- A:** Set the Preset Group Mode switch on Mo' Control's rear panel to "Program."
- Q:** *I'd like to make the Mo' Control a part of my custom pedalboard, but the rubber feet are keeping me from being able to velcro the bottom down to the pedalboard itself. I don't see any screws holding the feet in, and they're difficult to get out. What's up?*
- A:** We wanted to keep the Mo' Control as low to the ground as possible and still provide a rubber non-skid surface that doesn't just "stick on" on the Mo' Control. The rubber feet have four expanding "claws" on their back sides and hold in place extremely well. If you can't remove the rubber feet from the outside, unscrew the bottom panel. Then you can push the claws through the holes from the backside. If you ever want to re-attach the feet, just push the claws back through the six holes on the bottom panel.
- Q:** *I already went out and bought an expression pedal for the Filter Sweep, and I've been using the Internal EFX Bypass Footswitch that came with my Mo' Bass. Can I still use either one of these pedals if I want to?*
- A:** Sure. You can leave either of the two mono ends of the insert cable unplugged (either filter or bypass) and use one of the pedals you mentioned instead... though the advantages of having it all in one package are obvious.
- Q:** *Can I program and store EQ and other Mo' Bass settings with the Preset Groups on the Mo' Control?*
- A:** Unfortunately, no. The Mo' Bass is an analog device. It will store combinations of sounds, but not the Mo' Bass settings themselves. If you have a MIDI-capable external effects device, you can program and store whatever you want on that device to correlate with the Preset Groups on the Mo' Control. We briefly considered equipping the Mo' Control and Mo' Bass with some kind of digital-analog controlling device—visions of knobs flying around at the touch of a switch filled the air—but when we realized it would raise the cost of the Mo' Bass to around \$5,000 retail, we thought better of it.
- Q:** *Now that I own the Mo' Control, I have all sorts of questions about levels, effects, what happens at the XLR outs, how best to run the power amps in the Mo' Bass... where should I start?*
- A:** You can start with the Frequently Asked Questions page (F1) in your Mo' Bass Owner's Manual. We recommend a thorough re-reading of that manual in any event. For even more detailed information, go to our website at: **swrsound.com**. Click on Products, then click on Professional Series, and then Mo' Bass. A ton of compelling information awaits you. Finally, you can always e-mail us at: support@swrsound.com, or call the factory at (818) 253-4797.

