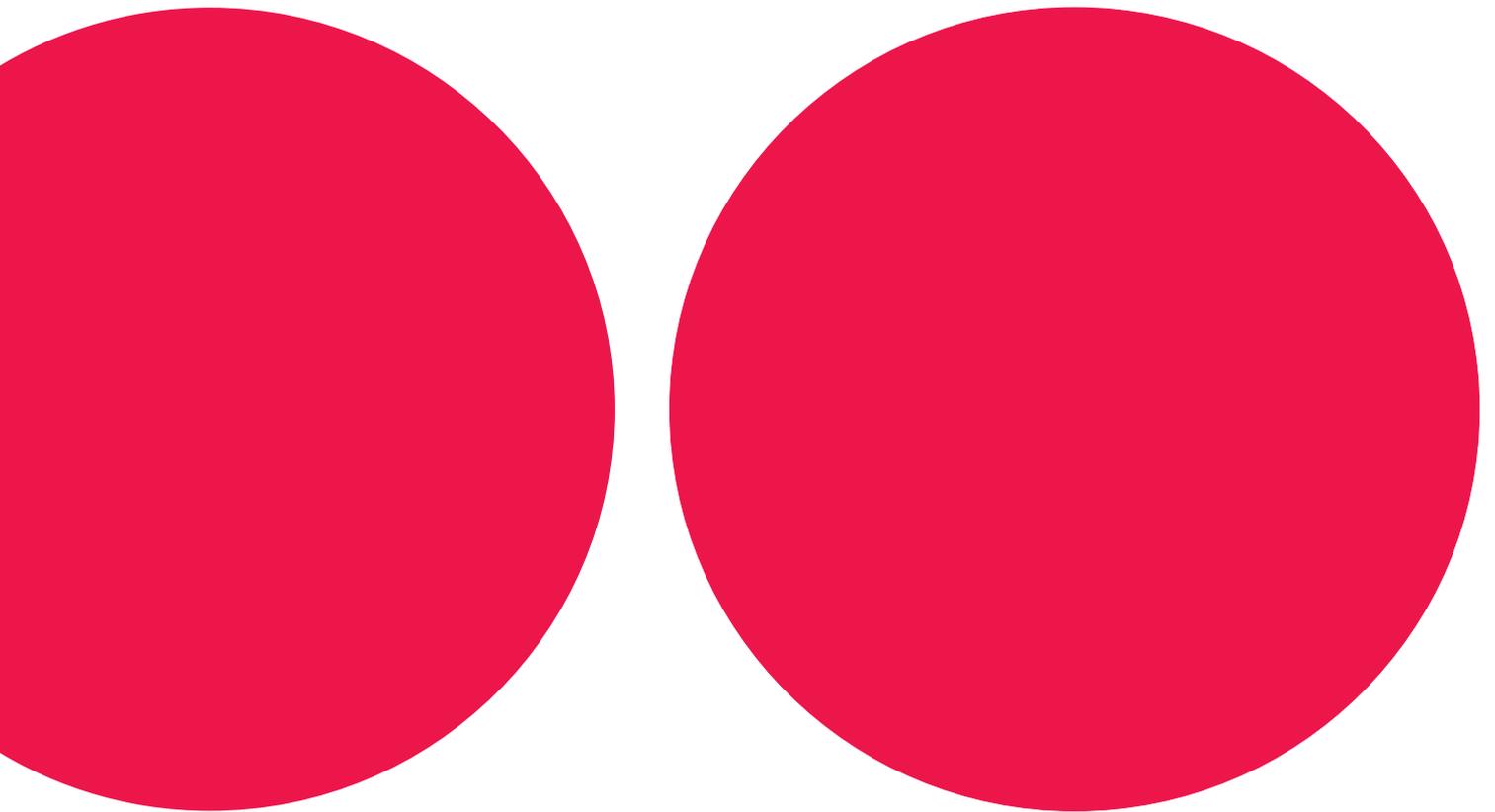


Polyend Mess Manual

An Official Reference for The Polyend Mess



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1

Overview

MESS combines a powerful multi-track step sequencer with effects brimming with Polyend character – from classic modulation, delay or reverb to experimental effects never before seen in pedal form. With four fully customizable effect tracks, craft ambient soundscapes, intricate glitch sequences or even a familiar four effect chain – all moving in sync

1 Overview

1.1 How to Use This Notebook

This book combines a formal reference alongside your own notes and comments, collectively bringing together a comprehensive guide to Synth.

Sections are laid out to cover the full workflow with walkthroughs, step by step guides and tips. Some pages carry a wide margin and some are intentionally blank enabling you to make your own notes.

Control conventions.

(Knob)

There are two types of control knobs. The push turn encoders and the standard rotary knob. While these knobs are labelled, some functions are dynamic based on the effect and screen displayed. All knobs will be described using standard brackets. Example: (Macro).

Track [1] - [2] - [3] - [4]

The four track buttons will be referenced in square brackets and will show the track number. Example: Track [1], Track [2] etc.

[Function] + [Option]

Functions which require multiple button or knob selections simultaneously are shown with a + symbol between each required button.

[Pad]

Each of the 16 sequencer pad buttons will be simply represented by [Pad]. These functions will depend on the mode and function selected.

{Footswitch}

Each of the 3 footswitches will be labelled within curly brackets. These include {Tap Tempo}, {On}, and {Play}.

'Text'

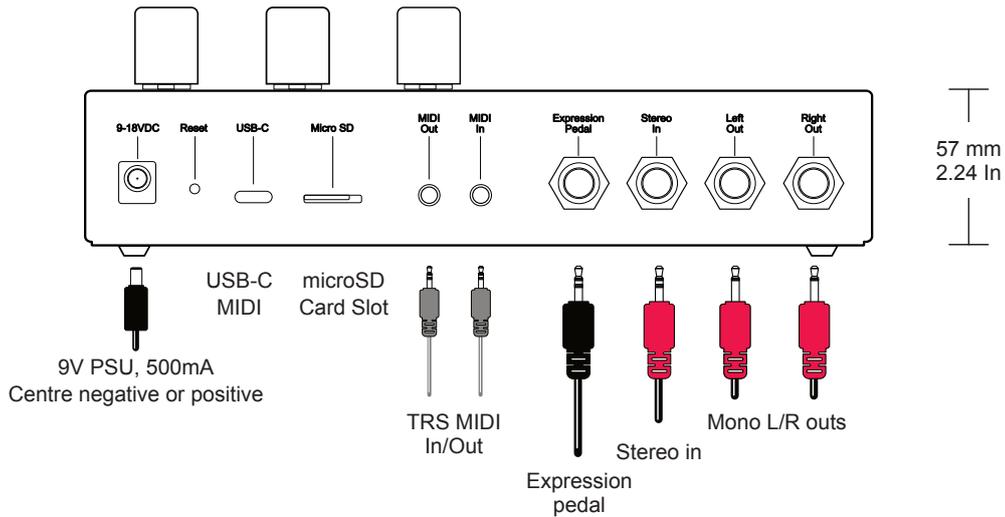
Any screen menu options and text is indicated with quote marks.

NOTES

Your Notes Can be written here Here

1.2 Hardware Overview

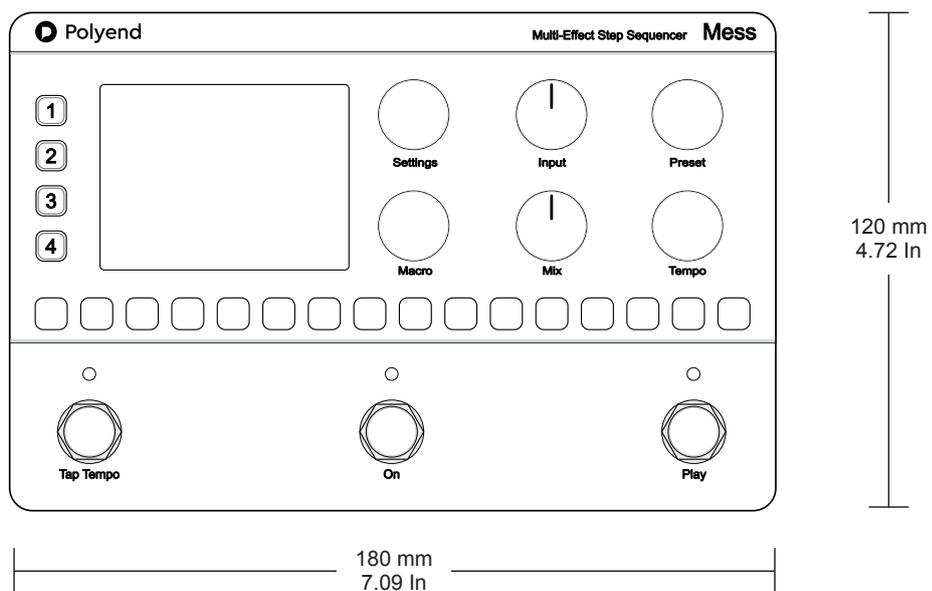
The recessed reset button will help to recover a device if issues exist. Press during start up to load a previous OS from the microSD Card. It is useful to keep previous OS files in the firmware folder.



MIDI: 3.5mm / 1/8", Mini Jacks.

Audio & expression: 6.35mm / 1/4" Jacks.

Weight
930 Grams



1 Overview

1.3 Start Up

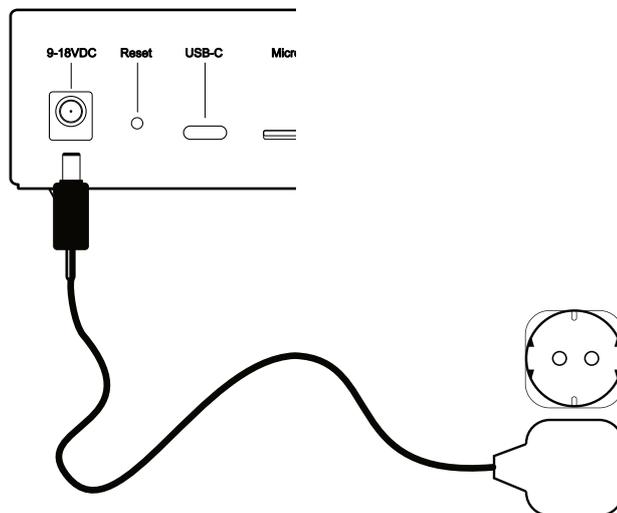
NOTES

Mess is a low power user and can therefore be powered from a standard pedal 9-18V, Min 500mA power supply. Mess operates with a centre negative or positive power supply.

POWERING ON / OFF MESS

1. Ensure the microSD Card is installed correctly for Mess to operate.
2. Connect a pedal power supply with the stated specification, to the power input on the rear of the Mess device.
3. The device will start up when power is applied.
4. Remove the PSU to shutdown and turn Mess off.

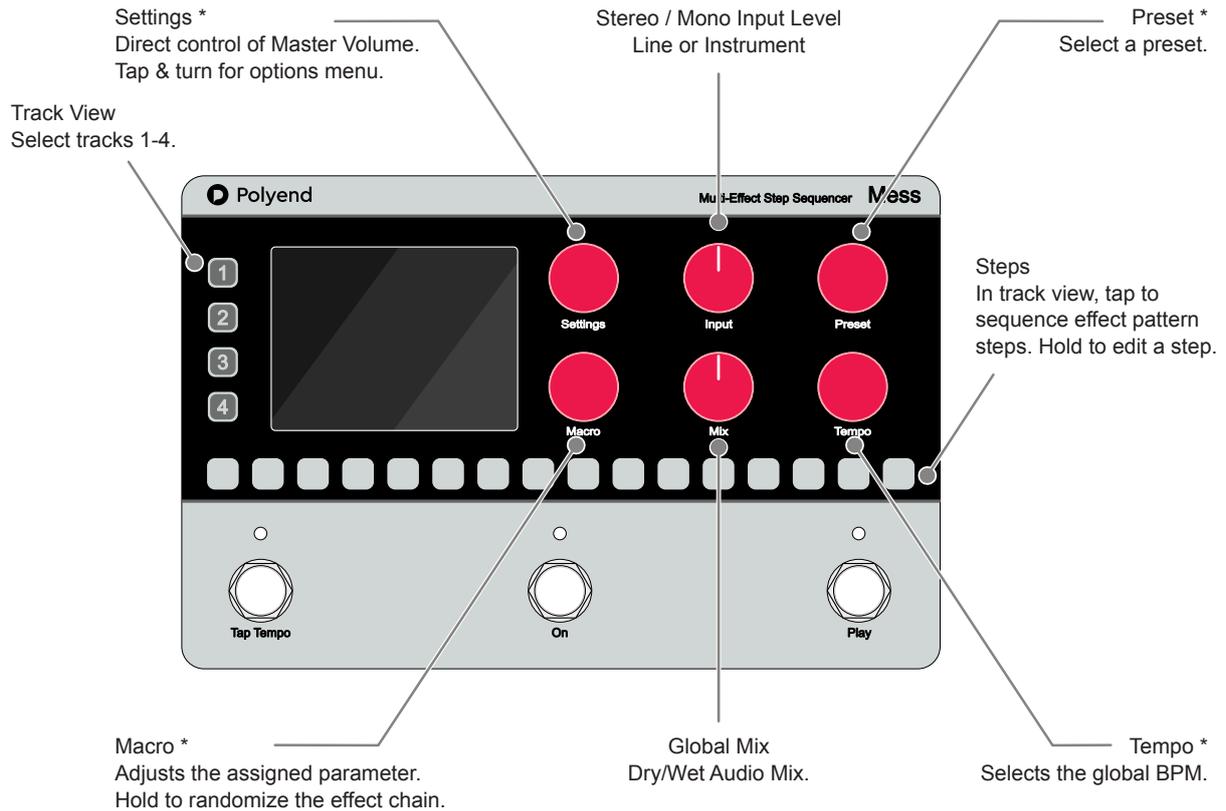
There is no On/Off switch on the Mess device. The unit will start up or shut down as soon as power is applied or removed.



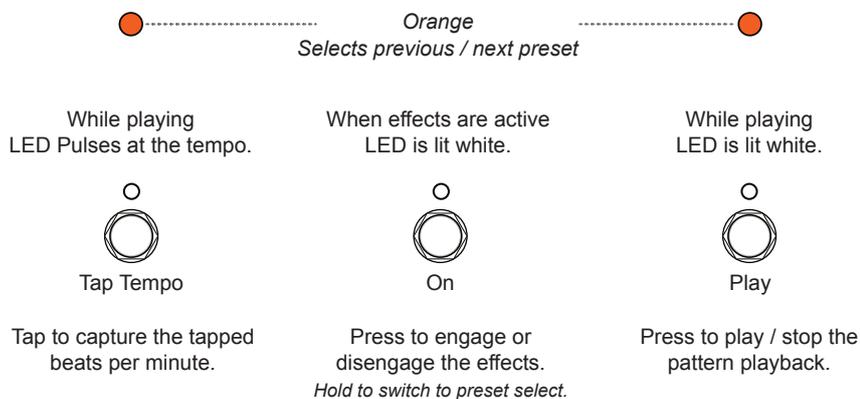
Supply is 9-18V, 0.5A, Centre negative or positive.

1.4 Control Overview

The 2 red control knobs with the white position indicator are rotary types. The other 4 red knobs are push/turn encoders. Press to choose a mode, open a menu window, or select an option. Turn to navigate through the options and selections.



* In track view, turn an encoder to edit a track parameter. Tap to change the parameter page.



2

Controls

In the main view, the controls, by default, will operate the function as labelled on the front panel. To switch to track screen view, select a track. This allows independent editing of the track based parameters. It is important to recognise that there are 5 generic parameters per track. These are the same for each effect. There are also 3 additional parameters which are reserved for the effect in focus. Up to 3 of these user adjustable parameters will change depending on the effect loaded. Sometimes only 2 are used in an effect model. In total these 8 parameters are found located across two display pages. Tap a push/turn encoder to switch between the two parameter pages.

2 Controls

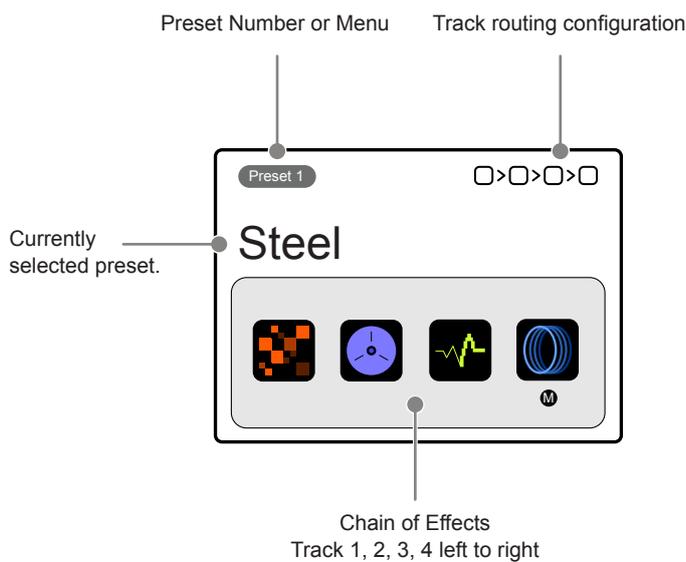
2.1 Display & Control Conventions

NOTES

Mess can operate in one of two views. Main screen view is the default operating mode for generic control for all tracks and settings. The complete effect chain can be controlled in this mode with each user interface knobs. Track screen view enables each of the 4 tracks to be edited individually and step patterns created to manipulate and modulate the effects for the track. This creates evolving sounds or glitchy rhythms through effect sequencing. Track view is selected by tapping any of the track [1] - [4] buttons.

Main Screen

Default page when no track is selected. The controls will operate the function as labelled on the panel.



Main screen mode, knobs function as labelled.



Push / Turn



Turn



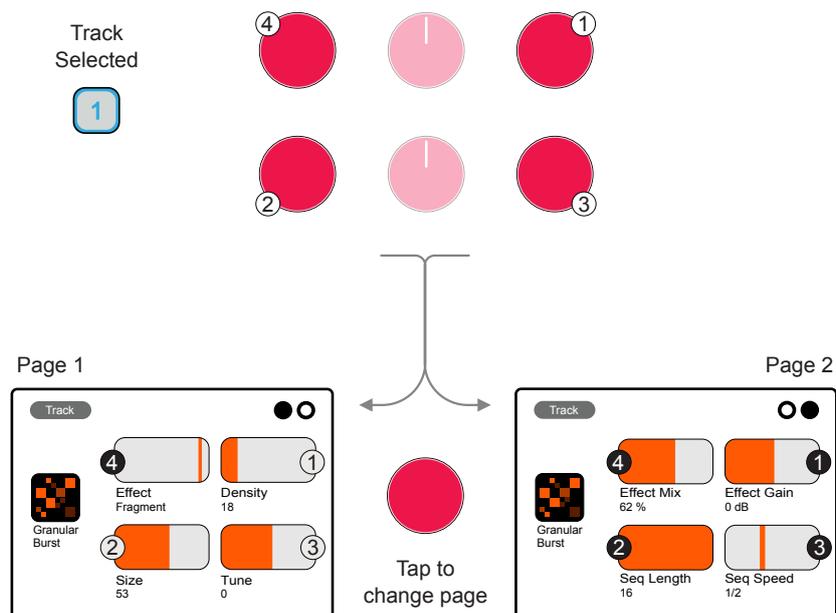
An 'M' Symbol under the track effect will signify a muted track. Muting is performed by holding (Tempo) + Tap track.

Track Screen

Track screen presents the options for the operating environment when a track is selected. Track button will be lit to indicate the selected track. The 4 displayed parameters represent the track settings and are editable using the 4 respective push/turn encoders. Tap any encoder to change between the 2 parameter pages. The selected page is indicated by the page icons.

Each track has 5 generic parameter options available in each track; effect, sequencer length, sequencer speed, effect mix and effect gain. Up to 3 parameters are unique to the effect model selected. Tap a track [1], [2], [3], or [4] to select a track and track view.

Effect parameters are controlled by the respective encoder knob. Tap an encoder knob to change the parameter page. The faster the knob is turned the bigger the parameter iteration.



The macro parameter operates in main mode as a global adjustment and can be assigned to a single parameter, setup in the configuration > preset macro menu.

- ① The 3 unique effect parameters are available in track mode and are typically assigned as: Page 1 - Parameters 1, 2 & 3. Example above illustrates Density, Size and Tune.
- ④ The 5 generic parameters are available in track mode and are typically assigned as: Page 1 - Effect, Page 2 - Effect Mix, Effect Gain, Seq Length and Seq Speed.

2 Controls

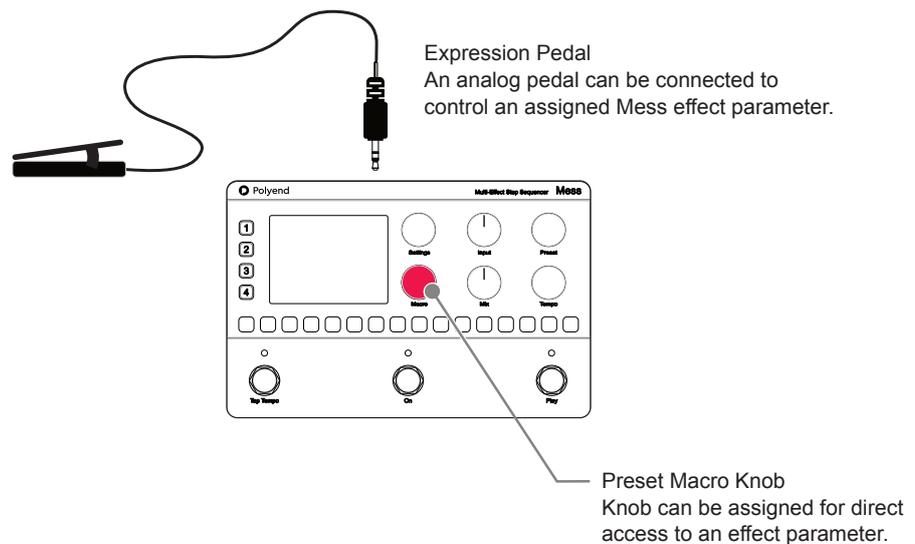
2.2 Summary of Controls

Mess can operate in one of two views. Main screen view is the default, while selected a track will also select Track screen.

Control	Function	Main View (tracks deselected)	Track View (Track selected)
Track View	Buttons 1-4	Tracks de-selected, track buttons are unlit	Press 1-4 to select a track and enter track view. Only one track can be selected and edited at a time. The pad flashes when a track step is playing. Mess pads are used for sequencing effect steps when in track view.
Steps	Pad buttons	Sequencer cannot be edited in the main view. Pads deactivated.	The effect pattern is sequenced using the 16 pads to create steps. Hold a step pad to change its individual settings and its behaviour such as the probability setting. The track sequencer is only editable in track view.
Tap Tempo	Foot Switch	Tap the footswitch for a series of taps to register a tempo. Tempo in beats per minute between 30-400BPM is based on the tap frequency. It is recommended to tap 4 times. Tap count is displayed on the screen while pressing the footswitch. While playing, the tap LED will flash white in time with the BPM settings.	
On	Foot Switch	Turns the effects chain on or off. When set to 'off', LED unlit, the fully dry audio signal will pass through to the output. When set to 'on', LED lit, the effect chain configured will be applied to the original audio. Dry/Wet can be controlled directly.	
Play	Foot Switch	Tap to play the current pattern. The sequencer cursor is lit on a step pad to reflect the playhead position. Other pads unlit.	Tap to play the current pattern. If a track is selected, the active step pad color represents the track color. The play LED cursor position is unlit when play is on while other step pads are lit.
Settings	Push Encoder	Directly controls master volume. Tap to open the settings menu options. Turn the knob to navigate through the menus. Tap to enter sub-menus or select available options.	In track view, tap to cycle parameter pages. Turn to edit the respective parameter for the displayed effect model or effect mix. This control represents the displayed upper left parameter.
Macro	Push Encoder	In main view, adjusts the values of the macro assigned parameter. The macro parameters can be configured in the settings menu. Push & hold knob to randomize the effect chain.	In track view, tap to cycle parameter pages. Turn to edit the respective parameter as displayed. This control represents the displayed lower left parameter.
Preset	Push Encoder	In main view, navigates and selects a preset. Automatically loads in real-time during the navigation and selection process. Press and hold the knob to open the save menu.	In track view, tap to cycle parameter pages. Turn to edit the effect specific parameter or the generic effect gain. This control represents the displayed upper right parameter.
Tempo	Push Encoder	Turn to adjust the tempo. Sets the beats per minute between 30-400 BPM. Changes are applied instantly. If an external MIDI clock is configured, it will override the internal tempo. Hold tempo + track to mute / unmute track.	In track view, tap to cycle parameter pages. Turn to edit the effect specific parameter or sequencer speed. This control represents the displayed bottom right parameter. Hold tempo + track to mute / unmute track.
Input	Knob	Adjusts the main stereo audio input level.	
Mix	Knob	Adjusts the dry/wet balance between the original audio and the affected audio. A fully dry signal, counterclockwise, will output only the original audio. Fully wet, clockwise, will output the fully affected audio.	

2.3 Macro & Expression Pedal

The front panel gives access to a macro knob which can be configured to control a global parameter directly when in the main view. Also the external expression pedal input can be configured to directly change and modulate an assigned parameter. One parameter can be assigned to the knob and another one to the expression pedal input. Assignment is made in the settings menu.



■ ASSIGNING A PARAMETER TO THE EXPRESSION PEDAL

1. Select the main mode by ensuring no track is selected.
2. Open the configuration menu by pressing (Settings) knob.
3. Navigate to highlight the 'Expression Pedal' option by turning the (Settings) knob. Tap the knob to select the sub-menu.
4. Navigate to highlight the 'Pedal Parameter' option by turning the (Settings) knob. Tap the knob to select the sub-menu.
5. Navigate to highlight the target parameter option by turning the (Settings) knob. Tap the knob to assign the highlighted option.
6. Connect a pedal using the 6.3mm / 1/4" TRS jack input. Ensure the other pedal settings are configured appropriately.
7. The pedal will now control the parameter assigned.

2 Controls

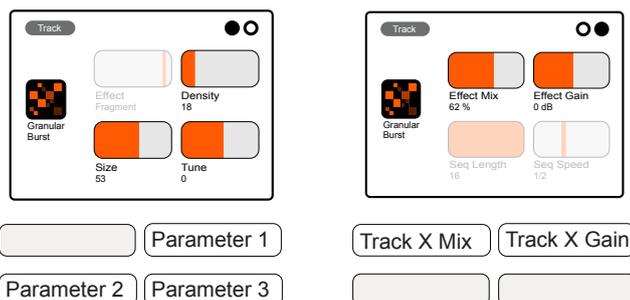
ASSIGNING A PARAMETER TO THE MACRO KNOB

1. Select the main mode by ensuring no track is selected.
2. Open the configuration menu by pressing (Settings) knob.
3. Navigate to highlight the 'Preset Macro' option by turning the (Settings) knob. Tap the knob to select the sub-menu.
4. Navigate to highlight the target parameter option by turning the (Settings) knob. Tap the knob to assign the highlighted option.
5. The macro knob now gives instant access when in the main mode to the assigned parameter.

Configurable Preset Macro or Expression Pedal Parameters

Track 1	Track 2	Track 3	Track 4	Master
Track 1 Param 1	Track 2 Param 1	Track 3 Param 1	Track 4 Param 1	Master Input
Track 1 Param 2	Track 2 Param 2	Track 3 Param 2	Track 4 Param 2	Master Mix
Track 1 Param 3	Track 2 Param 3	Track 3 Param 3	Track 4 Param 3	
Track 1 Gain	Track 2 Gain	Track 3 Gain	Track 4 Gain	
Track 1 Mix	Track 2 Mix	Track 3 Mix	Track 4 Mix	

One parameter can be assigned for each of the macro or expression pedal functions



Parameter Options

The parameters available will depend on the current effect for each track. The configuration is performed in the (Settings) under the preset macro and expression pedal options. Five parameters can be modulated. The effect gain is post effect.

2.4 Tempo

There are several methods used to set the tempo of the device. If configured to operate with an external MIDI clock, the tempo will be synchronised with the external device and cannot be edited on Mess.

Tempo



Tempo

In the main view, turn (Tempo) knob to adjust the Tempo beats per minute. Range is 30-400 BPM.

Tap Tempo



Tap Tempo

In the any view, press {Tap} footswitch a minimum of 4 taps. Range is 30-400 BPM.

It is recommended to use the tap tempo option for quickly setting the BPM and the tempo knob for precise settings. The knob is also better for covering the full BPM range where as the tap tempo footswitch may be more difficult at lower tempo settings.

Hold (Tempo) + Tap Track [1] - Track [4] to mute / unmute individual tracks.

2 Controls

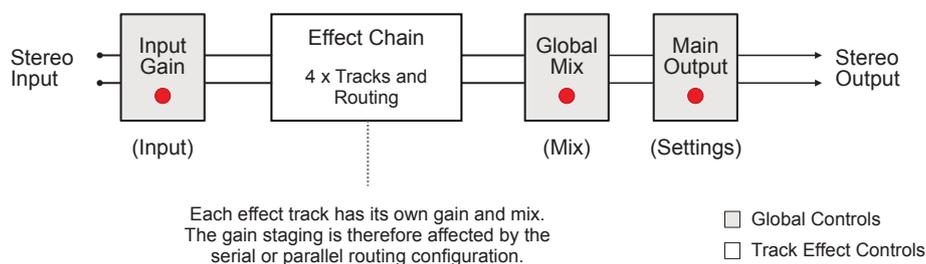
2.5 Gain & Mix

NOTES

Mess has a unique signal flow designed for rhythmic sequencing. Each individual effect has its own gain and mix parameters. These are your primary tools for balancing the loudness of effects within your preset chain.

The gain parameter is post-effect, and will alter both the level of the effect and any signal passing to the next effect or output if the mix is less than 100%. The main output volume is controlled in main view with (Settings).

Gain & Mix



To achieve optimal results and prevent unwanted clipping, it is crucial to understand how audio travels through the Mess and how gain is applied at each stage. The Mess is a powerful tool that need a deliberate approach to level management.

Global Gain & Mix

Input



Input

In any mode, turn (Input) knob to adjust the input gain. This is the global control and applies to the stereo input gain.

Important note. The Input level is a global knob that controls the master input level. Setting this correctly is the single most important step to prevent clipping.

Mix



Mix

In any mode, turn (Mix) knob to adjust the mix. This is a global control and applies, post effect chain.

This knob performs a final blend. It mixes the original, completely clean signal (from before the FX Chain) with the output of the entire internal FX Chain. Use this as a final blend control between all your effects and the dry signal.

Main Output



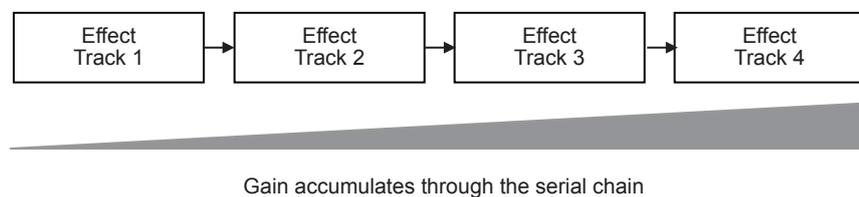
Settings

In main mode, turn (Settings) knob to adjust the main volume output. This is a global control and applies, post effect chain.

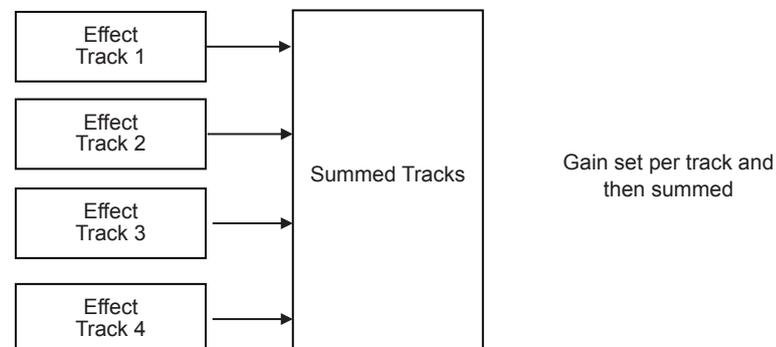
Effect Gain Staging

Within the FX Chain, you can stack up to four effect tracks. The way gain accumulates depends on whether you choose a series or parallel routing.

In series routing, the output of FX 1 track feeds the input of FX 2 track, the output of FX 2 track feeds FX 3 track, and so on. In this mode, gain is cumulative. An increase in level from an early effect will be amplified by subsequent effects.



When parallel routing, the input signal is split and sent to all active effects simultaneously. Their outputs are then mixed together. In this mode, the levels of the effects are summed, track gain will only apply to each track.



Note that the effects themselves may also have an impact on the gain staging levels through the chain.

Passing the Dry Signal.

Even when an effect's mix is set to 100%, the unprocessed (dry) signal is also passed through on any sequencer step where that effect is not triggered. This is intentional. The Mess internally mixes this passed-through dry signal with the wet signal from any active effects. The global [Mix] knob mixes the original, pre-effect track signal with the output of the entire internal FX Chain.

3

Effects & Presets

MESS changes how you think about effects. With all the effects designed around sequencing multiple parameters, discover something new with every sequence. Dynamic effects evolve and transform to bring life to create more than your standard repetitive effects. With built-in chance and probability controls, MESS can generate randomized glitches, stutters, and repeats unlike any pedal before. MESS is a rhythmic effects processor that fits in any setup from a pedalboard to a DAW-less setup — a transformative effect for guitar, drum machines, synths, and sound designers. With 150 ready-to-play presets, MESS provides instant creativity, and 1000 preset slots to store your own products. An intuitive knob per function interface and clear visual feedback keep you on track to make creating custom effects chains a breeze.

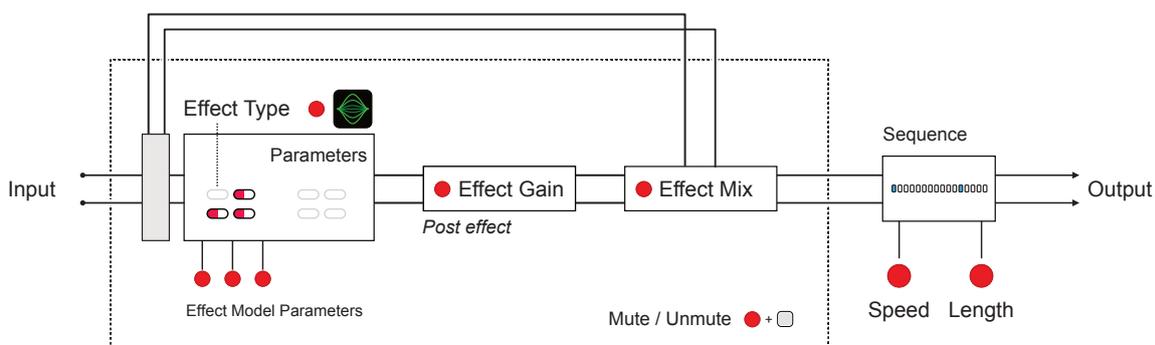
3 Effects & Presets

3.1 Track Effects

Each track in Mess can be loaded with one effect. Not all tracks need to have an effect loaded as presets can consist of between 1 and 4 track effects. The track screen is where track effects are loaded and parameters edited. Press a track [1] - [4] to select it for editing.

Effect tracks operate as a collection of stereo effects routed or chained in a specific, defined order. However each track has the same architecture. It is the effect model configuration, parameter settings and pattern that gives each track its identify and character making it unique.

Track: 1 of 4



Select Track



Tap a track e.g. Track [1] to select to edit. Track view is signified with a lit track button. An effect can be loaded to each track.

Mute Track



Tempo



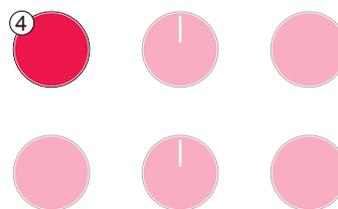
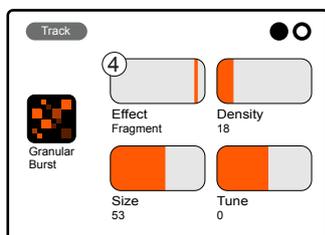
To mute or unmute an individual track in any view, Hold (Tempo) + tap a track e.g. Track [1]. A muted track will be white while unmuted tracks are colored. The track page will also show as 'muted' and the main screen will indicate an 'M' symbol under any muted tracks

Load an Effect



Settings

Tap any push/turn encoder knob to select page 1 in track view. Turn the (Settings) upper left knob to select an effect for the track.



The effect category and name of the effect model is show in the display for page 1.

Edit an Effect



Turn any push / turn encoder knob to edit the value. The knobs represent the displayed parameters in the same visual layout positions

3.2 Setting up Track Effects & Chains

A track with an effect and its settings plus the 16-step effect pattern can be created for each of the 4 tracks. Tracks can then be chained in a defined sequence to offer a combined creative and interesting effect structure.

An effect chain can be created using any or all of the tracks. The routing of tracks is configurable in the settings but for simplicity we will assume the default series routing where tracks operate in series, 1-4. A track can be populated with an effect or left open/off. Configuring and editing effects is performed in track view. If a sequence is not used this will operate as a regular effect chain. The effect chain can be randomized in the main view.



Select Track

- Track 1  Tap a track e.g. Track [1] to select to edit. Track view is signified with a lit track button. An effect can be loaded to a selected track.
- Track 2 
- Track 3  To switch track effects, hold the first track and hold the track to swap, e.g. Hold Track [1] + tap [3].
- Track 4 

Swap Track

- Hold  Track 1
 -  Track 2
 - Tap  Track 3
 -  Track 4
- 

Effect Track Chain



Settings

In main view view, tap (Settings) to open the settings options. Turn (Settings) to navigate to, 'Preset Routing' and tap to open the sub-menu.

Set to: Series, Dual Parallel or Parallel. The main page symbols shown in either main or track view will indicate the current routing.

 Series. Ordered, Track 1 - 2 - 3 - 4.

 Dual Parallel. Ordered, Track 1 - 2, in parallel with, 3 - 4.

 Parallel. All tracks operate in parallel.

Randomize the Chain



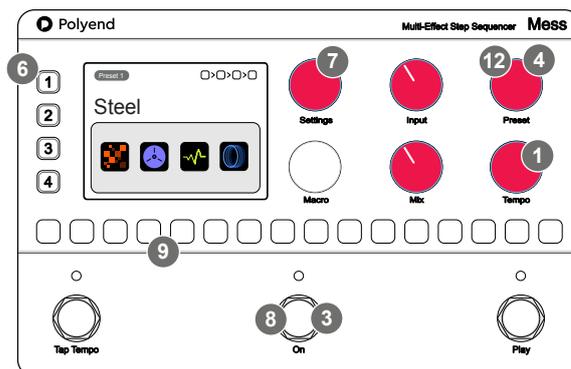
Macro

In the main view, push & hold the (Macro) knob to randomize the effects in the chain.

3 Effects & Presets

QUICK START SETTING AN EFFECT CHAIN

1. Start in the main screen, i.e. no track selected. Turn (Tempo) and set it to 110 BPM. This can be changed later. Turn (Settings) in main view iteratively to adjust the output volume when needed.
2. Connect an instrument to the stereo input. The config setting can be changed for line or instrument input to match the device impedance.
3. Ensure footswitch labeled {On} is set to Off, LED unlit. This will bypass the effect elements and only play the original, unaffected audio.
4. Select an empty preset by turning (Preset). Select an empty slot.
5. Lower the (Input) as a starting point. Play the device and set an appropriate input level.
6. Tap [1] to open track 1 view. The view has 2 pages, tap any push/turn encoder knob to change pages.



7. Turn (Settings) while viewing the first page 1, to select an effect.
8. Tap {On} to turn the effects On, i.e. LED lit white. This will ensure the effects are active and audible while playing the external instrument. Tweak and turn the encoder knobs to affect the sound.
9. Tap several of the sequencer [Pad]s to apply effect triggers. Press {Play} to activate the sequencer and to listen to the output. Hold a step and adjust the parameter encoders to change the settings per step. Continue to tweak and experiment with the settings.
10. Repeat step 6 - 9, for tracks [2], [3] or [4] to build an effect chain.
11. Tap the active track button [1] - [4] to deselect a track and return to the main view.
12. Hold (Preset) to open the submenu to save the preset that has been created. The option to name it is presented.

A Guide to Gain Staging Your Presets

Follow this workflow to build well-balanced presets. Pay specific attention to the global or effect level parameters to adjust.

1. Navigate to the global settings menu by tapping (Settings) and adjust the 'Input Settings'. Set the mode to Instrument or Line based on the connected audio input device.
2. Match the Mess's input to your sound source. Set your global input level using the [Input] knob.
3. Build your chain and set the individual track levels.
 - Add your first effect to the chain.
 - With the effect track selected and active, play your instrument and adjust the effect's Level/Mix parameter until the output volume is roughly the same as when the Mess is bypassed (this is known as "unity gain").
 - Add the next effect and repeat the process, adjusting its effect level for unity gain. You may need to re-adjust the levels of previous effects as you build your chain.
4. Tame dynamic spikes: Be aware that sequencing parameters like filter resonance, delay feedback, or drive amount can cause significant, sudden increases in volume. After programming your sequence, listen specifically for these level spikes. Identify which step and parameter is causing the spike.
5. Gain adjustments depend on signal routing.
 - Effects can be routed in series so in this case adjust the gain for either the track before the effect or the input if track 1 levels are too loud. Then use the effect gain to makeup for the gain reduction.
 - In parallel the effect gain for each track will determine the output level for each track only. Use it to balance the prominence of each effect. Input gain will alter the level sent to all 4 effects
 - Dual parallel works as two parallel effects chains with track 1 going into track 2 in series and track 3 into track 4, also in series. The input knob will boost the signal going into tracks 1 and 3. Track 1 and 3 gain will boost track 2 and 4's input respectively.

3 Effects & Presets

NOTES

6. Use the global mix (Mix) as a final blend. Once your internal chain is balanced, use the mix knob as a final parallel blend between your fully processed effects chain and the clean, original input signal.
7. Want a final output control? The (Settings) knob will directly adjust the main output volume in main view. It is also worth noting that If your effects are in series the track gain for track 4 will act like a final output control for the wet mix.

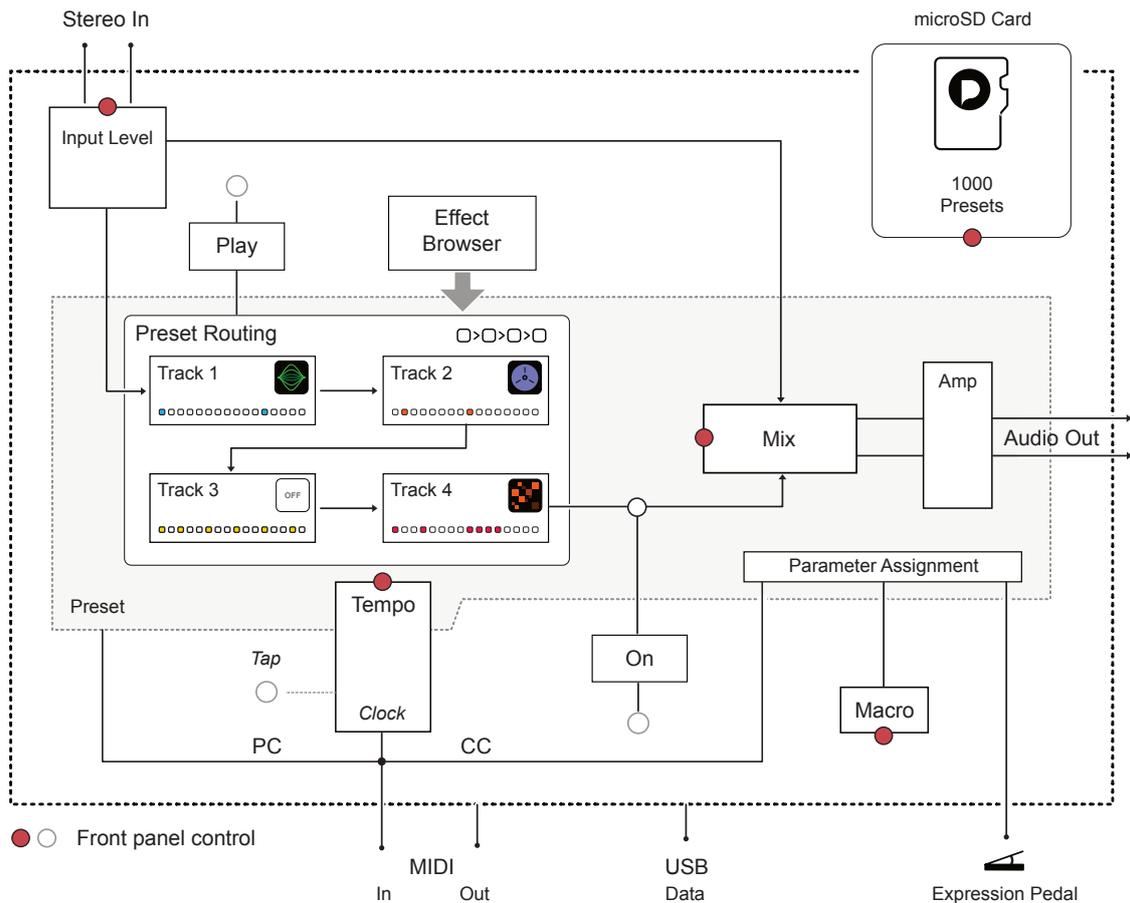
Advanced Techniques

Create True Silence with a "Mute" Shaper. To achieve silence on steps where no effect is triggered and override the default "dry signal pass through," you must use an effect slot as a gate. Dedicate one effect slot to a Shaper effect. Set its Level parameters to their minimum values and mix to 100%. In your sequence, place triggers for this "Mute" effect on all steps where you want the audio to stop completely. This is the way to achieve silence within a sequence.

Technique: Taming Resonant Filters and Runaway Delays When using high resonance on a filter or high feedback on a delay, the effect can self-oscillate and cause extreme, uncontrolled volume spikes. To manage this, place an EQ or Shaper effect after the resonant effect in the chain. Use the second effect's level control to act as a ceiling for the runaway effect, or use its EQ parameters to cut the specific frequency that is oscillating.

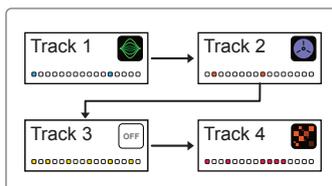
3.3 Presets

A combination of all four tracks and settings can be saved as a preset. A preset can be saved and recalled for future use. Presets help develop a library of production, sound design and performance effects that can also be shared.



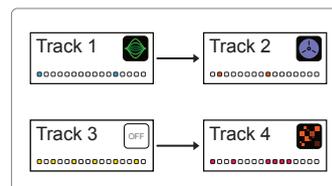
Preset Routing

Series >>>>



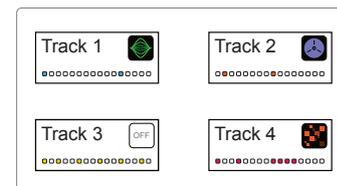
Audio is routed through track 1, 2, 3 and finally track 4. All tracks in series in the audio chain.

Dual Parallel >> >>



Audio is routed through track 1, & 2 in series. Also through track 3 & 4 in series. The pairs operate in parallel.

Parallel >>>>



Audio is routed through each individual track independently. All four tracks operate in parallel.

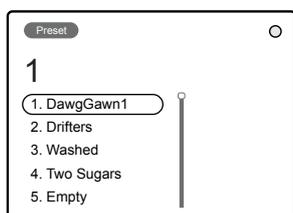
3 Effects & Presets

A typical starting point for working with Mess is to open a preset, either a blank preset consisting of the 4 empty tracks or a previously created preset for further editing or for use in a performance or in the studio.

Choosing a Preset



In main view view, turn (Preset) to open the browser and navigate the available preset options.



Turning (Preset) will navigate and also select. The in-focus preset is loaded automatically in real-time during browsing.

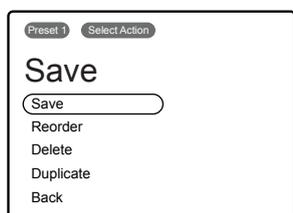
Choose an 'Empty' song slot to create a new preset or choose an existing preset.

microSD card activity is displayed at the top right of the display screen.

Saving a Preset



In main view view, press & hold (Preset) to open the save preset menu.



Save Option Menu

Navigate to the save options for the currently selected preset. Turn (Preset) to navigate and tap (Preset) to confirm. There are 1000 preset slots available on the microSD card.

Naming Screen

The naming page will open to edit or confirm saving as per the selected name. Turn (Preset) to navigate alpha-numeric characters and command selection. Tap (Preset) to select the character, command or option highlighted.

Reorder. Option to reorder the preset list is possible from within the save menu. Presets loaded are arranged in the lower part of the list but can be brought higher in the order by using the 'Reorder' option found in the save menu options. Also presets can be auto named to a randomly selected name.

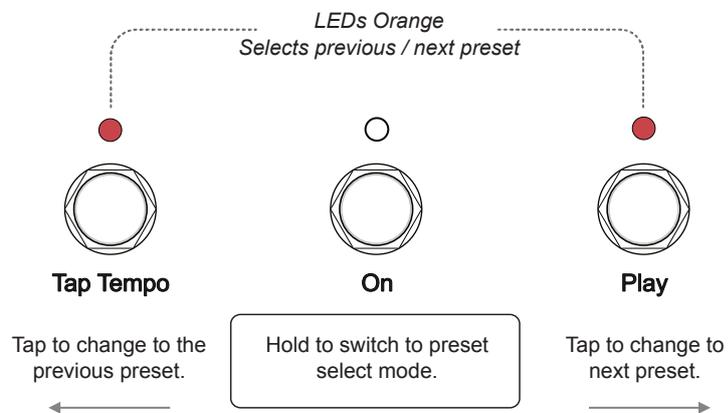
Delete. Deletes the currently selected preset.

Duplicate. Copies the currently selected preset into a new, selected preset slot.

Navigating Presets Using the Footswitches.

As well as using the user interface knob to navigate presets, the option to use the footswitches to change presets is available. Press and hold the {On} footswitch until the LEDs are orange.

To change preset in ascending order, press {Play} and to change presets in descending order press {Tap}. The preset will change on each switch press.



LEDs are white in the normal operating mode, footswitches act as per the control labels. LEDs are lit orange when in preset select mode.

3 Effects & Presets

3.4 Library of Effects

A library of effect categories contains a collection of individual effects. Each effect fitting into a genre or style. Each effect has 3 unique parameters which are specific to the effect engine settings and can be adjusted from the front panel. In addition a set of generic track parameters are also available. The parameters are visible across the two pages for each effect.



Panning - Stereo Spread Control

Effect	Description	Effect Specific Parameters
Simple	Per step panner.	1 Panning
		2 <i>Not Used</i>
		3 <i>Not Used</i>
Drift	LFO control of panning. Not tied to the tempo to allow drifting around the stereo field.	1 Amount
		2 Frequency
		3 Waveform
Synced	Syncs the panned signal. This is based on the chosen tempo and subdivision.	1 Amount
		2 Time Base
		3 Waveform



Waveshaper - Wave shapers to sculpt, energize or destroy your sound.

Effect	Description	Effect Specific Parameters
Saturator	Subtle harmonic distortion	1 Amount
		2 Tone
		3 Level
Overdrive	Pushed to the edge of breakup distortion.	1 Amount
		2 Tone
		3 Level
DiodeClipper	Symmetrical diode clipping.	1 Amount
		2 Tone
		3 Level



Waveshaper - Wave shapers to sculpt, energize or destroy your sound.

Effect	Description	Effect Specific Parameters	
Asymmetric	Asymmetric diode clipping.	1	Amount
		2	Tone
		3	Level
WavShaper	Uses a sine wave to shape the signal.	1	Amount
		2	Tone
		3	Level
WavShaper+	Uses a warped waveform to shape the signal.	1	Amount
		2	Tone
		3	Level
Fuzz	Classic fuzz tone.	1	Amount
		2	Tone
		3	Level
Exciter	Excites the high-end frequencies. The tone knob selects the frequency.	1	Amount
		2	Tone
		3	Level
Bitcrush	Reduces the number of bits in the audio signal.	1	Amount
		2	Tone
		3	Level
Rectifier	Converts a bipolar signal to unipolar for clipped drive tones. Adds the possibility of octave up effects.	1	Amount
		2	Tone
		3	Level
Redux	Sample Rate Reduction.	1	Amount
		2	Tone
		3	Level
Redux+	An alternative sample rate reduction algorithm for a more prominent effect.	1	Amount
		2	Tone
		3	Level

3 Effects & Presets



Filter - Reduce or increase specific frequencies.

Effect	Description	Effect Specific Parameters
Highpass	High pass filtering.	1 Frequency
		2 Resonance
		3 <i>Not Used</i>
Lowpass	Low pass filtering.	1 Frequency
		2 Resonance
		3 <i>Not Used</i>
Bandpass	Band pass filtering.	1 Frequency
		2 Resonance
		3 <i>Not Used</i>
Lowshelf	Boosts or cuts low frequencies without a hard cut.	1 Frequency
		2 Gain
		3 <i>Not Used</i>
Highshelf	Boosts or cuts high frequencies without a hard cut.	1 Frequency
		2 Gain
		3 <i>Not Used</i>
Format	Vocal-style resonant filter with sequence-able vowel options.	1 Vowel
		2 Resonance
		3 <i>Not Used</i>
Equalizer	Control Low, mid, and high gain bands.	1 Low Gain
		2 Mid Gain
		3 High Gain



Pitch Shifter - Pitch shifting with Monophonic pitch tracking.

Effect	Description	Effect Specific Parameters
Tonal	Pitch shifting with quality control, increasing quality improves i while adding latency.	1 Semitones
		2 Quality
		3 <i>Not Used</i>
Textural	A unique pitch shifting algorithm with a lo-fi textural flavor.	1 Semitones
		2 Quality
		3 <i>Not Used</i>



Spectralizer - Real-time frequency spectrum manipulation.

Effect	Description	Effect Specific Parameters
Expander	Creates a wide, sustained spectralized field.	1 Tune
		2 Warp
		3 <i>Not Used</i>
Screamer	A tight spectralizer algorithm. Shines on drums.	1 Tune
		2 Warp
		3 <i>Not Used</i>



Micro Looper - Samples slices of audio, from 4x to 1/16th of the step length.

Effect	Description	Effect Specific Parameters
Slice	Slices and repeats the selected step. The pitch drop and rise is tempo synced.	1 Speed
		2 Semitones
		3 Slope
Stereo Slice	Sliced repeats in L/R ping-pong mode. Pitch drop and rise is tempo synced.	1 Speed
		2 Semitones
		3 Slope
Drop	Slices are tempo-synced, but re-pitched freely from the tempo.	1 Speed
		2 Semitones
		3 Slope
Stereo Drop	Slices are tempo-synced in L/R ping-pong mode, but re-pitched freely from the tempo.	1 Speed
		2 Semitones
		3 Slope
Rev	Slices are played back in reverse.	1 Speed
		2 <i>Not Used</i>
		3 <i>Not Used</i>
Stereo Rev	Slices are played back in L/R ping-pong, reverse mode.	1 Speed
		2 <i>Not Used</i>
		3 <i>Not Used</i>

3 Effects & Presets



Reverbs

Chamber Reverb - Big Ambient Reverbs

Effect	Description	Effect Specific Parameters	
Loft	Nice and spatial reverb, just like living in a loft.	1	Decay Time
		2	Filter Gain
		3	<i>Not Used</i>
Wash	Big reverb to wash your tone in.	1	Decay Time
		2	Filter Gain
		3	<i>Not Used</i>
Soda	Sparkly reverb with adjustable high end.	1	Decay Time
		2	Filter Gain
		3	<i>Not Used</i>
Pretty	Pretty little reverb to add some depth to your tone.	1	Decay Time
		2	Pre-delay
		3	<i>Not Used</i>

Hall Reverb

Effect	Description	Effect Specific Parameters	
Blur	Dark reverb with highly tunable frequency response.	1	Filter Frequency
		2	Filter Gain
		3	<i>Not Used</i>
Can	Oil can bright reverb. Your tone trapped in an oil can.	1	Filter Frequency
		2	Filter Gain
		3	<i>Not Used</i>
Deskjob	Long pre-delay. A reverb with a late response.	1	Decay Time
		2	Diffusion
		3	<i>Not Used</i>
The Egg	Dark hall. A reverb that wants to fly like a bird, but is still trapped in an egg	1	Filter Frequency
		2	Filter Gain
		3	<i>Not Used</i>
Tiny Space	Tiny but responsive little reverb	1	Decay Time
		2	Diffusion
		3	<i>Not Used</i>

Plate Reverb

Effect	Description	Effect Specific Parameters
Ambiente	A massive plate reverb that is stretching through 3 states. At least!	1 Decay Time
		2 Filter Gain
		3 <i>Not Used</i>
Focus	A reverb that lives to the fullest - late to appear and quick to die off.	1 Decay Time
		2 Predelay
		3 <i>Not Used</i>
Phone	Mid rangy phone. Hello, can you hear the strange telephone reverb?	1 Decay Time
		2 Predelay
		3 <i>Not Used</i>
Slap	Slapback reverb - if it is a thing, this is it.	1 Decay Time
		2 Predelay
		3 <i>Not Used</i>

Room Reverb - Room sized reverbs, from clubs to garages.

Effect	Description	Effect Specific Parameters
Club	Sounds like a reverb from a mid sized club.	1 Decay Time
		2 Filter Gain
		3 <i>Not Used</i>
Garage	Bright room style. The sound of your dad's garage.	1 Decay Time
		2 Tone
		3 <i>Not Used</i>
Laterz	Strange, dreamy, shiny reverb from another dimension.	1 Decay Time
		2 Filter Gain
		3 <i>Not Used</i>
Metalix	The sound of metal. Metallic, short reverb.	1 Decay Time
		2 Filter Gain
		3 <i>Not Used</i>
Slo Room	A room reverb with high pre-delay.	1 Decay Time
		2 Tone
		3 <i>Not Used</i>
Spiky	Naughty little reverb with a lot of spiky overtones.	1 Decay Time
		2 Tone
		3 <i>Not Used</i>
Twang	Twangy reverb with a lot of top end.	1 Decay Time
		2 Filter Gain
		3 <i>Not Used</i>

3 Effects & Presets

Warped Reverb - Twisted, modulated, and shifting reverberations.

Effect	Description	Effect Specific Parameters
Big Up	Big warped reverb.	1 Decay Time
		2 Tone
		3 <i>Not Used</i>
Black	Massive reverb with a very dark frequency response.	1 Decay Time
		2 Filter Frequency
		3 <i>Not Used</i>
Dysfunction	Weird modulations. There is something wrong with this one.	1 Decay Time
		2 Filter Frequency
		3 <i>Not Used</i>
Mellow	Chorusy, big, and dreamy - just like you want it to be.	1 Decay Time
		2 Tone
		3 <i>Not Used</i>
Texture	A reverb with a mild texture going on in its tail.	1 Decay Time
		2 Filter Frequency
		3 <i>Not Used</i>
Twinlights	A reverb inspired by the shimmery sound of a certain Scottish band.	1 Decay Time
		2 Tone
		3 <i>Not Used</i>



Delays

Analog Delay

Effect	Description	Effect Specific Parameters	
Magneto	Tape-style delay with a lot of modulation for chorusy tones.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>
Shimmy	Wide tape-style delay with low frequency roll off.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>
Slapback	Slapback echo with tunable filter for vintage tones.	1	Feedback
		2	Filter Frequency
		3	<i>Not Used</i>
Streets	Simple stereo delay suitable for half-speed arpeggios.	1	Time 1
		2	Feedback
		3	<i>Not Used</i>
Void	Dreamy analog-like double delay with slow tone degradation.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>

LoFi Delay

Caspian	A multi-tap tape-style delay with tunable filter.	1	Time 2
		2	Filter Frequency
		3	<i>Not Used</i>
Ghost Town	A creepy unsynced and heavily modulated clown music creator.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>

3 Effects & Presets

Multi Tap Delay

Effect	Description	Effect Specific Parameters	
Dancer	Heavily Modulated Delay. Heavily detuned stereo delay that melts the brain.	1	Time 1
		2	Feedback
		3	<i>Not Used</i>
Traveller	A shiny but dense multi-tap stereo delay.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>
Clean	Crystal clean multi-tap stereo delay with a lot of ping pong fun.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>
dOb	Crazy Stereo Multi Tap Delay. A spatial multi-tap delay to please your ears.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>
Spacetime	Chorusy and rich delay with a wide stereo image.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>

Ping-Pong Delay

Butterfly	Lush Chorusy Stereo Delay. Butterflies flying inside your pedal, don't let them out or the magic is gone.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>
Copy	Long Loopy Ping Pong Delay. Simple ping-pong delay with adjustable time and feedback.	1	Time 1
		2	Feedback
		3	<i>Not Used</i>
Monono	A ping-pong delay set to mono? Yes, it exists.	1	Time 1
		2	Feedback
		3	<i>Not Used</i>

Single Delay

By the sea	A simple lo-fi tone degrading delay full of nostalgia.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>
Drunk	Weird, modulated delay. Next time drink responsibly please.	1	Time 1
		2	Feedback
		3	<i>Not Used</i>
Moddo	Mono, single tap delay. Simple clean delay for purists.	1	Time 1
		2	Feedback
		3	<i>Not Used</i>

Tape Delay

Effect	Description	Effect Specific Parameters	
Dream	Dreamy tape-style with a lot of high end.	1	Time 1
		2	Feedback
		3	<i>Not Used</i>
Question	Very clean double-tap delay.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>
Slowmo	Simple tape-style delay with unsynced repeats.	1	Time 1
		2	Feedback
		3	<i>Not Used</i>
Waves	Wobbly tape-style childhood memories digger.	1	Time 1
		2	Time 2
		3	<i>Not Used</i>

Unsynced Delay

Effect	Description	Effect Specific Parameters	
Pacman	Weird, modulated delay. Gotta get some Pac Dots!	1	Feedback
		2	Filter Frequency
		3	<i>Not Used</i>
Seasick	Drunken heavily-modulated unsynced delay.	1	Time 1
		2	Feedback
		3	<i>Not Used</i>
Timeless	Analog-style, modulated delay with adjustable filter frequency.	1	Feedback
		2	Filter Frequency
		3	<i>Not Used</i>

3 Effects & Presets



Modulation Effects.

Analog Chorus

Effect	Description	Effect Specific Parameters	
Depth	A highly versatile analog style chorus.	1	Mod Depth
		2	Mod Frequency
		3	<i>Not Used</i>
LED	A vintage, mid-rate chorus effect with some flangy features	1	Mod Depth
		2	Feedback
		3	<i>Not Used</i>
Psy	Psychedelic chorus effect perceived by your third eye.	1	Mod Depth
		2	Mod Frequency
		3	<i>Not Used</i>
River	Fluid, watery chorus with adjustable modulation.	1	Mod Depth
		2	Mod Frequency
		3	<i>Not Used</i>
Teen	Mega wide, analog style. A deep and wide chorus that smells like your teen years.	1	Mod Depth
		2	Mod Frequency
		3	<i>Not Used</i>
Warmth	A warm analog-style chorus with a vintage character.	1	Mod Depth
		2	Mod Frequency
		3	<i>Not Used</i>

Double Tracker

Reel	A vintage sounding doubletracker-style flanger with phasing.	1	Mod Depth
		2	Mod Frequency
		3	<i>Not Used</i>

Flanger

Effect	Description	Effect Specific Parameters
F.Stop	Electric mistress style. A flanger with modulation that can be stopped and set to a certain frequency	1 Mod Depth 2 Mod Frequency 3 <i>Not Used</i>
Flangus	A vintage-style flanger effect.	1 Mod Depth 2 Feedback 3 <i>Not Used</i>
Hungry	Deep flanging modulation with a lot of character.	1 Mod Depth 2 Feedback 3 <i>Not Used</i>
Overtones	A metallic flanger with a lot of overtones.	1 Mod Frequency 2 Feedback 3 <i>Not Used</i>
Pottery	Very earthy flanger. A flanger that stole some characteristics of a rotary speaker.	1 Mod Depth 2 <i>Mod Frequency</i> 3 <i>Not Used</i>
Robotron	New age robo-language translator.	1 Mod Depth 2 Mod Frequency 3 <i>Not Used</i>
Water	Deep and complex flanger with a bit of chorus in it.	1 <i>Mod depth</i> 2 Feedback 3 <i>Not Used</i>

Phaser

Effect	Description	Effect Specific Parameters
Vintage	Vintage Phasy vibes!	1 Mod Depth 2 Mod Frequency 3 <i>Not Used</i>
Uau	Heavy modulation. Slow phasy sounds with a lot of flangey flavors.	1 Mod Depth 2 Mod Frequency 3 <i>Not Used</i>
Passenger	A subtle phasy effect.	1 Mod Depth 2 Mod Frequency 3 <i>Not Used</i>

3 Effects & Presets

Stereo Chorus

Effect	Description	Effect Specific Parameters	
Chorus	Big and wide stereo chorus.	1	Mod Frequency
		2	Feedback
		3	<i>Not Used</i>
Easy	A nice and wide stereo chorus with a deep modulation.	1	Mod Frequency
		2	Feedback
		3	<i>Not Used</i>
Rain	Slow flangy chorus with a lot of different flavors.	1	Mod Depth
		2	Feedback
		3	<i>Not Used</i>
Sloqburn	A slow moving chorus that can act as a nice vibrato when all wet.	1	Mod Depth
		2	Feedback
		3	<i>Not Used</i>

Tape Modulation

Tape	Double tracker style. A tape-style warbly modulation.	1	Mod Frequency
		2	Feedback
		3	<i>Not Used</i>
Warble	Double tracker style. An even warbler tape-style modulation with a lot of depth	1	Mod Frequency
		2	Feedback
		3	<i>Not Used</i>

Vibrato

Chirp	Fast vibrato. 100% wet mix puts this effect in a nice vintage vibrato territory.	1	Mod Depth
		2	Mod Frequency
		3	<i>Not Used</i>
Oil	Oily with heavy modulation. This is just gallons of oil spilled all over your tone	1	Mod Depth
		2	Mod Frequency
		3	<i>Not Used</i>

Tremolo

Unsynced	Sequence the speed of the tremolo without the constraints of a locked tempo.	1	Mod Depth
		2	Mod Frequency
		3	<i>Not Used</i>
Synced	Tremolo synced to tempo, ratio is sequence-able.	1	Mod Depth
		2	Feedback
		3	<i>Not Used</i>



Granular Effects

Granular Burst - Real-time granular burst change. Sequencer controls the granular playback parameters.

Effect	Description	Effect Specific Parameters	
Portrait	Large granular windows for a repeater or dropout style sound, depending on the sampled audio.	1	Density
		2	Shape
		3	Size
Fragment	Signal is sliced up into smaller fragments and then re-pitched.	1	Density
		2	Size
		3	Tune
Blur	Grains are played back repeating in a hazy blur.	1	Density
		2	Size
		3	Tune
Blast	Long granular free effect for sustained grains until re-triggered.	1	Shape
		2	Size
		3	Tune

Particle Sampler - Sends audio to the granular engine on a per-step basis, sampling on active steps.

Effect	Description	Effect Specific Parameters	
Flux	A shifting granular effect for evolving grains.	1	Grain Size
		2	Spray
		3	Offset
Scatter	Scatters the sample across a wide range of time for a glitchy wash.	1	Density
		2	Grain Size
		3	Shape
Noisy	Dirty bits and bobs of sound.	1	Density
		2	Grain Size
		3	Shape
Capsize	Adds some wobble to the particles.	1	Density
		2	Grain Size
		3	Offset
Scanner	Scans and grabs small fragments of audio.	1	Spray
		2	Shape
		3	Offset
Recursor	A wide stereo smattering of small grains	1	Density
		2	Spray
		3	Offset

4

Sequencing

MESS has the sequencer power expected from a Polyend instrument. Control per-track speed and length to create polyrhythmic or polymetric sequences or use chance options to easily create complex generative effects that never sound the same twice. Instantly add movement and musicality to any effect. Reverbs bloom, delays evolve rhythmically, and modulations shift in sync with your tempo. Quickly build your sequence on the 16-step grid pad, focusing only on the most important parameters. Experiment freely, quickly generate interesting new sounds, and spend less time tweaking—more time creating

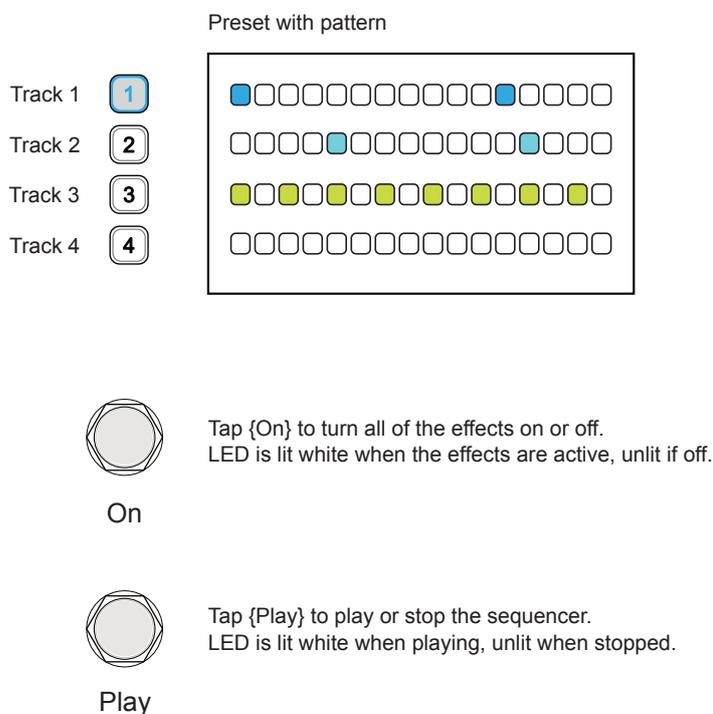
4 Sequencing

4.1 Sequencing Overview

NOTES

Mess enables effects patterns to be created. A sequence triggers effect variations on each defined step of the pattern. Each of the four tracks has its own 16-step sequencer. Each active step will trigger the respective effect and can also be programmed with individual parameter settings to add even more variation and movement to the effect over time.

If the sequencer is stopped, the effect chain will operate like a standard, static effect pedal. The effect section can be bypassed / set off or turned on using the {On} footswitch.



Patterns will play at the defined tempo. Control of the sequencer transport is also possible from an external MIDI device.

4.2 Creating a Sequence

Patterns are sequences using the 16 pads in track view. A track must be selected in order to edit its pattern. Each track has 16 steps, specific to the track effect and represented by the 16 pads.

In track view, a lit pad is actively programmed as a trigger step in the pattern including the step specific values for the 3 unique effect defined parameters. Global track parameters and the effect type loaded cannot be set per step.

Global Sequence Settings - per track

Sequence Length



Macro

In the track view, tap a knob to select page 2. Adjust 'Seq Length', turn (Macro) knob to adjust.

Range: 1/-16

Sequence Speed



Tempo

In the track view, tap a knob to select page 2. Adjust 'Seq Speed', turn (Tempo) knob to adjust in note intervals.

Range: 1/16, 1/8, 1/6, 1/4, 1/3, 1/2, 2/3, 1, 3/2, 2, 3, 4, 6, 8,

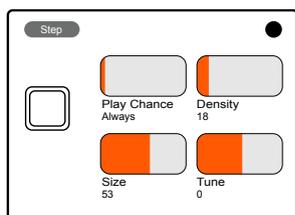


Step Length & Speed / Division

Editable in the sequencer parameters for the selected track. The speed and length parameters are found on Page 2, selected by tapping any push / turn knob.

4 Sequencing

Each step can be assigned a specific effect parameter. This is sometimes called parameter locks. In Mess, the 3 defined parameters for the loaded effect are available to be parameter locked per step. These parameters are located on page 1 of 2 in track mode.



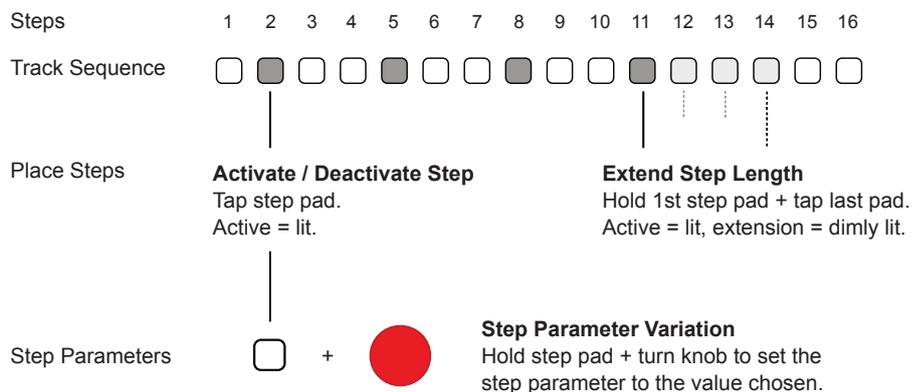
Hold Step [Pad]

The 3 assignable parameters for the step are displayed. These are unique for the effect type loaded.

While holding, [Pad] an additional sequencer parameter, 'Play Chance' is available to also assign to the step. This parameter replaces the effect type.

Sequencing Steps

The step sequencing is available when the track is selected

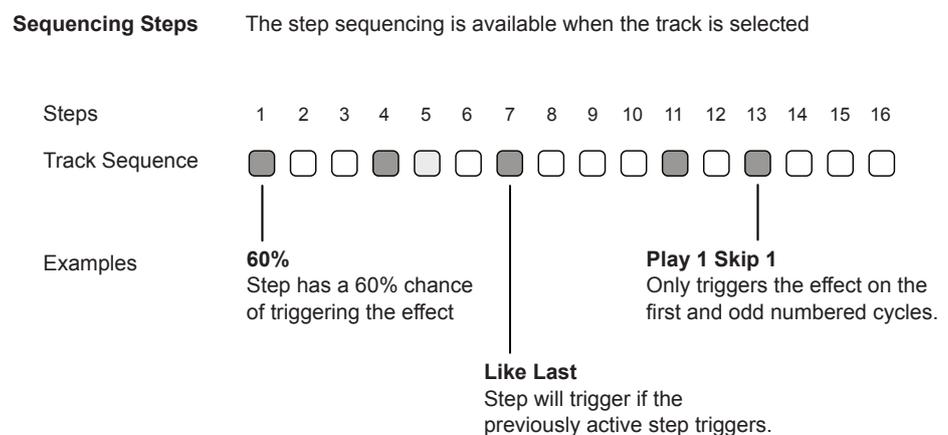


The parameter options available to edit per step are based on the assigned effect type. Play chance is available for all effects and sets the probability for an active step 'trigger'.

4.3 Play Chance

A special parameter available only at a step level is the play chance. This parameter appears in place of the effect type while holding a step.

Play chance has a series of options that determines whether an active step will trigger the effect or not during playback. This is sometimes called step probability. A set of logic or percentage options are available, one of which can be assigned to each of the steps.



Play Chance

Default is 'Always'. The active step will activate the effect settings on each trigger.
 Hold [Pad] + turn (Settings) to select an option.

- Empty step
- Active step trigger
- Active step length extension

Option	Description
Always	This is the default, normal mode. Active steps will trigger 100% of the time on each pattern cycle.
Chance 10-90%	Sets the chance that the step will trigger on each cycle. The higher the %age value the more chance that the step will trigger.
Like Last	The step will evaluate the last trigger and apply the same logic. For example, if the previous step triggered, then this step will trigger too.
Play X Skip Y	This logic is based on the total sequencer playback cycle count X+Y. 'Play' means the step is triggered, i.e. the effect step parameters are applied. X sets the count for how many sequencer cycles will trigger the step effect before skip is applied. 'Skip' will then ignore the step for a cycle count of Y before resetting the count. Play will then restart for X and so forth.
Skip X Play Y	This logic is based on the total sequencer playback cycle count X+Y. 'Skip' means the step is ignored, i.e. the effect step parameters are not applied. X sets the count for how many sequencer cycles will ignore the step before play is applied. 'Play' will then trigger the step effect for a cycle count of Y before resetting the count. Skip will then restart for X and so forth.

5

MIDI

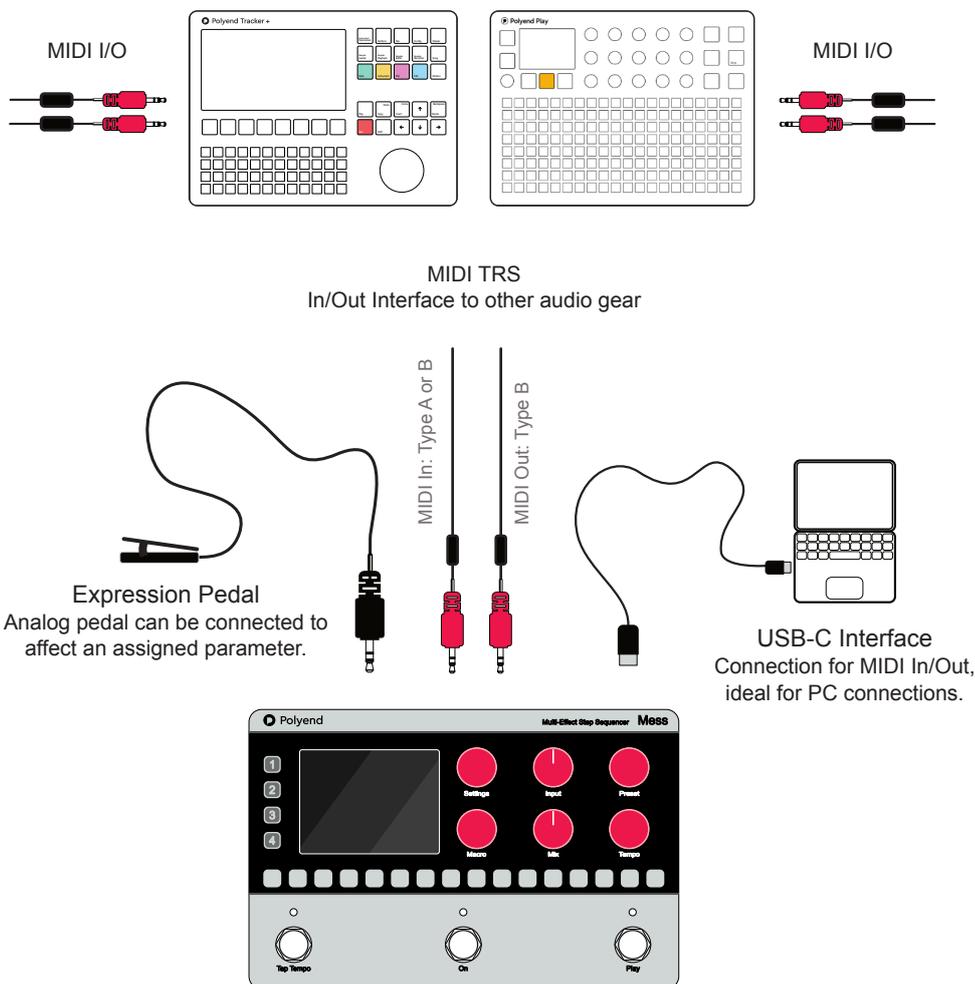
MESS is a texture box with all effects stackable in any combination to create intricate, layered sound for deep sound design without even starting the sequencer. The ability to control as set of defined MESS parameters is also possible using MIDI input control. Effect mix, effect gain, plus the 3 selectable parameters per track can all be controlled by MIDI. Presets can also be changed using MIDI program change messages. MESS can accept MIDI Type A or Type B Jack inputs while clock and transport can be sent out over the MIDI Type B jack.

5 MIDI

5.1 MIDI Interface

NOTES

Mess can send and receive MIDI messages through the MIDI 3.5mm Jacks. MIDI Type A or B can be used for MIDI In and type B for MIDI Out. The USB-C interface can also send and receive MIDI messages. Mess responds to program change, PC messages to switch presets and control change, CC messages to change mapped parameters. Also clock and transport can be managed internally or by using an external MIDI controller.



Clock and Transport

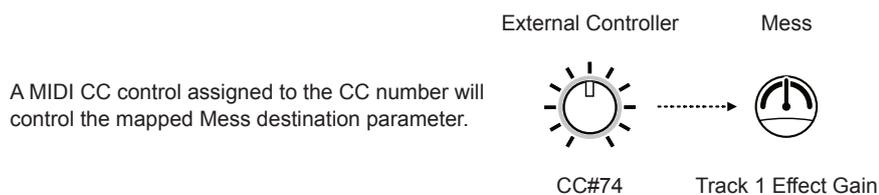
To control Mess' play start / stop transport and tempo, configure the external MIDI settings for the port connected and which sends the respective messages. Also Mess can send clock and Transport out to other devices, also set up in the MIDI configuration menu.

Mess will react to MIDI messages received on any of the 16 standard MIDI channels.

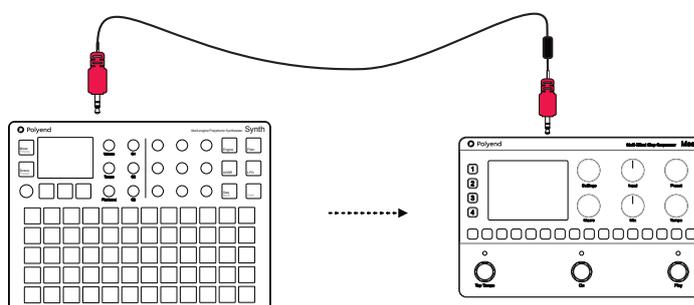
The expression pedal is an analog control and not a digital MIDI device.

5.2 MIDI Control Change

A set of MIDI mappings are predefined for Mess parameters. CC or Control Change messages affect parameter values using incoming MIDI messages. So for example, an external controller can be used to adjust the effect parameters of tracks in Mess remotely.



Example: Polyend Synth
A MIDI Controller, for example Synth's MIDI Instrument option to send CC messaging from its knobs.



The 3 unique effect specific parameters, effect gain and effect mix per track can be controlled using MIDI CC messaging. In addition the global mix and input can also be controlled by CC. These two parameters are controllable from the front panel.

Control Change Definitions.

Track 1	CC #
Effect Mix	70
Effect Gain	74
Parameter 1	80
Parameter 2	84
Parameter 3	88

Track 2	CC #
Effect Mix	71
Effect Gain	75
Parameter 1	81
Parameter 2	85
Parameter 3	89

Track 3	CC #
Effect Mix	72
Effect Gain	76
Parameter 1	82
Parameter 2	86
Parameter 3	90

Track 4	CC #
Effect Mix	73
Effect Gain	77
Parameter 1	83
Parameter 2	87
Parameter 3	91

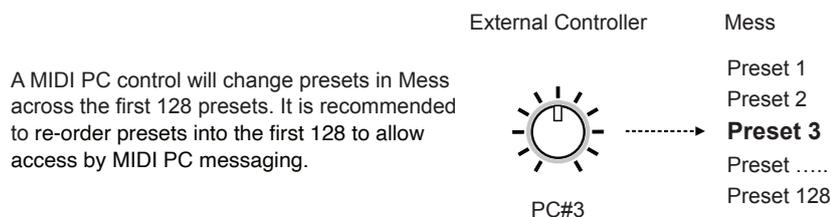
Global	CC #
Global Mix	78
Global Input	79

5.3 MIDI Program Change

A MIDI Program Change or PC message received by Mess will change the preset. The first 128 presets can be accessed using incoming MIDI PC messages. Program Change messages can be sent from many hardware devices or DAWs, however Mess also needs to be configured to accept incoming MIDI PC. The options are set as follows:-

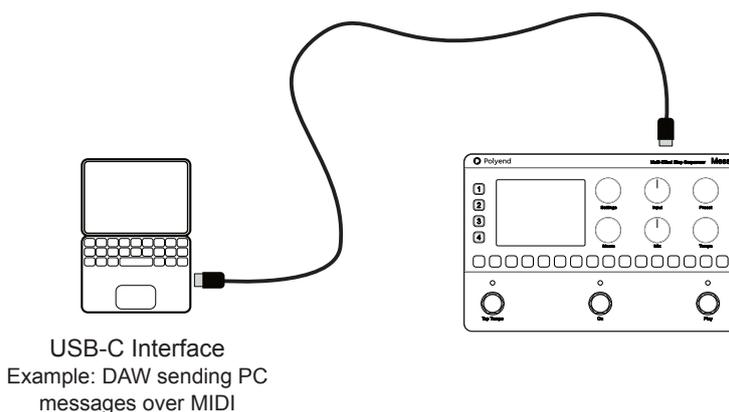
Press (Settings) > MIDI > PC In Set the MIDI Input for PC e.g. USB

Press (Settings) > MIDI > PC In Channel Set the MIDI Input Channel e.g. 2



DAW or Controller

Devices can start the PC messages at 0 or 1. It is useful to experiment to ensure proper alignment with the PC numbering between devices.



Devices handle PC messaging and mapping differently. It is worth experimenting to ensure the PC message matches the preset to change. Also to find the best PC option for the device by reading the official manual. Some devices use banks, sub-bank etc.

6

System

Some may say that this is the broing section of the manual. While that could be true it is still advised to take a look through the available settings for MESS. Maybe to familiarise in case of a future need or question or as a reference to get the right set up for your configuration and workflow. MESS is built for adventurers in sound design. Blend pitch-shifted reverbs with spectral bursts, sliced loops with endless tape echoes, or granular fragments with analog-inspired drifting delays. Create vibrant, evolving sounds that aren't possible with other devices. Enjoy the journey and the MESS experience.

6 System

6.1 Settings

NOTES

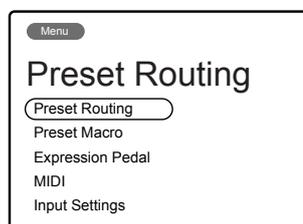
Several global and track options are available in the main menu, accessible by holding the (Settings) knob in the main view. Navigate and select by turning or pressing the (Settings) knob. Selecting a menu option may specify a parameter to edit or navigate into a sub-menus. A 'Back' option to backup in the menu structure or an 'Exit' option may also be available.

Settings Options



Settings

In the main view, tap (Settings) to open the options menu. Turn (Settings) knob to navigate and press to select a sub-menu or an option.



Preset Routing

Option	Description
Series	Audio is routed through each track 1-2-3-4 in series.
Dual Parallel	Audio is routed through tracks 1-2 in series and 3-4 in series. Each pair then operates in parallel.
Parallel	Audio is routed through each track independently. All tracks operate in parallel.

Preset Macro

Option	Description
Track 1 Param 1	Sets the macro knob to the parameter 1.
Track 1 Param 2	Sets the macro knob to the parameter 2.
Track 1 Param 3	Sets the macro knob to the parameter 3.
Track 1 Gain	Sets the macro knob to the track gain.
Track 1 Mix	Sets the macro knob to the track mix.
Track 2 Param 1	Sets the macro knob to the parameter 1.
Track 2 Param 2	Sets the macro knob to the parameter 2.
Track 2 Param 3	Sets the macro knob to the parameter 3.
Track 2 Gain	Sets the macro knob to the track gain.
Track 2 Mix	Sets the macro knob to the track mix.

NOTES

Preset Macro (Continued)

Option	Description
Track 3 Param 1	Sets the macro knob to the parameter 1.
Track 3 Param 2	Sets the macro knob to the parameter 2.
Track 3 Param 3	Sets the macro knob to the parameter 3.
Track 3 Gain	Sets the macro knob to the track gain.
Track 3 Mix	Sets the macro knob to the track mix.
Track 4 Param 1	Sets the macro knob to the parameter 1.
Track 4 Param 2	Sets the macro knob to the parameter 2.
Track 4 Param 3	Sets the macro knob to the parameter 3.
Track 4 Gain	Sets the macro knob to the track gain.
Track 4 Mix	Sets the macro knob to the track mix.
Master Input	Sets the macro knob to the master input level.
Master Mix	Sets the macro knob to the master mix.

Expression Pedal

Function	Option	Description
	Expression Pedal	
Mode	3 Button Switch	
	2 Button Switch	
Pedal Parameters	Track 1 Param 1	Sets the pedal to control parameter 1.
	Track 1 Param 2	Sets the pedal to control parameter 2.
	Track 1 Param 3	Sets the pedal to control parameter 3.
	Track 1 Gain	Sets the pedal to control track gain.
	Track 1 Mix	Sets the pedal to control track mix.

6 System

Expression Pedal (Continued)

Function	Option	Description
Pedal Parameters	Track 2 Param 1	Sets the pedal to control parameter 1.
	Track 2 Param 2	Sets the pedal to control parameter 2.
	Track 2 Param 3	Sets the pedal to control parameter 3.
	Track 2 Gain	Sets the pedal to control track gain.
	Track 2 Mix	Sets the pedal to control track mix.
	Track 3 Param 1	Sets the pedal to control parameter 1.
	Track 3 Param 2	Sets the pedal to control parameter 2.
	Track 3 Param 3	Sets the pedal to control parameter 3.
	Track 3 Gain	Sets the pedal to control track gain.
	Track 3 Mix	Sets the pedal to control track mix.
	Track 4 Param 1	Sets the pedal to control parameter 1.
	Track 4 Param 2	Sets the pedal to control parameter 2.
	Track 4 Param 3	Sets the pedal to control parameter 3.
	Track 3 Gain	Sets the pedal to control track gain.
	Track 3 Mix	Sets the pedal to control track mix.
	Master Input	Sets the pedal to control master input level.
	Master Mix	Sets the pedal to control the master mix.
	Button 1 Action	Selects either previous preset, next preset, draw effects or switch routing.
Button 1 Action	Selects either previous preset, next preset, draw effects or switch routing.	
Button 1 Action	Selects either previous preset, next preset, draw effects or switch routing.	

MIDI

Function	Option	Description
Clock In	Internal	Time based functions e.g. tempo, use the internal clock.
	Jack	Time based functions e.g. tempo, use an external clock connected to the MIDI jack input. Tempo displays 'Ext' if clock is recognised.
	USB	Time based functions e.g. tempo, use an external clock input connected to the USB. Tempo displays 'Ext' if clock is recognised.
Transport In	Off	External transport functions e.g. play are all off and ignored.
	Jack	Transport functions e.g. play, are controlled from an external device connected to the MIDI jack input.
	USB	Transport functions e.g. play, are controlled from an external device input connected to the USB.

MIDI (Continued)

Function	Option	Description
PC In	Off	External program change functions are off and ignored.
	Jack	Program change messages to change the song are controlled from an external device connected to the MIDI jack input.
	USB	Program change messages to change the song are controlled from an external device via the USB input.
	USB & Jack	Program change messages to change the song are controlled from an external device input connected to the MIDI jack or the USB.
PC In Channel	Omni	Listens for program change messages on all channels.
	1-16	Selects an individual MIDI channel to listen to for program change messages.
CC In	Off	External control change functions are off and ignored.
	Jack	Control change messages to change the pattern are controlled from an external device connected to the MIDI jack input.
	USB	Control change messages to change the pattern are controlled from an external device via the USB input.
	USB & Jack	Control change messages to change the pattern are controlled from an external device input connected to the MIDI jack or USB.
CC In Channel	Omni	Listens for control change messages on all channels.
	1-16	Selects an individual MIDI channel to listen to for control change messages.
Clock Out	Off	The internal clock is not transmitted out.
	Jack	The internal clock is transmitted out through the MIDI jack output.
	USB	The internal clock is transmitted out through the USB.
	USB & Jack	The internal clock is transmitted on the MIDI jack and USB output.
Transport Out	Off	The internal transport controls are not transmitted out.
	Jack	The internal transport play/stop controls are transmitted out from the MIDI jack output.
	USB	The internal transport play/stop controls are transmitted out from the USB output.
	USB & Jack	The internal transport play/stop controls are transmitted on the MIDI jack and USB output.
Back		Command to back up to the main menu level in the structure.

6 System

Input Settings

Function	Option	Description
Mode	Instrument	Sets the input ready for a instrument input i.e. guitar.
	Line	Sets the input ready for a line input i.e. synth.
Channels	Mono	Sets the 'Stereo Input' source to accept mono TS signal.
	Stereo	Sets the 'Stereo Input' source to accept a stereo TRS signal connection.
Back		Back up command to the main menu level.

Leds Brightness

Function	Option	Description
Leds Brightness	High	Brightest setting for LEDs.
	Medium	Medium LED brightness.
	Low	Lowest setting for LEDs.

Firmware

Option	Range	Description
Update Firmware	Command	Initiates the selection of a firmware file from the microSD card in order to update the firmware version.
Version	Indicator Only	Information of current firmware version.
Build	Indicator Only	Build version of current firmware version.

6.2 Firmware

Polyend may periodically provide firmware updates to fix bugs or add new features. The updating process can be performed in several ways. You are strongly advised to follow the Polyend instructions supplied with each update when performing updates. The instructions here are a generic guide only. Register your product and subscribe at the Polyend site to access updates and further information.

■ FIRMWARE UPDATE

1. Download the latest firmware from your Polyend account.
2. Copy the downloaded .pmf firmware file into the /Firmware folder. This can be found in the root directory of the microSD Card.
3. Insert the microSD card into Mess and power up.
4. Press (Settings) knob to open the main configuration and settings menu.
5. Navigate through to highlight the 'Firmware' sub-menu. Open the 'Update Firmware' function, highlight the firmware version to install.
6. Press (Settings), knob to select firmware.
7. The firmware will install and the on screen prompts provided will guide through the process. The firmware install process will take approx 1 minute. Wait until complete and do not power down the device.
8. Mess will restart automatically when complete.

6 System

6.3 Summary of Definitions

NOTES

CC: CC or Control Change is a MIDI message that will affect the value for the targeted parameters. An external MIDI controller will send the CC messages.

Effect: The heart of Mess is the effect library. An effect is an engine that manipulates the audio. Three effect specific parameters can be adjusted and sequences plus a couple of global parameters.

Expression Pedal: This is an external foot pedal that can be configured to control various parameters. This is an optional third party device which can be plugged into Mess for external control and modulation. The macro knob and expression pedal both can control defined parameters.

Firmware: The software operating system that Mess performs within is installed using firmware updates. These are released from time to time to fix bugs or add features.

Macro: A macro brings a selected parameter to the front panel for direct control using the macro knob. This allows on-the-fly ad libs and performances to be supported by manual parameter variations and adjustments of a selected parameter.

Main view: This is the default display view and control state. Knobs will operate as labelled. This mode is in operation when no track is selected.

Mess: This is the name of our 4-track, multi-effect sequencer pedal. A 16 step sequencer is available to each track to create evolving or glitchy effect patterns.

microSD: This is a memory card format used by Mess to store data. A microSD card must be installed into Mess to operate fully.

MIDI: MIDI, Musical Instrument Digital Interface, is a protocol used to communicate between audio devices. The Mess pedal accepts MIDI In and sends MIDI out using either the TRS or USB connectors. MIDI control can be used to adjust parameters (CC), control transport, clock, and change presets (PC).

Pattern: The sequence created for the four tracks, each with a maximum of 16 Steps, is called a pattern.

PC: PC or Program Change is a MIDI message that will change the preset selection in Mess. An external MIDI controller will send the PC messages

NOTES

Play Chance: Play chance is the probability setting that can be assigned to individual steps. This will set the chance of the step playing, or not, in the sequence, based on percentages or sequencer logic.

Preset: A preset stores the configuration of all 4 tracks along with the generic settings. This allows a library of predefined configurations to be created, saved and recalled.

Tempo: The clock controls the Mess pedal and sets the speed of the sequencer in beats per minute (BPM) between a range of 30 and 400. An external MIDI clock can also be used to control the tempo of Mess.

Track: Each track consists of one of the effect modules along with its settings. This can be used to process and affect the incoming audio. Each track also has up to 16 steps that can be used to program an effect pattern. The four tracks can be routed in parallel or series to build complex and interesting effect chains. Each track can be individually muted. If a track is selected, Mess is in track view.

6 System

6.4 Changelog

OS & Manual	Feature Update	Manual Update
1.0.0 b		Release Version - Full Manual
1.0.0 c		Updated section text
1.0.0 d		Error on audio and MIDI plug inputs. Page 9 Added clarity on PC formats. Page 57.
1.1.0 a	<ul style="list-style-type: none">- Master Volume control with settings knob- Individual track mutes	Master Volume. Page 11, 16, 20. Gain Staging updated. Page 26, 28. Track Mutes. Page 14, 19, 24, 67. Save Preset. Changed page graphic and added duplicate and delete information. Page 30. Expression button assignment. Page 62.

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