AKAI® PROFESSIONAL

MPC TOUCH

User Guide

English

Manual Version 1.0

Table of Contents

Introduction 9

System Requirements and Product Support 9

About This User Guide 10

Important Notes 11

Setup 11

1. Installation 11
2. Connection 12
3. Getting Started 13
   - Unlocking Your MPC Software 14

Features 15

Top Panel 15

Display 18

Rear Panel 20

Quick Start / Tutorial 22

Starting Up 22

Creating a Drum Kit 23

Recording a Drum Sequence 25

Organizing Samples 26

Editing Note Events 28

Making Basic Sound Edits 31

Recording a Bass Track 33

Creating a Song 38

Exporting the Song 39

Other Features Explained 40
Step Sequencer 40
Drum Loops and Chop Mode 42
Pad Muting and Track Muting 45
Sample Recording 47
Sample Editing 49
Recording Automation with the XY Pad 51
Using MPC as a Plugin 52

Operation 53

General Features 54
Control Types 54
Programs 60
About Programs 60
Drum Programs 61
Keygroup Programs 64
Plugin Programs 66
MIDI Programs 68
Menu 70
16 Level 71

Effects 72
  Overview 72
  Insert Effects 77
  Send/Return Effects 84
Differences Between Plugin and Standalone Usage 88

Modes **89**
Main Mode 90
Grid View 118
Track View 126
Step Sequencer 130
XYFX Mode 136
Sample Edit Mode 140
  Trim Mode 143
  Chop Mode 155
  Program Mode 168
  Settings 177
Sampler 179
Pad Mute Mode 185
  Pad Mute 186
  Pad Group 187

Pad Mixer 188
    Levels 191
    Panning 191
    Mute 192
    Send Effects 192
    Insert Effects 193
    Routing 194
Next Sequence Mode 195
Program Edit Mode 198
    Drum Programs 199
    Keygroup Programs 216
    Plugin Programs 230
    MIDI Programs 231
    Anatomy of an Envelope 232
Looper 234
Track Mute Mode 240
    Track Mute 241
    Track Group 242
Channel Mixer 243
    Track Mixer 247
    Program Mixer 248
    Return Mixer 250
    Submixer 251
    Master Mixer 252

Song Mode 253
Browser 256
Pad Perform Mode 260
Pad Color Mode 264

Appendix 266

Effects and Parameters 266
Reverbs 266
Delays 270
Flangers 275
Chorus 276
Autopans 277
Tremolos 278
Phasers 279
HP (High-Pass) Filters 280
LP (Low-Pass) Filters 282
Parametric EQs 284
Distortions 286
Compressors 289
Bit Reducers 291
Other 292

Glossary **294**

Trademarks and Licenses **300**

Introduction

Thanks for choosing the MPC Touch. Fusing Akai Professional's legendary MPC layout and workflow with the power of your computer, MPC software is an unrivaled instrument for music production.

Introducing a new approach to music production with an ultra-fast and super-intuitive workflow, the Touch is powered by a radiant 7" color multi-touch display. Literally grab and pinch waveforms, draw midi events, adjust envelopes, chop samples, add effects and precisely set your controls using your fingertips. Combined with the classic MPC feel, sound and vastly improved pads, the MPC Touch embodies the best elements of our past while taking music production tech into the future.

Welcome to the MPC family.

Akai Professional

System Requirements and Product Support

For the latest information about this product (system requirements, compatibility information, etc.) and product registration, visit **akaipro.com**.

For additional support, visit **akaipro.com/support**.

About This User Guide

This manual should help you get familiar with using the MPC Touch to control your MPC software.

For consistency, the terminology throughout is based on the MPC parameter names.

We also used specific formatting to indicate particular topics of significance:

Important / **Note** / **Tip:** Important or helpful information on a given topic.

Names of buttons, controls, parameters, settings, and other options are written in **bold** characters throughout the manual.

Examples: Press the **Play Start** button.

Turn **Q-Link Knob 4**.

Tap the **Mute** button.

The **Velocity** ranges from **0** to **127**.

Set the **Sample Play** selector to **One-Shot**.

Click **BPM**, and then use the numeric keypad to enter a **120** as the tempo.

Some parts of this manual refer to other relevant chapters or sections, which are cited in ***bold, italic blue*** characters. Click the text to skip immediately to that section.

Examples: Read the ***Important Notes*** section before proceeding.

For more information about installing the necessary drivers and software, please see the ***Installation*** section.

To learn more about using send effects, please see ***General Features*** > ***Effects*** > ***Send/Return Effects***.

Important Notes

- Read the included *Safety & Warranty Manual* before using the MPC hardware.
- Before getting started and connecting devices to the MPC hardware or turning the hardware on/off, make sure all devices are switched off.
- Before installing the MPC software, make sure your computer meets the system requirements described at **akaipro.com**. This applies whether you'll use MPC software as your host software or as a plugin.
- Before connecting the MPC hardware to your computer, install the drivers and software. Visit **akaipro.com** to download the latest versions. Refer to the ***Installation*** section for more information.

Setup

1. Installation

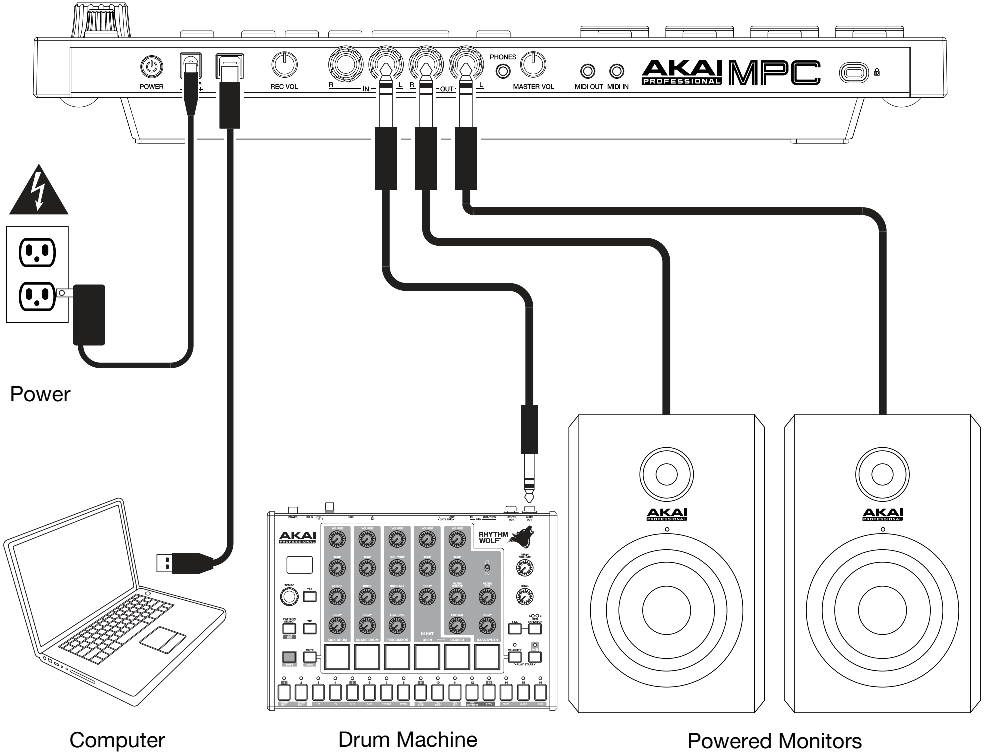
To download and install the required drivers and MPC software:

1. Go to **akaipro.com** and register your product. If you don't have an Akai Professional account yet, you will be prompted to create one.
2. Download the MPC Software Package.
3. Open the file and double-click the installer application.
4. Follow the on-screen instructions to complete the installation.

Note: By default, the MPC software will be installed in [**your hard drive**] \ **Program Files** \ **Akai Pro** \ **MPC** (Windows®) or **Applications** (Mac® OS X®). A shortcut will be created on your Desktop, as well.

2. Connection

Here is just an example of how to use MPC Touch in your setup. Items not listed under ***Introduction* > *Box Contents*** of your included *Quickstart Guide* are sold separately.


POWER
REC VOL
R
IN
L
R
OUT
L
PHONES
MASTER VOL
MIDI OUT
MIDI IN
AKAI PROFESSIONAL
MPC
Power
Computer
RHYTHM WOLF
Drum Machine
AKAI PROFESSIONAL
Powered Monitors

3. Getting Started

1. Power on MPC Touch.
2. On your computer, open the **MPC** software.
3. Follow the on-screen instructions to authorize your version of MPC. For more specific instructions, see the following section, ***Unlocking Your MPC Software***.
4. In the MPC software, click the **Edit** menu, and select **Preferences**. Click the **Audio** tab and select the sound card you want to use. Click **OK** when you are done.
5. Remove the protective film from the MPC Touch **display**, and start making music!

Important: To view the MPC software *User Guide* click the **Help** menu and select **MPC Help**.

Important Note for Mac OS X Users:

If you want to be able to use other apps on your computer as you are using the MPC Touch display, please do the following:

1. On your computer, open the **System Preferences**.
2. Select **Mission Control**.
3. Check **Displays have separate Spaces**.
4. Close the **System Preferences**.

Unlocking Your MPC Software

To unlock the MPC software:

1. Connect your MPC Touch to a USB port on your computer and to a power source.
2. Power on the MPC Touch.
3. Open the MPC software.
4. In the dialogue box that appears, click **Unlock Now**.
5. Enter your information in the window that appears.
6. If your computer is connected to the Internet, click **Unlock Now**, and enjoy your MPC!

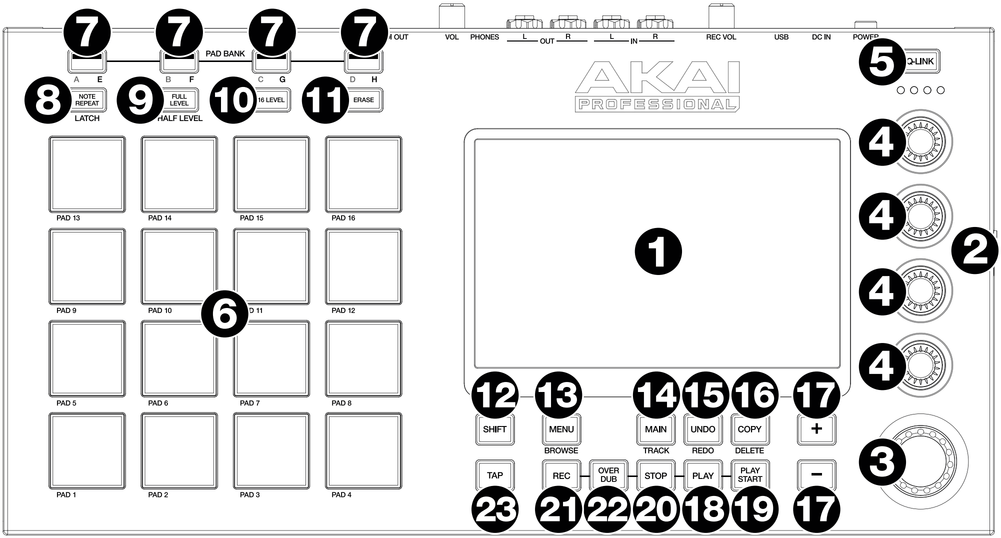
   If your computer is not connected to the Internet, follow these additional steps:

7. Click **Use Web Form**.
8. The window that appears will have your name, serial number, and software ID number. Click **Save Details** to save this information as a **.txt** file, or copy the information from each field into another file of your choosing.
9. On a computer connected to the Internet, go to **authorizations.akaipro.com/MPC**, enter the copied information, and click **Unlock My MPC**.
10. Copy the unlock code from the window that appears.
11. In your MPC software, go to the window from Step 5 and click **Enter Code**.
12. Enter your name and the unlock code generated by the webpage.
13. Click **Unlock**, and enjoy your MPC!

Features

This chapter explains the features and functions of your MPC hardware.

Top Panel


7
7
7
7
OUT
VOL
PHONES
L
OUT
R
L
IN
R
REC VOL
USB
DC IN
POWER
PAD BANK
A E
B F
C G
D H
8
NOTE REPEAT
LATCH
9
FULL LEVEL
HALF LEVEL
10
16 LEVEL
11
ERASE
AKAI PROFESSIONAL
5
Q-LINK
4
4
4
4
2
1
6
PAD 13
PAD 14
PAD 15
PAD 16
PAD 9
PAD 10
PAD 11
PAD 12
PAD 5
PAD 6
PAD 7
PAD 8
PAD 1
PAD 2
PAD 3
PAD 4
12
13
14
15
16
17
SHIFT
MENU
BROWSE
MAIN
TRACK
UNDO
REDO
COPY
DELETE
+
3
TAP
REC
OVER DUB
STOP
PLAY
PLAY START
–
23
21
22
20
18
19
17

1. **Display:** This full-color multi-touch display shows information relevant to MPC Touch's current operation. Touch the display (and use the hardware controls) to control the MPC software. See the later ***Display*** section to learn how to use some basic functions.
2. **Display Brightness +/–:** Use these buttons to increase/decrease the brightness of the **display**.
3. **Data Dial:** Use this dial to scroll through the available menu options or adjust the parameter values of the selected field in the **display**.

4. **Q-Link Knobs:** Use these touch-sensitive knobs to adjust various parameters and settings. The knobs can control one column of parameters at a time. The lights above the Q-Link Knobs indicate the currently selected column. Press the **Q-Link** button above them to change which column of parameters they currently control.

5. **Q-Link Button:** Press this button to change which column of parameters the **Q-Link Knobs** currently control (indicated by the lights above the Q-Link Knobs). Each press will select the next column.

   Press and hold **Shift** and then press this button to select the previous column instead.

6. **Pads:** Use these pads to trigger drum hits or other samples in your software. The pads are velocity-sensitive and pressure-sensitive, which makes them very responsive and intuitive to play. The pads will light up different colors, depending on how hard you play them (ranging from yellow at a low velocity to red at the highest velocity). You can also customize their colors.

7. **Pad Bank Buttons:** Press any of these buttons to access Pad Banks A–D. Press and hold **Shift** while pressing any of these buttons to access Pad Banks E–H. Alternatively, double-press one of these buttons.

8. **Note Repeat/Latch:** Press and hold this button, and then press a pad to trigger that pad's sample repeatedly. The rate is based on the current tempo and Time Correct settings.

   Press and hold **Shift** and then press this button to "latch" the Note Repeat feature. When latched, you do not have to hold the Note Repeat button for it to be activated. Press **Note Repeat** once more to unlatch it.

9. **Full Level/Half Level:** Press this button to activate/deactivate Full Level. When activated, the pads will always trigger their samples at the maximum velocity (**127**), regardless of the amount of force you use.

   Press and hold **Shift** and then press this button to activate/deactivate Half Level. When activated, the pads will always trigger their samples at half-velocity (**64**).

10. **16 Level:** Press this button to activate/deactivate 16 Level. When activated, the last pad that was hit will be temporarily copied to all 16 pads. The pads will now output the same note number as the initial pad, but a selectable parameter will be fixed at values that increase as the pad numbers increase (e.g., Pad 1 is the minimum, Pad 16 is the maximum), regardless of how hard you press them. In the window that appears, use the **Type** selector to choose the parameter: **Velocity**, **Tune**, **Filter**, **Layer**, **Attack**, or **Decay**. See ***Operation** > **General Features** > **16 Level*** to learn more.

11. **Erase:** As a sequence is playing, press and hold this button and then press a pad to delete the note event for that pad at the current playback position. This is a quick way to delete note events from your Sequence without having to stop playback.

12. **Shift:** Press and hold this button to access some buttons' secondary functions (indicated by gray writing). Alternatively, double-press the desired button.

    Double-press this button to see which buttons have secondary functions—the buttons will flash for a few seconds.

13. **Menu/Browse:** Press this button to open the Mode Menu. You can tap an option on the Menu screen to enter that mode, view, etc.

    Press and hold **Shift** and then press this button to view the Browser. You can use the Browser to locate and select programs, samples, sequences, etc. on your computer as well as in the current project.

14. **Main/Track:** Press this button to enter Main Mode in the display and software.

    Press and hold **Shift** and then press this button to enter Track View Mode in the display and software.

15. **Undo/Redo:** Press this button to undo your last action. Hold down **Shift** and press this button to redo the last action you undid.

16. **Copy/Delete:** Press this button to copy one pad to another. When the **From Pad** field is selected, press the "source" pad (the pad you want to copy). When the **To Pad** graphic (of all pads) is selected, press the "destination" pad. You can select multiple destination pads, and you can select pads in different pad banks. Tap **Do It** to continue or **Cancel** to return to the previous screen.

    Press and hold **Shift** and press this button to delete.

17. **–/+:** Press these buttons to decrease/increase the value of the selected field in the display.

18. **Play:** Press this button to play the sequence from the audio pointer's current position.

19. **Play Start:** Press this button to play the sequence from its start point.

20. **Stop:** Press this button to stop playback. You can double-press this button to silence audio that is still sounding once a note stops playing. Quickly pressing this button three times will act as a "MIDI panic" and shut off all voices and stop all audio processing. You can also press this button to abort the loading any files that are being loaded (e.g., if you select a project or program by accident).

21. **Rec:** Press this button to record-arm the sequence. Press **Play** or **Play Start** to start recording. Recording in this way (as opposed to using **Overdub**) erases the events of the current sequence. After the sequence plays through once while recording, Overdub will be enabled.

22. **Overdub:** Press this button to enable Overdub. When enabled, you can record events in a sequence without overwriting any previously recorded events. You can enable Overdub before or during recording.

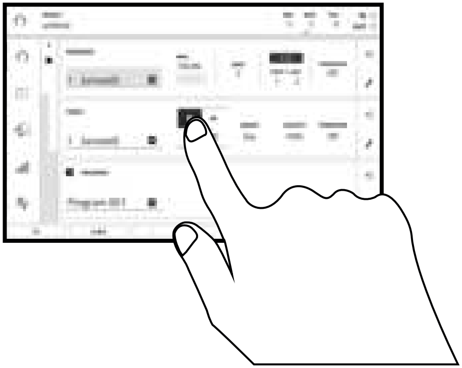
23. **Tap Tempo:** Press this button in time with the desired tempo to enter a new tempo (in BPM) in the software.

    Press and hold **Shift** and press this button to switch between the sequence tempo and master tempo.

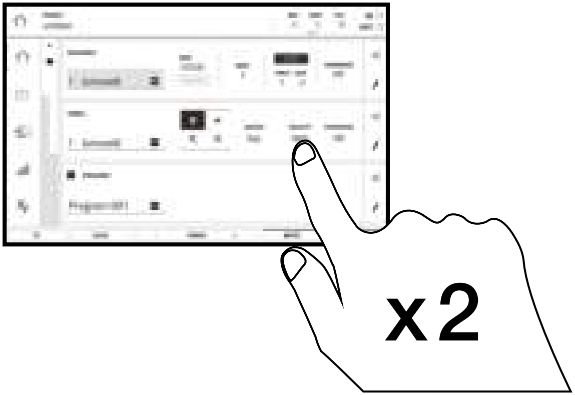
Display

Here is some general information about how to use the MPC Touch **display**:

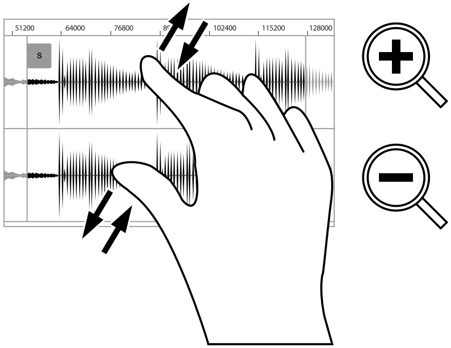
Tap a button or option to select it. Use the **Data Dial** or **–/+** buttons to change its setting or value.



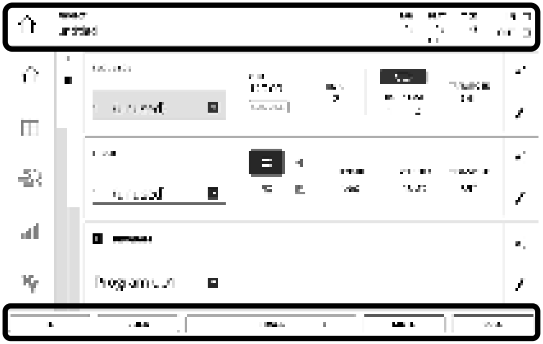
Double-tap a button to access advanced editing options. In some cases, this will show a numeric keypad that you can use to enter a value (an alternative to the **Data Dial** or **–/+** buttons). Tap the upper-left part of the display to return to the previous view.



Spread two fingers to zoom in (into a section of a waveform, for example). Pinch two fingers to zoom out.



The upper edge of the display shows the toolbar, which contains information about the current view (often the name of the current track, sequence, audio pointer position, etc.). Tap an item to select it.

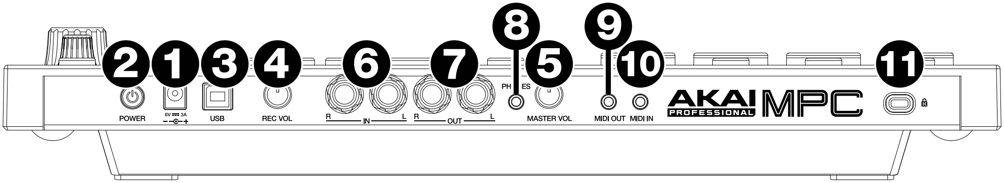


The lower edge of the display shows various buttons that you can use in the current view. Tap a button to press it.

To return to a previous view, either tap outside of the window currently in the display or tap the left arrow (←) in the upper-left part of the display.

When the left-most button at the bottom of the touchscreen shows an upward arrow (⬆), it means there are additional buttons you can use when you press and hold **Shift**. Press and hold **Shift** to show the secondary buttons, and any of them, if desired. Release **Shift** to return to the previous buttons.

Rear Panel



1. **Power Input:** Use the included power adapter to connect MPC Touch to a power outlet. Alternatively, you can power MPC Touch via the USB port only, but the display will be disabled.
2. **Power Switch:** Turns MPC Touch's power on/off.
3. **USB Port:** Use the included USB cable to connect this high-retention-force USB port to an available USB port on your computer. This connection allows MPC Touch to send/receive MIDI and audio data to/from the MPC software.

   You can power MPC Touch via the USB port only, but the display will be disabled.
4. **Rec Vol:** Turn this knob to adjust the volume of the **inputs**.
5. **Master Vol:** Turn this knob to adjust the volume of the **outputs** and **phones output**.
6. **Inputs:** Use standard 1/4" (6.35 mm) TRS cables to connect these inputs to an audio source (mixer, synthesizer, drum machine, etc.). In the software, you can select whether you want to record either channel or both channels in stereo or in mono.
7. **Outputs:** Use standard 1/4" (6.35 mm) TRS cables to connect these outputs to your monitors, mixer, etc.). In the software, you can select whether you want to record either channel or both channels in stereo or in mono.
8. **Phones:** Connect standard 1/8" (3.5 mm) stereo headphones to this output.

9. **MIDI Out:** Use the included 1/8”-to-5-pin adapter and a five-pin MIDI cable to connect this output to the MIDI input of an external MIDI device (synthesizer, drum machine, etc.).

   Important: Do **not** connect audio devices (e.g., headphones, monitors, etc.) to the **MIDI Out**. Use the included 1/8”-to-5-pin adapters to connect MIDI devices only.

10. **MIDI In:** Use the included 1/8”-to-5-pin adapter and a five-pin MIDI cable to connect this input to the MIDI output of an external MIDI device (synthesizer, drum machine, etc.).

    Important: Do **not** connect audio devices (e.g., headphones, monitors, etc.) to the **MIDI In**. Use the included 1/8”-to-5-pin adapters to connect MIDI devices only.

11. **Kensington® Lock Slot:** You can use this slot to secure your MPC Touch to a table or other surface.

Quick Start / Tutorial

This chapter should help you to familiarize yourself with some basic MPC features. To get the most out of this tutorial, we recommend reproducing each of the described steps.

The display on your MPC Touch reflects what it is controlling in the software, but due to space and character limitations, the hardware display is slightly different (e.g., parameter names may be abbreviated, the layout may be different or spread across multiple tabs, etc.).

Important: MPC Touch's **Q-Link Knobs** control one column of parameters at a time. Whenever this manual instructs you to use the **Q-Link Knobs** to adjust parameters, you can use the **Scroll Knob** (above the **Q-Link Knobs**) to move through the different columns.

On the following pages we will create a short song to show you important aspects of using the MPC software in conjunction with the MPC Touch.

Starting Up

Make sure you have completed all of the steps described in ***Introduction*** > ***Setup***. This includes:

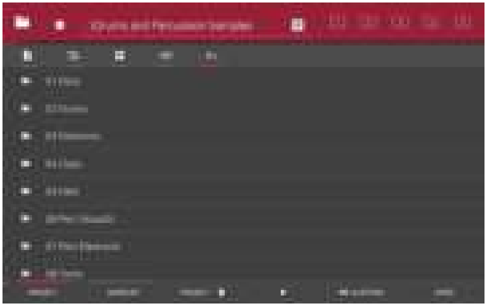
- Installing the necessary drivers and software.
- Connecting your MPC Touch to a power source using the included power adapter and powering it on.
- Connecting your MPC Touch to your computer with a standard USB cable.
- Open and unlocking your MPC software.

Creating a Drum Kit

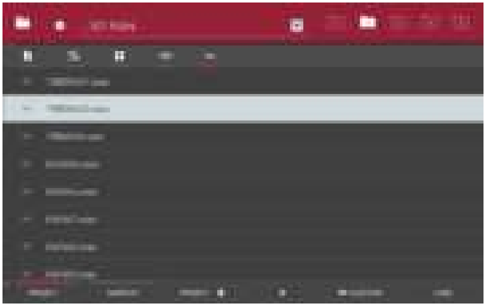
Let’s start by making a simple drum kit.

Press **Shift+Menu/Browse** to show the Browser. Then, use the touchscreen to navigate to where your drum sounds are located:

- **To view the files and folders on your computer,** tap **Project** in the lower-left corner.
- **To view the pads and the project’s sample pool,** tap **Samples** in the lower-left corner.
- **To move to the previous folder,** tap the up (∧) button in the upper-left corner.
- **To move through a list,** swipe up or down. To move more quickly, use two or three fingers.
- **To skip to the top or bottom of the list,** swipe left or right (respectively) with two fingers.
- **To select a file or folder,** tap it.
- **To enter a selected folder,** tap it once more or tap **Open**.
- **To load a selected sample file,** tap it once more or tap **Load**. This will load it to the currently selected pad (lit green) and the project’s sample pool.
- **To load an entire folder of samples,** press and hold **Shift**, and then press **Load All**. This will load all samples in the selected folder to the project’s sample pool.
- **To preview a selected sound,** tap **Play** (▶) at the bottom of the touchscreen.



Viewing folders in the Browser.



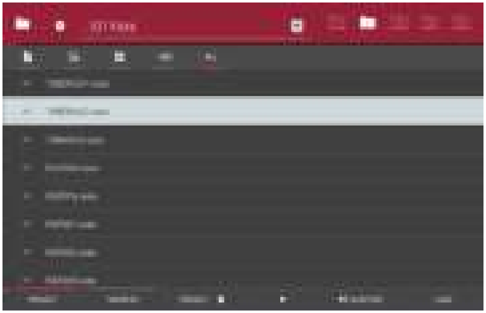
Viewing files in the Browser.

There are two ways to load samples in this mode: using the **Project** tab or the **Samples** tab. Let's try each of them.

First, load a bass drum using the **Project** tab:

1. Make sure the **Project** button in the lower-left corner of the touchscreen is marked red. If it isn't, tap it.
2. Press **Pad 1** or tap **Pad 1** in the touchscreen to select it. The pad will be lit green.
3. Use the techniques listed above to find a bass drum sample you like.
4. To load it to the selected pad (Pad 1, in this case), either double-tap it, or tap the **Load** button in the lower-right corner. Now, you can press Pad 1 to play the bass drum sample.

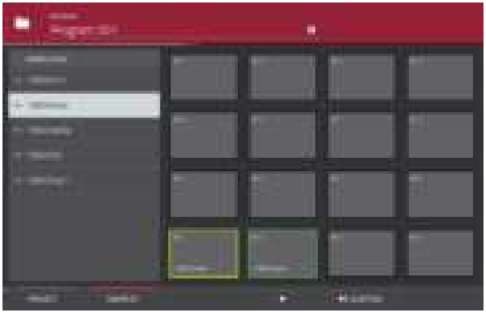
   Tip: To load an entire folder of samples, press and hold **Shift**, and then press **Load All**.



The Project tab in the Browser

Next, load a snare drum using the **Samples** tab:

1. Tap **Samples** at the bottom of the touchscreen. This lets you view the pads and project's sample pool.
2. Press **Pad 2** or tap **Pad 2** in the touchscreen to select it. The pad will be lit green.
3. Use the techniques listed above to find a snare drum sample you like.
4. To load it to the selected pad (Pad 2, in this case) double-tap it. Now, you can press Pad 2 to play the snare drum sample.



The Samples tab in the Browser.

To create a simple drum set, repeat the above steps for other pads. We recommend loading a closed hi-hat and an open hi-hat.

Recording a Drum Sequence

Now that your drum kit is set up, let’s record a drum sequence.

1. Press the **Rec** button to activate Record Mode.
2. To start the actual recording, press the **Play** button. The pre-count will count one measure before the software starts to record. We recommend recording only one sound (pad) at a time, especially if you are not familiar with playing drums on the pads.
3. Play a simple bass drum pattern. The note events you just recorded will automatically be placed in the grid (in this case, on 16th notes). The initial measure length is two bars. After the two bars, the recording will enter Overdub Mode automatically; the sequence plays again from the beginning and keeps looping, allowing you to record further notes. Don’t stop the recording!
4. Play the snare drum part, then a hi-hat part.
5. When you’re done recording, press the **Stop** button.

If you start recording again on this sequence, keep in mind that the pads you play in your new recording will automatically replace existing notes played with the same pads. To prevent this, you can start again from Step 1 but press the **Overdub** button instead of the Rec button. Overdub lets you record additional note events over the existing Sequence.

The **Undo** button functions differently while in Record Mode. Normally, pressing **Undo** will undo just the last event. When there is an event to undo, the **Undo** button will be lit solid. While recording, the **Undo** button will flash. In this case, pressing **Undo** will erase **all** events from that recording (i.e., since **Play** or **Play Start** was pressed).

Organizing Samples

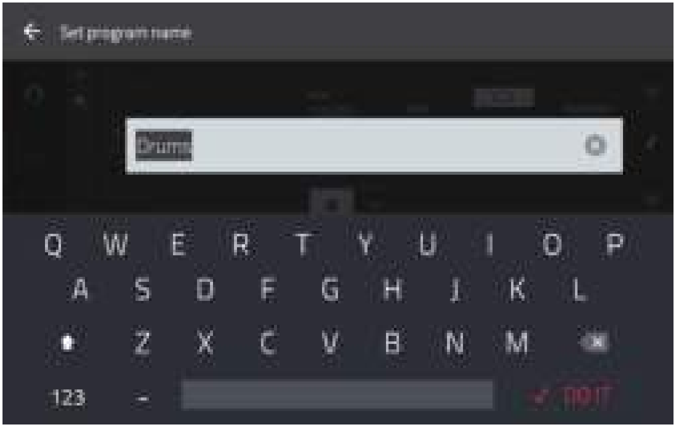
We recommend doing some renaming of your programs and samples before going further.

The collection of drum samples you loaded earlier (and their respective pad assignments) are arranged into a program. When you load this program in the future, you will be able to use all of the samples that belong to it.

Let’s rename the exisiting program as we’ll want to create more programs later on.

To rename a program:

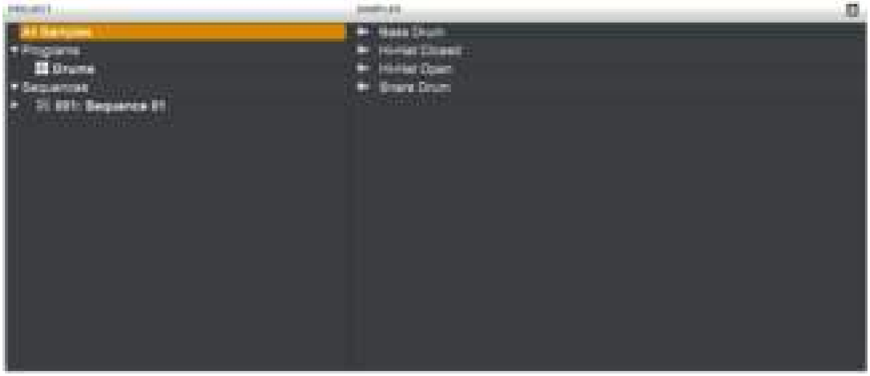
1. Press **Main** to enter Main Mode.
2. In the **Program** section in the lower part of the touchscreen, tap the cursor icon on the right edge.
3. Use the virtual keyboard that appears to enter a new name (e.g., “Drums”), and then tap **Do It**.



Drums

Renaming a program in Main Mode.

To rename your samples, let's use your computer. In the **Project Information** panel, right-click a sample name a sample (e.g., "1980Kick1") and select **Rename**. Use your computer keyboard to rename the sample (e.g., "Bass Drum"). Repeat this for the other samples in the program. This will help keep your program organized as you add more samples to it.


All Samples
Programs
Drums
Sequences
001: Sequence 01
Bass Drum
HiHat Closed
HiHat Open
Snare Drum

The Project Information panel in the software.

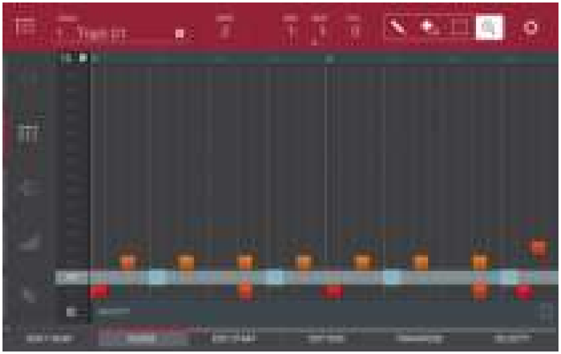
Now would be a good time to save your project.

To save your project, using your computer, click the **File** menu and select **Save Project**. Alternatively, press **Ctrl+S** (Windows) or **⌘+S** (Mac OS X).

Editing Note Events

In the grid, you can see your recorded notes (or note events) as a sequence.

To enter Grid View, press **Main**, and then tap the grid icon on the left side of the touchscreen.



The Grid View with Pad A02 selected.

In the Grid View, you can do any of the following:

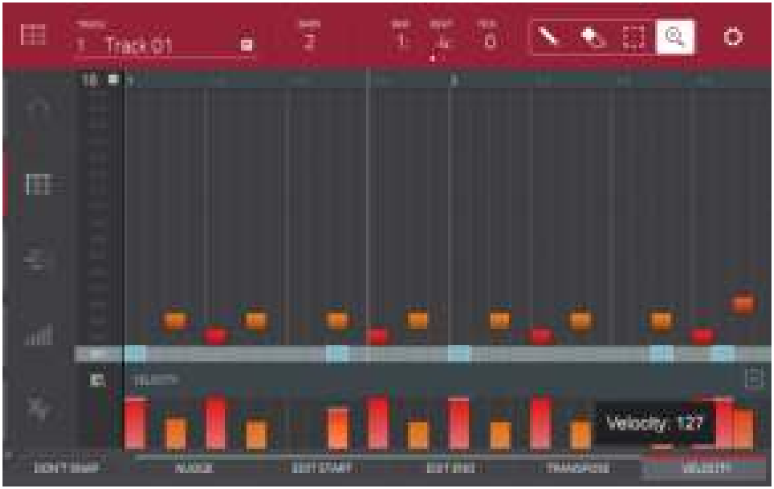
- **To zoom in or out,** tap the magnifying-glass icon in the upper-right corner. Then, in the grid, spread two fingers apart or pinch two fingers together. You can do this for each axis, horizontal or vertical.
- **To select all notes for a pad,** press the desired pad.
- **To select a single note,** tap the select box in the upper-right corner. Then, in the grid, tap the note.
- **To move the selected notes,** tap **Nudge** at the bottom of the touchscreen, and then use the **Data Dial o**r **–/+** buttons to shift the notes left or right.

  By default, you can position notes only by quantization values, defined by the **Time Correct** value (see below).

  To change the position of notes without restricting ("snapping") them to the grid, tap and hold **Don't Snap** in the lower-left corner of the touchscreen, and then use the **Data Dial o**r **–/+** buttons to shift the notes. In this case, each nudge is equivalent to 4 ticks.

- **To adjust the start point or end point of the selected notes** (without changing their position)**,** tap **Edit Start** or **Edit End** at the bottom of the touchscreen, and then use the **Data Dial** or **–/+** buttons.
- **To transpose the selected notes up or down,** tap **Transpose** at the bottom of the touchscreen, and then use the **Data Dial** or **–/+** buttons.
- **To adjust the velocity of the selected notes,** tap **Velocity** at the bottom of the touchscreen, and then use the **Data Dial** or **–/+** buttons.
- **To show or hide the velocity lane,** tap the up (∧) button in the lower-right corner of the touchscreen to show the velocity lane below the grid. Each note's velocity is represented by a vertical bar. The higher and more red the bar is, the higher the velocity is.

  Tap the up (∧) button once more to show a taller version of the velocity lane after which it will turn into a down (∨) button, which you can then tap to hide the velocity lane.



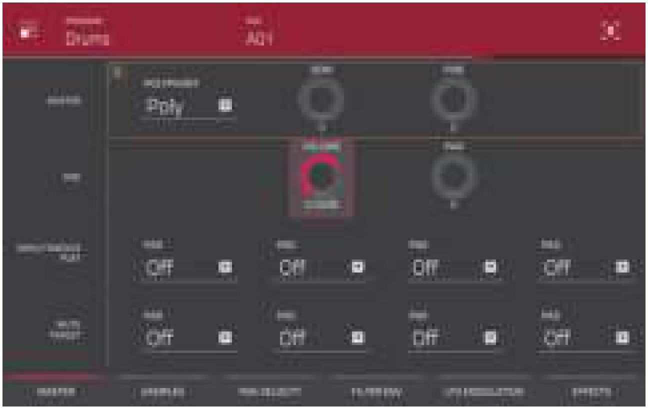
Adjusting velocities in the Grid View.

- **To open the Timing Correct settings,** press and hold **Shift**, and then tap **TC** at the bottom of the touchscreen. See ***Operation*** > ***Modes*** > ***Main Mode*** to learn about these settings.
- **To open the metronome settings,** press and hold **Shift**, and then tap **Click** at the bottom of the touchscreen. See ***Operation*** > ***Modes*** > ***Main Mode*** to learn about these settings.
- **To switch to the previous or next track,** press and hold **Shift**, and then tap **Track –** or **Track +** (respectively) at the bottom of the touchscreen.
- **To mute or solo the track,** press and hold **Shift**, and then tap **Mute** or **Solo** (respectively) at the bottom of the touchscreen.

Making Basic Sound Edits

Let’s make sure the samples are properly tuned and have good levels.

Press **Menu**, and then tap **Program Edit** to enter Program Edit Mode.



Adjusting Pad A01’s parameters in Program Edit Mode.

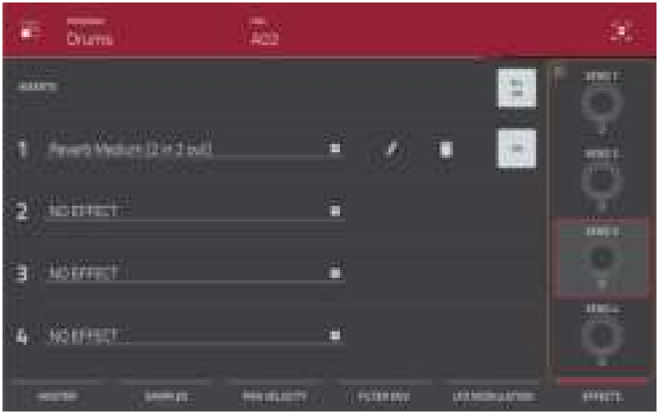
Press a pad to show its parameters in the touchscreen.

- **To adjust its volume,** tap and drag the **Volume** knob up or down. Alternatively, use the **Data Dial** or **–/+** buttons. To make finer adjustments, double-tap the knob and adjust the larger version that appears. Tap anywhere else to return to the previous screen.
- **To adjust its stereo panning,** tap and drag the **Pan** knob up or down. Alternatively, use the **Data Dial** or **–/+** buttons. To make finer adjustments, double-tap the knob and adjust the larger version that appears. Tap anywhere else to return to the previous screen.

Adjust the level of each pad to suit your taste. We recommend spreading the panning of the bright sounds (e.g., cymbals, snare drum) a little. Additionally, you can tune the bass drum by adjusting the **Semi** and **Tune** knobs in the same way you adjusted the Volume and Pan knobs.

The snare drum may need some reverb to give it a more spatial sound.

Tap **Effects** at bottom of the touchscreen to view the Insert Effects tab. Press the pad with your snare drum sound to select it.



Adding insert effects to Pad A02 in Program Edit Mode.

To add an effect:

1. Double-tap the desired slot. A list of effects will appear.
2. Swipe up or down to move through the list.
3. To load an effect, double-tap it. Alternatively, tap it once and then tap **Select** or push the **Data Dial**. Let's try **Reverb Medium**.
4. To close the list, tap **Close**.

To adjust the effect's parameters, tap the pencil icon. To empty the effect slot, tap the trash can icon. Switch the effect on or off by tapping the **On**/**Off** button for the slot.

Recording a Bass Track

Let's try recording a bass line. Unlike a drum kit, it's important to be able to play and record a bass sound chromatically, so this will be slightly different than setting up the drum kit.

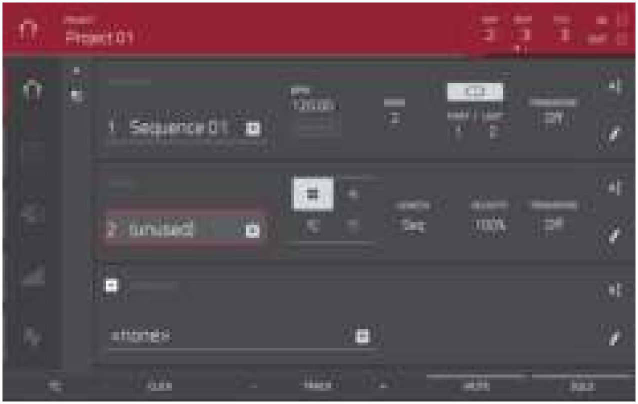
Adding a bass line over the drum part means we need to work on a new track. A **track** is simply a layer of a sequence. You can work with multiple tracks in a single sequence (e.g., a drum track, a bass track, a piano track, etc.). when you play the sequence, all of them will play simultaneously.

First, we'll select a new track.

To select a new track:

1. Press **Main** to go back to Main Mode.
2. Double-tap the **Track** field in the center-left part of the touchscreen, and then tap **Track 2** (**unused**) in the list of tracks that appears.

   Alternatively, simply tap the **Track +** button at the bottom of the touchscreen until (**unused**) appears in the **Track** field.

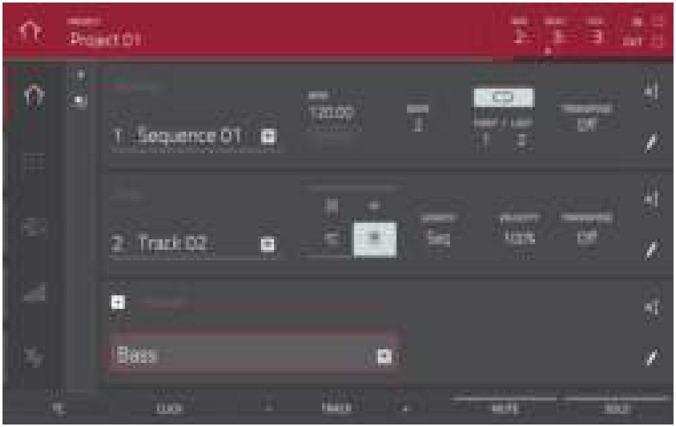


Selecting a new track in Main Mode.

Let’s create a new program to assign to this empty track.

To create a new program:

1. In the **Program** section in the lower part of the touchscreen, tap the **+** button next to **Program**.
2. On the right side of the touchscreen, tap the cursor icon.
3. Use the virtual keyboard that appears to enter a new name, and then tap **Do It**.
4. Back in the **Track** section in the middle of the touchscreen, tap the piano icon. This makes the program a **keygroup** program, which is necessary to play the bass sound chromatically with the pads.



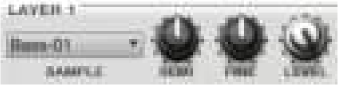
Creating a new program in Main Mode.

To load and edit a bass sound, let's use the software window instead of MPC Touch:

1. If the Browser panel is not visible on the left side of the window, click the triangle (▶) in the lower-left corner to show it.
2. In the Browser, locate and select a bass sample.
3. Double-click a sample to add it to the project. Keep in mind that the sample isn't assigned to a pad yet.

Let's continue to set up the keygroup program:

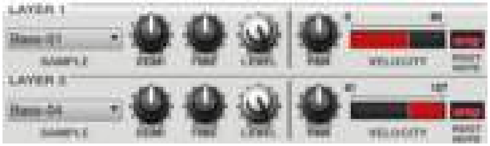
1. Click the **Program Edit** icon in the upper-left corner of the window to enter Program Edit Mode. Alternatively, press **Ctrl+2** (Windows) or **⌘+2** (Mac OS X) on your computer.
2. In the **Layer** section, click the **Layer 1** drop-down menu and select the bass sample you just loaded (you'll see your drum samples in this list, as well). Because you're working with a keygroup program instead of a drum Program, this sample is now playable across *all* pads.



Tip: On your MPC Touch, press the **Pad Bank D** button to switch to Pad Bank D and press **Pad 13**. You should hear the bass sample played back with its original pitch. You can use the other pads to play your sample chromatically.

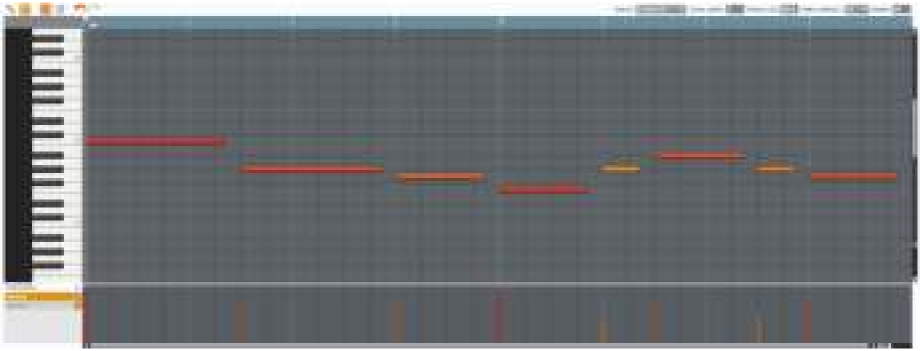
Let’s add a second layer and set the layers’ velocity ranges so the bass will sound different when played at a higher velocity (as a real bass would):

1. Go back to the Browser and select a different bass sample that sounds similar but a little bit brighter.
2. Double-click a sample to add it to the project.
3. Back in the **Layer** section, click the **Layer 2** drop-down menu and select the new bass sample. Press a pad—both samples will sound at once. Maybe this new sound is interesting as it is, but let’s make some quick edits to get as close as we can to a real-life bass sound.
4. Set **Layer 1**’s **Velocity** slider to cover the velocity range from **0** to **80**, and set **Layer 2**’s **Velocity** slider to cover the range from **81** to **127**.

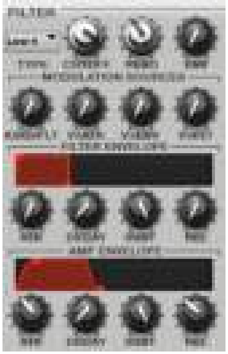


Now when you press a pad, the lower velocities will trigger the Layer 1 sample only, while higher velocities will trigger the Layer 2 sample only.

Let’s record that bass line now. Prepare your recording as described earlier, and record some bass notes. You can edit your recording just like we’ve done earlier.

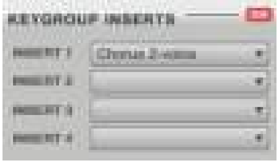


A sequence using a keygroup program in the software window.


FILTER
TYPE
CUTOFF
RESO
ENV
MODULATION SOURCES
FILTER ENVELOPE
AMP ENVELOPE
DECAY

Once you've recorded it, let's tweak the sound a bit in the **Filter** section:

1. Click the **Type** drop-down menu, and select a filter. Let's try working with the **Low 4** type.
2. Click and drag the **Cutoff** and **Reso** (resonance) knobs up or down until your bass sample sounds good to you.
3. Click and drag the **Amp Atk** (amp envelope attack) and **Amp Rel** (amp envelope release) knobs up or down. These control the overall level characteristics of the sound.


KEYGROUP INSERTS

INSERT 1: Chorus 2-voice

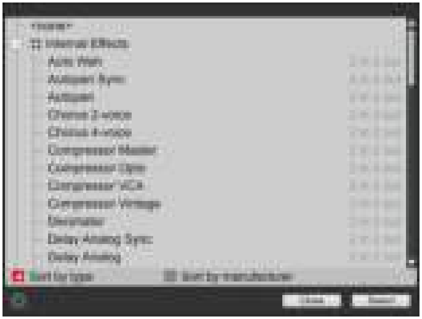
INSERT 2

INSERT 3

INSERT 4

Do you want to add an effect? Do this in the **Keygroup Inserts** section at the end:

1. Click the downward triangle (▼) in the **Insert 1** drop-down menu to show a list of effects.
2. Click the **Internal Effects** group to expand it.
3. Select an effect type for your bass line (e.g., **Chorus 2-Voice**).
4. Click **Select** to confirm your choice, or click **Close** to cancel.
5. To adjust the settings of the effect, click its name in the insert slot to open a window that shows its parrameters.
6. To activate or deactivate all keygroup insert effects, click the **On**/**Off** button in the upper-rigth corner of the section.


<none>
Internal Effects
Auto Wah
Autopan Sync
Autopan
Chorus 2-voice
Chorus 4-voice
Compressor Master
Compressor Opto
Compressor VCA
Compressor Vintage
Decimator
Delay Analog Sync
Delay Analog
Sort by type
Sort by manufacturer
Close
Select

So far, we've created a simple drum sequence and a bass line to go with it. Repeat this process to create a second sequence.

Creating a Song

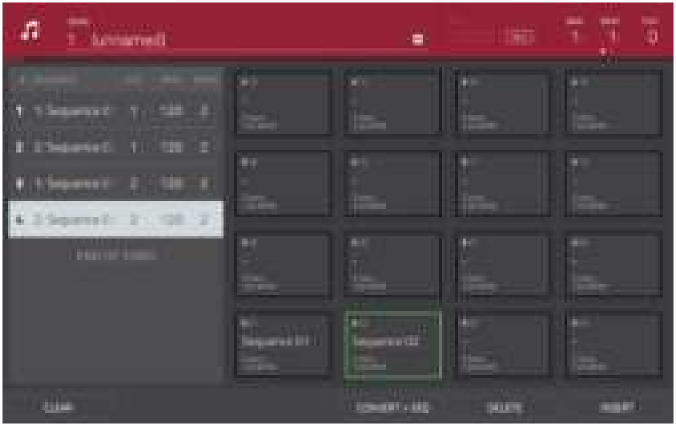
This section explains how to make a song out of your sequences. Before starting, make sure that you have recorded some sequences (which we described earlier in this chapter).

To enter Song Mode, press **Menu**, and then tap **Song**. You'll see each of the sequences you've created in this project assigned to a pad. The sequence playlist is to the left of the pads.

As a song plays, it moves through each step of the sequence playlist. Each step contains a sequence you assigned.

Each step can be repeated, determined by the value in the **Repeat** column (the repeat icon). A Repeat value of *1* means the sequence will play through only once. The **Bars** column on the right indicates the length of that step: [the number of bars in the sequence] x [the number of times it repeats].

Each step can be set to play its sequence at an independent tempo, determined by the value in the **BPM** column.



Song Mode.

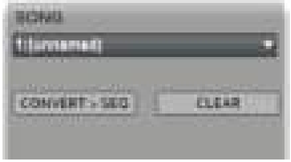
To insert a step at the current position, tap **Insert**.

To delete the currently selected step, tap **Delete**.

To set which sequence plays for a step, tap the step's **Sequence** field, and then turn the **Data Dial** to select a sequence.

To set how many times a sequence repeats, tap the step's Repeat field (under the repeat icon), and then turn the **Data Dial** to select a number.

To name the song, in the software window, double-click the **Song** drop-down menu (where is shows the song number and (**unnamed**)), enter a name using the computer keyboard, and then press **Enter**.



Exporting the Song

Want to share your new song? Just export it first.

While in Song Mode, in the software window, click the **File** menu, select **Export**, and select **As Audio Mixdown**. Alternatively, press **Ctrl+Shift+E** (Windows) or **⌘+Shift+E** (Mac OS X) on your computer keyboard.

In the **Audio Mixdown** window that appears, do the following:

- Set the **Start** field to **1**, and set the **End** field to the last bar of your song.
- As you'll likely share the song online, select the **mp3** file format option.

Click **Export**. Choose where you want to save it, and then click **Save** to start exporting.

To learn more about audio mixdown options, please see the MPC software's *User Guide*: click the **Help** menu and select **MPC Help**.

Other Features Explained

This chapter describes various advanced features. For a fuller explanation of these features, please refer to their corresponding sections in the ***Operation*** chapter.

Step Sequencer

You've already learned how to record note events on a track, but you can quickly enter note events in the Step Sequencer by using the pads as "step buttons," simulating the experience of a traditional step-sequencer-style drum machine.

To enter the Step Sequencer, press **Menu**, and then tap **Step Sequencer**. Alternatively, in some modes, you can tap the steps icon on the left side of the touchscreen.

1. Let's create a sequence on a new track. Tap the **Track** field in the upper-left corner, and then use the **Data Dial** or **–/+** buttons to select an (**unused**) track. Alternatively, double-tap the **Track** field, and then tap a track to select it.
2. To set a length for the track, tap the **Track Length** field at the top of the touchscreen, and then use the **Data Dial** or the **–/+** buttons to select a length. If you select the minimum value, **Sequence**, the track will be however long your sequence it.

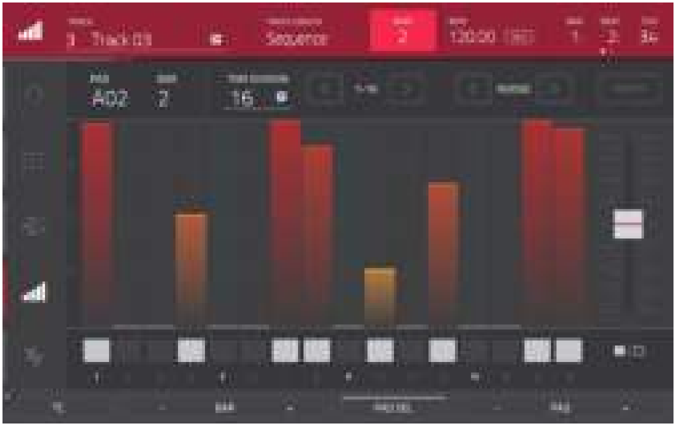
   Tip: This lets you maintain tracks of different lengths. For instance, you could play a 1-bar drum sequence repeatedly under a 4-bar bass line.
3. To return to the previous screen without changing anything, tap the grey area in the upper-left corner of the touchscreen.
4. Tap the **Bar –/+** buttons at the bottom of the touchscreen to select the bar whose steps you want to create or edit. The bar number will appear in the **Bar** field in the upper-left corner.
5. Tap the **Pad –/+** buttons at the bottom of the touchscreen to select the pad whose steps want to create or edit. The pad number will appear in the **Pad** field in the upper-left corner.
6. Press the **Play** button to start your sequence.

7. Each pad represents a step in the bar. If the pad already has note events on the selected track, the corresponding pads (steps) will be lit with colors corresponding to their velocities.

   To enter a note at a step, press an unlit pad. The pad will light up with a color corresponding to its velocity.

8. To delete the note from a step, press a lit pad. The pad will become unlit.

   To delete all notes from the entire bar, press and hold **Shift**, and then tap **Clear Bar** in the lower-right corner.



The Step Sequencer.

See ***Operation*** > ***Modes*** > ***Step Sequencer*** to learn more about this feature.

Drum Loops and Chop Mode

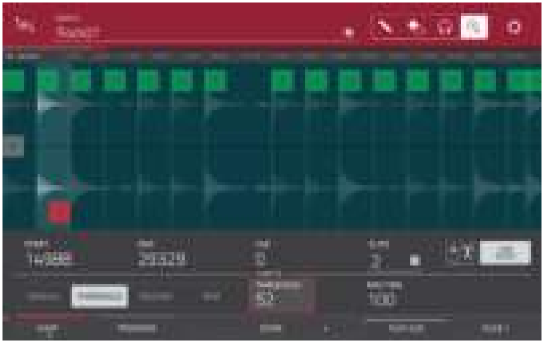
Modern music producers often use drum loops to add grit and nuance to programmed beats. This section explains how to use Sample Edit Mode to work with drum loops.

Use the Browser to locate a drum loop on your computer, and then double-tap it to add it to the current program. The loop does not have to match the tempo of anything in the project.

To enter Sample Edit Mode, press **Menu**, and then tap **Sample Edit**.

1. Tap the **Sample** field at the top of the touchscreen, and then use the **Data Dial** or **–/+** buttons to select the loaded drum loop. You can scroll through all loaded samples in the project. Alternatively, double-tap the **Sample** field, and then tap a sample to select it.
2. Tap the **Trim/Chop** button at the bottom of the touchscreen to switch between Trim Mode and Chop Mode. Select Chop Mode, which will let us cut the drum loop into slices.
3. Tap the **Threshold** button, and then tap the **Threshold** field to the right of it. Use the **Data Dial** or **–/+** buttons select a value. Alternatively, double-tap the **Threshold** field and use the numeric keypad that appears to enter a value. The higher the threshold, the more slices will be created. Be sure to select a value so that every transient peak of the drum loop has a corresponding a slice marker.

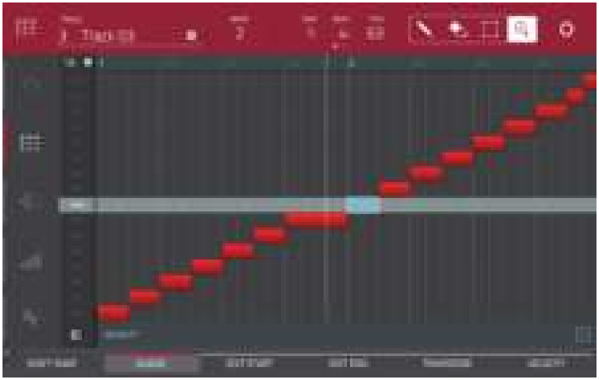
   Tip: Each slice will be automatically assigned to a pad: **Pad A01** plays Slice 1, **Pad A02** plays Slice 2, etc. Press each pad to play the slice with the same number.



Using Chop Mode while in Sample Edit Mode.

Now, let's create a new program containing all of these slices as individual samples. It will also automatically create corresponding note events to play back these slices sequentially.

1. Press and hold **Shift** and then tap **Convert** at the bottom of the touchscreen to enter the **Convert or Assign Slices** window.
2. Tap the **Convert To** field, and then use the **Data Dial** or **–/+** buttons to select *New Program with New Samples*.
3. Make sure **Crop Samples** is checked. If it is not, tap it.
4. Make sure **Create New Program** is checked. If it is not, tap it.
5. Make sure **Create Events** is checked. If it is not, tap it.
6. Tap the **Bars** field, and then use the **Data Dial** or **–/+** buttons to select how many bars the entire sample should use in your program.
7. Tap **Do It** to proceed. Each slice will be assigned to a pad, and each pad will have a recorded note event in the track. When you play that tack, it will play each pad (each slice) in the original order. Press **Menu** and then tap **Grid View** to see how the sample appears in your sequence.
8. Press **Play** and listen to how the drum loop matches your song tempo now.



Grid View with a sliced sample assigned to pads with notes.

You can also edit the note events of the drum loop slices—enter Main Mode to do this. A new track with the note events playing their corresponding slices has been automatically created. Tap the **TC** button at the bottom of the touchscreen to use Time Correct to quantize the note events so they fall on exact, even time intervals.

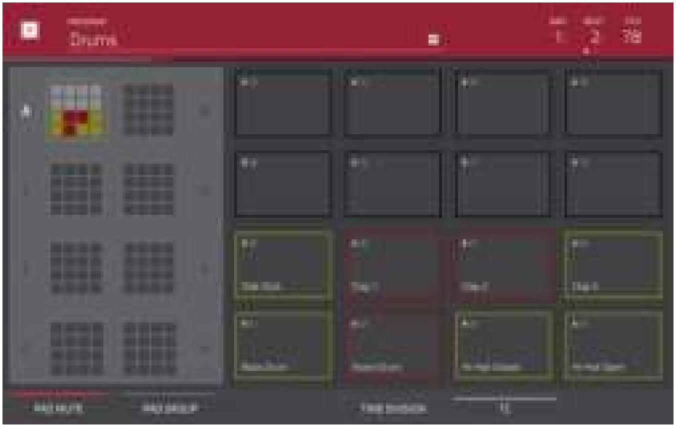
You can also rearrange the note events, thus creating a new playback order for the slices. You can also edit each slice or sample in Program Edit Mode. You can add effects for slices or use the filter function to change the frequency range of a selected slice. There are almost no limits to what you can do.

See ***Operation*** > ***Modes*** > ***Sample Edit Mode*** > ***Chop Mode*** to learn more about this feature.

Pad Muting and Track Muting

Pad Mute Mode and Track Mute Mode let you silence different pads and tracks to see what the sequence sounds like without those samples or parts.

To enter Pad Mute Mode, press **Menu** and then tap **Pad Mute**.

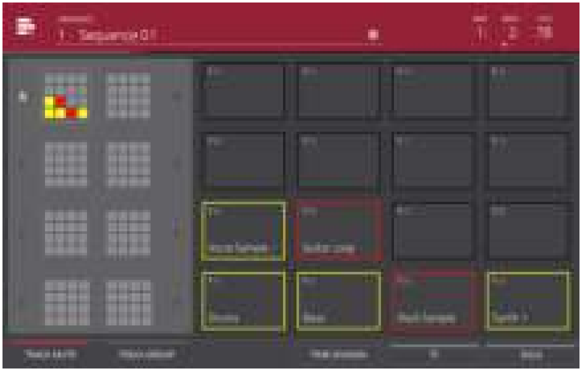


Pad Mute Mode.

1. Press **Play** to play the sequence.
2. Tap the **Program** field at the top of the touchscreen, and then use the **Data Dial** or **–/+** buttons to select your drum program. Alternatively, double-tap the **Program** field, and then tap a program to select it.
3. Mute a pad by pressing it once or tapping it on the touchscreen. The muted pad will be lit red. You can mute multiple pads at the same time.
4. To mute pads on another program, repeat Steps 3–4.

You can also mute entire tracks by using the similar Track Mute function.

To enter Track Mute Mode, press **Menu** and then tap **Track Mute**.



Track Mute Mode.

1. Press **Play** to play the sequence.
2. Tap the **Sequence** field at the top of the touchscreen, and then use the **Data Dial** or **–/+** buttons to select the desired sequence. Alternatively, double-tap the **Sequence** field, and then tap a sequence to select it.
3. Each pad is assigned to a track. Mute a track by pressing the corresponding pad or tapping it on the touchscreen. The pad will be lit red. You can mute multiple tracks at the same time.
4. To mute pads on another program, repeat Steps 3–4.

Tip: To mute a track only at precise note intervals ("quantizing" your mutes, essentially), tap **Time Division** to set a musical timing value. Tap the desired musical value (e.g., **1 Bar**). Alternatively, use the **Data Dial** or **–/+** buttons. Tap **Close** to close the page. Now, when you press a pad in Track Mute Mode, the mute will occur precisely at the beginning of the following time division (in this example, 1 bar). This lets you test musical combinations of patterns—the preliminary stage to building a song structure.

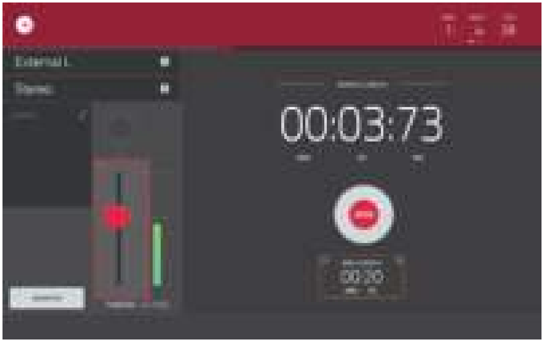
See ***Operation*** > ***Modes*** > ***Track Mute Mode*** to learn more about track mutes.

Sample Recording

This section describes recording new samples of your own, which you can use in your projects.

Important: To record any audio, you need to connect an audio source to your MPC Touch or to your computer's audio interface.

To open the Sampler, press **Menu** and then tap **Sampler**.

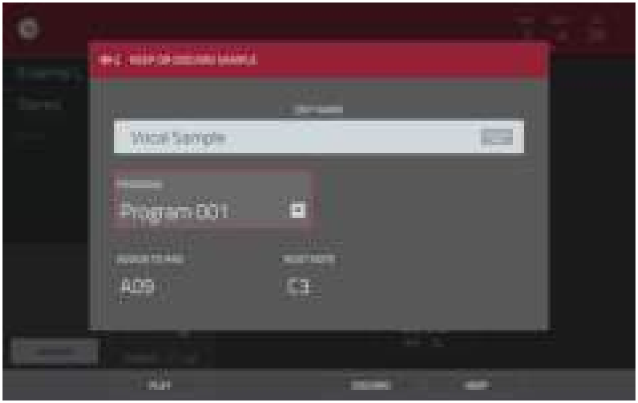


Recording using the Sampler.

1. Connect a microphone to the input(s) of your MPC Touch.
2. Turn the **Rec Gain** knob to set the input level while speaking into the microphone. You should now see the level in the meter. Make sure it does not exceed the maximum level (the meter should not be "peaking" constantly).
3. To set the threshold, tap and drag **Threshold** slider. Alternatively, use the **Data Dial** or **–/+** buttons. Set it to a fairly low level (e.g., *-50 dB*).
4. Tap the **Arm** button to record-arm the Sampler.
5. Sing or say something into the microphone. The sampler will start recording immediately when the input level reaches the threshold value. Alternatively, tap the round **Record** button to manually start recording.
6. To stop recording, tap the round **Stop** button. The Keep or Discard Sample window will appear.

In the **Keep or Discard Sample** window:

- To name the new sample, tap the **Edit Name** field and use the virtual keyboard to enter a name.
- To assign the new sample to a program, tap the **Program** field, and then use the **Data Dial** or **–/+** buttons to select the desired program. Alternatively, double-tap the **Program** field, and then tap a program to select it.
- To assign the sample to a pad in the program, tap the **Assign to Pad** field, and then press the desired pad. Alternatively, use the **Data Dial** or **–/+** buttons to select the desired pad number, or double-tap the **Program** field, and then tap a pad number.
- To confirm your selections, tap the **Keep** button at the bottom of the touchscreen.
- To discard the recording and return to the previous screen, tap the **Discard** button.
- To play the recording, tap the **Play** button at the bottom of the touchscreen.



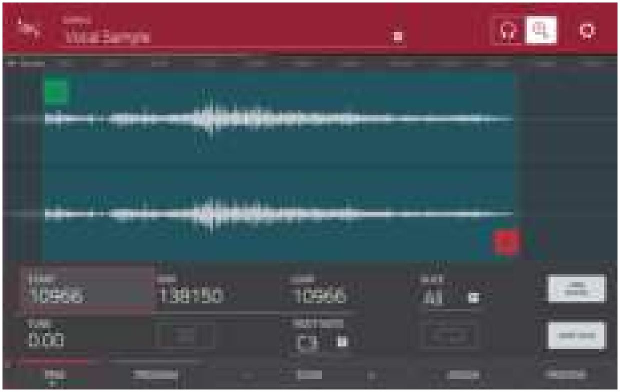
Keeping or discarding the recorded sample.

See ***Operation*** > ***Modes*** > ***Sampler*** to learn more about this feature.

Sample Editing

You may need to edit your newly recorded samples using Sample Edit Mode.

To enter Sample Edit Mode, press **Menu** and then tap **Sample Edit**.



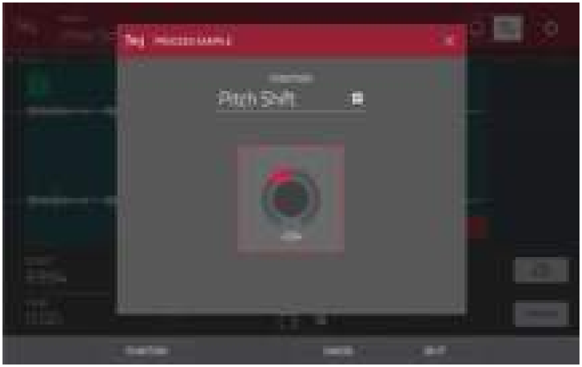
Using Trim Mode while in Sample Edit Mode.

In Sample Edit Mode:

- To switch between Trim Mode and Chop Mode, tap the **Trim**/**Chop** button at the bottom of the touchscreen. (In this example, use Trim Mode.)
- To set the sample's start point, press **Q-Link** to select the first bank: **Q1**, **Q5**, **Q9**, and **Q13**. Use the **Q-Link Knobs** to adjust the start point with varying degrees of resolution. Alternatively, tap and drag the **S** marker in the waveform.
- To set the sample's end point, press **Q-Link** to select the second bank: **Q2**, **Q6**, **Q10**, and **Q14**. Use the **Q-Link Knobs** to adjust the end point with varying degrees of resolution. Alternatively, tap and drag the **E** marker in the waveform.
- To hear your edits, press **Pad 10** to play the sample from the start point to the end point.

Let's apply some processing to the sample.

To open the Process Sample window, tap the **Process** button at the bottom of the touchscreen.



The Process Sample window in Sample Edit Mode.

1. To select the desired process in the **Function** field, use the **Data Dial** or **–/+** buttons. Alternatively, tap the **Function** button or double-tap the **Function** field, and then tap the desired process. Let's select *Pitch Shift* to change the overall pitch of your sample. This will transpose the sample without affecting its length.
2. Tap the knob in the center of the window up or down. Alternatively, use the **Data Dial** or **–/+** buttons. To make finer adjustments, double-tap the knob and adjust the larger version that appears. Tap anywhere else to return to the previous screen.
3. To confirm your selections, tap **Do It**.

   To cancel the process, tap **Cancel**.

See ***Operation*** > ***Modes*** > ***Sample Edit Mode*** to learn more.

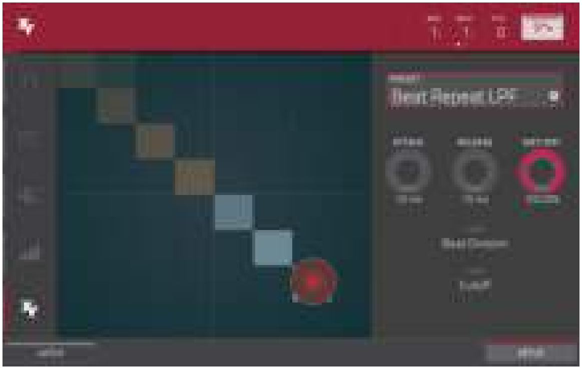
Recording Automation with the XY Pad

Automating various parameters is a good way to add some motion and dynamism to your sequences.

1. Press **Menu** to open the menu, and then tap **XYFX** to enter XYFX Mode.
2. When you first enter this mode in a project, you will be prompted to "load" XYFX to the program. Tap **Insert XYFX** to do this.
3. Tap **Setup** to show the Setup panel, which controls how the XY pad behaves.
4. Double-tap the **Preset** field, and tap an effect to select it. (These are just the effects available in XYFX Mode, not all MPC effects.) Swipe up or down to view the entire list.
5. Tap and drag any of the knobs (**Attack**, **Release**, or **Wet**/**Dry**) up or down to set their values as desired. Below them, you can see parameter what the X axis and Y axis control.

   Note: XYFX uses an envelope to control how quickly the effect crossfades between the dry signal and wet signal. The **Attack** knob determines how long it takes the completely dry signal to reach the wet signal (determined by the **Wet**/**Dry** knob) after you touch the XY pad. The **Release** knob determines how long it takes the wet signal (determined by the **Wet**/**Dry** knob) to return to the completely dry signal after you touch the XY pad.

6. Tap the automation button in the upper-right corner to cycle through the available automation modes. Make sure it shows the red **Write** (**W**) option.



XYFX Mode.

7. Press **Play Start** to start recording.
8. As you record, move your finger over the XY pad on the touchscreen. The changes in the sound are being recorded as automation of both the X axis and Y axis parameters.
9. When you are done recording, press **Stop**.
10. Tap the automation button in the upper-right corner to select the green **Read** (**R**) option. This ensures your track uses the automation you just recorded when you play it back.

See ***Operation*** > ***Modes*** > ***XYFX Mode*** to learn more about using this feature.

Using MPC as a Plugin

If you are using another digital audio workstation (DAW), you can use the MPC software as an instrument plugin (VST, AU, RTAS, or AAX format) within your DAW, which will act as the host software. The MPC plugin offers the same features and functionality as the standalone software version but with some notable differences, which are discussed in the ***Operation*** > ***General Features*** > ***Differences Between Plugin and Standalone Usage*** chapter.

Note: To learn how to load and use an instrument plugin in a host application, please refer to the corresponding chapter of your host application's manual.

Operation

This chapter explains the complete features and functions of your MPC Touch with the MPC software.

Important:

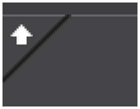
- When using the MPC software as a plugin, its features and functions are very similar to how it is described in this chapter but with some notable differences, discussed in the ***Operation*** > ***General Features*** > ***Differences Between Plugin and Standalone Usage*** chapter.

- The MPC Touch display/touchscreen reflects what it is controlling in the software, but due to space and character limitations, the hardware's display and your computer's display may show different things (e.g., parameter names may be abbreviated, the layout may be different or spread across multiple tabs, etc.).

- When accessing the secondary functions of buttons on your MPC Touch, you can do this one of two ways: (**1**) pressing and holding **Shift** and then pressing the desired button or (**2**) double-pressing the desired button. This manual describes these operations using only the first option, but both are acceptable.

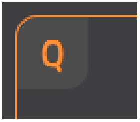
- Almost every mode shown in the touchscreen has 1–6 buttons at the bottom edge. Each of these buttons select a different tab in that mode or perform a specific function in that mode.

  When the left-most button at the bottom of the touchscreen shows an upward arrow (⬆), it means there are additional buttons you can use when you press and hold **Shift**. Press and hold **Shift** to show the secondary buttons, and any of them, if desired. Release **Shift** to return to the previous buttons.



- When a parameter is highlighted and has a red outline, this means that it is selected. You can then change it by turning the hardware's **Data Dial** or using the **–/+** buttons. If the parameter is a number, try double-tapping it to show a numeric keypad in the touchscreen, and use that to enter a specific value.

- When the touchscreen shows a group of four parameters with an orange outline and a **Q** in the upper-left corner, this means that the current bank of **Q-Link Knobs** will control those parameters or settings. Turn a **Q-Link Knob** to adjust its corresponding parameter value or setting in that group. You can also press the **Q-Link** button to select another group of four parameters.



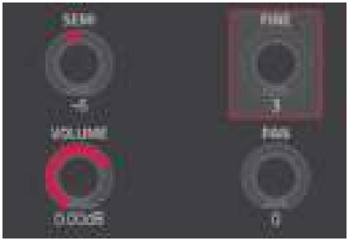
General Features

Control Types

The MPC Touch uses the following types of control elements:

Knobs

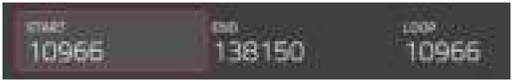
To set the value for a knob, do any of the following :



- Tap and drag the knob up or down.
- Tap the knob to select it, and then use the **Data Dial** or **–/+** buttons to adjust the value.
- Double-tap the knob, and then tap and drag the larger version that appears, or use the **Data Dial** or **–/+** buttons to adjust the value. Tap anywhere else to return to the previous screen.

Parameter Values

To set the value for a parameter, do either of the following:



START 10966
END 138150
LOOP 10966

- Tap the field to select it, and then use the **Data Dial** or **–/+** buttons to adjust the value.
- Double-tap the field or hold your finger on it for a second. In the window that appears, use the numeric keypad, the **Data Dial**, or the **–/+** buttons to adjust the value. Alternatively, tap and drag the value up or down.

  You can also tap **/2** to halve the value or **x2** to double it.

  To confirm the value and return to the previous screen, tap **Do It**.

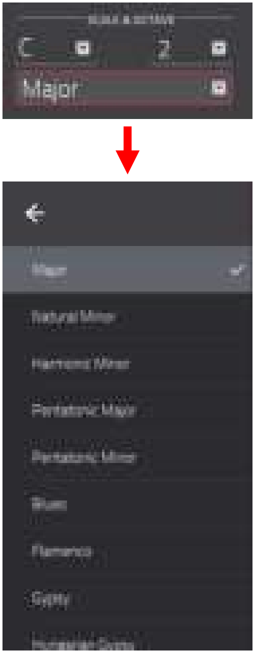
  To return to the previous screen without changing anything, tap the grey area in the upper-left corner of the touchscreen.

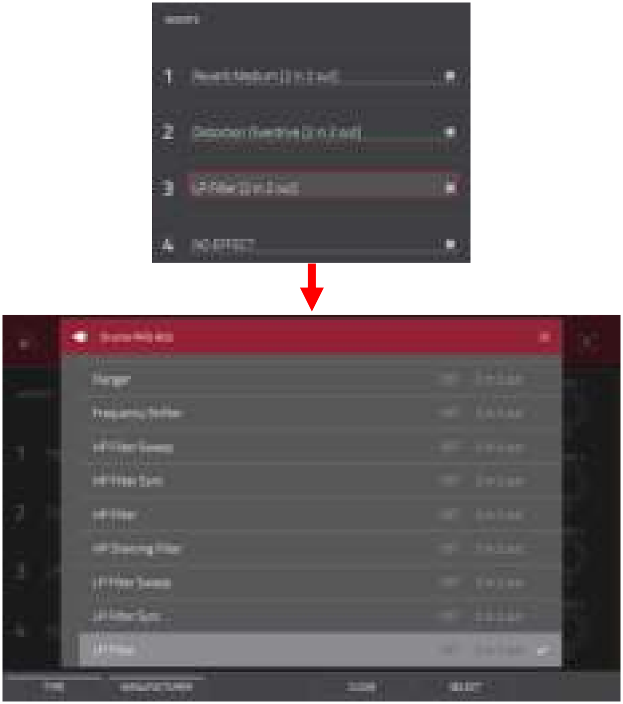
Drop-Down Menus / Lists

To select an option for a drop-down menu, do any of the following:

- Tap the field to select it, and then use the **Data Dial** or **–/+** buttons to select an option.
- Double-tap the field. In the list that appears (examples below), tap the desired option. Alternatively, use the **Data Dial** or the **–/+** buttons to select an option.

  In some windows, tap the relevant button at the bottom of the touchscreen to confirm your selection or to cancel without changing anything.

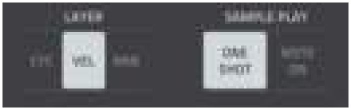

SCALE & OCTAVE
C
2
Major
Major
Natural Minor
Harmonic Minor
Pentatonic Major
Pentatonic Minor
Blues
Flamenco
Gypsy
Hungarian Gypsy

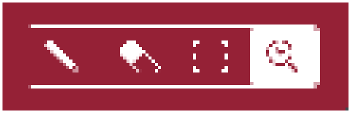

INSERTS
1 Reverb Medium (2 in 2 out)
2 Distortion Overdrive (2 in 2 out)
3 LP Filter (2 in 2 out)
4 NO EFFECT
Flanger
Frequency Shifter
HP Filter Sweep
HP Filter Sync
HP Filter
HP Shelving Filter
LP Filter Sweep
LP Filter Sync
LP Filter

Selectors

Selectors show all available options. One of them is always selected. The selected option is highlighted while the others are dark.

To select an option, tap it.


LAYER
CYC
VEL
RAN
SAMPLE PLAY
ONE SHOT
NOTE ON

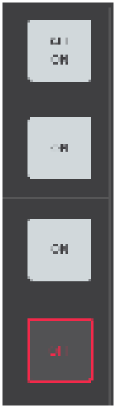


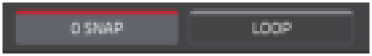
Buttons

Buttons usually have two states: selected and deselected (active or inactive, respectively).

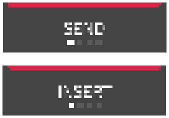
To select or deselect a button, do either of the following:

- Tap it.
- If it is outlined in red (and is not a mute button), use the **Data Dial** or **–/+** buttons to switch it to its opposite state.





Tabs



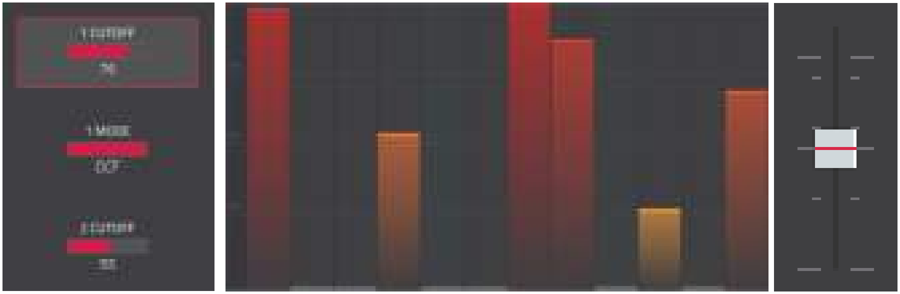
Some modes have buttons at the bottom edge of the touchscreen that let you cycle through several similar tabs. For instance, you could view the send level that is routed to each of 4 returns—each level is shown on a separate tab. With each tap, you will move to the next tab, indicated by the squares below it.

To select a tab, tap it. Each time you tap it, it will select the next tab.

Sliders

To adjust the position of a slider, do any of the following:

- Tap and drag the slider to the desired position.
- Tap the desired position (this works only on some sliders).
- Tap the slider to select it, and then use the **Data Dial** or **–/+** buttons to adjust the position (this works only on some sliders).
- Double-tap the slider, and then tap and drag the larger version that appears, or use the **Data Dial** or **–/+** buttons to adjust the value. Tap anywhere else to return to the previous screen.

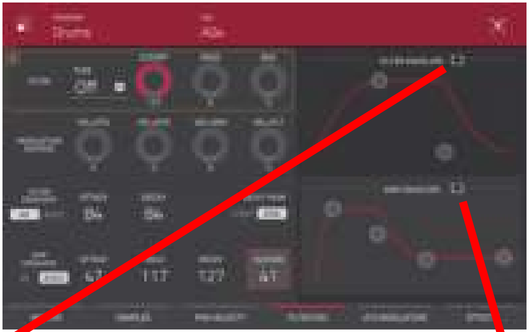


Envelopes

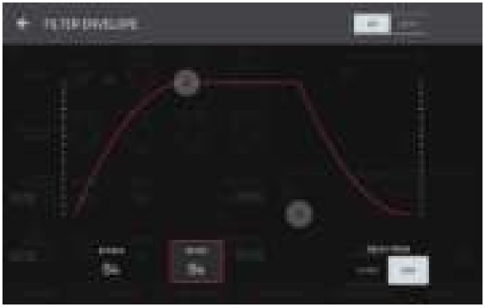
To set the stages of an envelope, do either of the following:

Tip: Tap the rectangular icon above the envelope to show a closeup view.

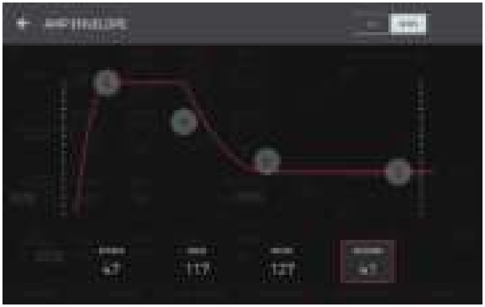
- Tap and drag a "handle" of an envelope stage in the desired direction.
- Set the numeric value of an envelope stage by adjusting or entering it as a parameter value (described ***earlier***).



The Filter Envelope tab in Program Edit Mode.



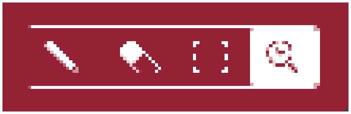
Closeup of an AD-type filter envelope.



Closeup of an AHDS-type amp envelope.

Grid View Tools

In Grid View, these four icons enable you to use different functions in the grid. Tap one to select its mode:



Pencil: Draw Mode:

- To enter a note in an empty grid square, tap the square.
- To select a note, tap it.
- To move a note, tap and drag it to another grid square.
- To erase a note, double-tap it.

Eraser: Erase Mode:

- To erase a note, tap it.

Select Box: Select Mode:

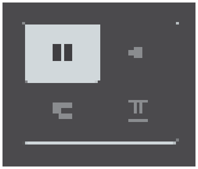
- To select a note, tap it.
- To select multiple notes, tap and drag across the grid to create a box around them.
- To move a note, tap and drag it to another grid square.
- To move multiple notes, select them as described above, and tap and drag them.

Magnifying Glass: Navigation Mode:

- To move to another part of the grid, tap and drag it.
- To zoom in or out, spread or pinch your fingers (respectively) on the grid. You can do this vertically, horizontally, or both at the same time.

Programs

About Programs



A program is a file that contains (**1**) a list of all samples used and (**2**) the settings for each sample (i.e., pad assignments, loop points, pitch tuning, effects, etc.) Program Edit Mode lets you edit and assign samples. A single project can hold up to 128 programs.

There are two kinds of programs that use samples as their sound source: **drum programs** (used mostly for creating drum parts and quickly and easily assigning samples to pads) and **keygroup programs** (in which you can assign one or more samples to one or more keys and play them chromatically with a MIDI keyboard or the MPC hardware pads).

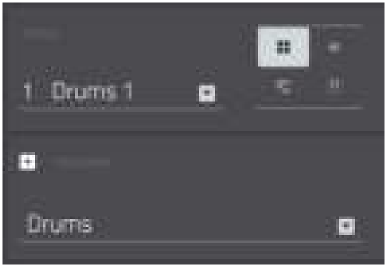
Two other kinds of programs use MIDI data only: **plugin programs** and **MIDI programs**. This section covers how to create each program type. To learn about editing your programs to your preference, see the ***Modes*** > ***Program Edit Mode*** chapter.

Drum Programs

To create a drum program:

1. Press **Main** to enter Main Mode.
2. Next to the **Track** field, tap the four-squares icon, which indicates a drum program.
3. If the project does not contain a drum program yet, a new drum program will automatically be added to the project and appear in the **Program** field below.

   If the project already contains a drum program, it will be selected automatically and appear in the **Program** field below. To create another drum program, tap the **+** icon above the **Program** field. A new drum program will be created and given a number (e.g., **Program 002**).
4. To name your program, tap the cursor icon on the right edge of the **Program** section. Use the virtual keyboard that appears to enter a new name, and then tap **Do It**.



1 Drums 1

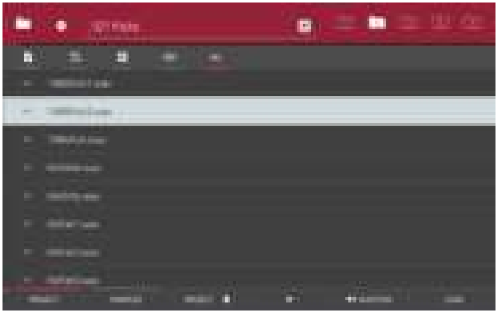
Drums

To load a sample into a drum program:

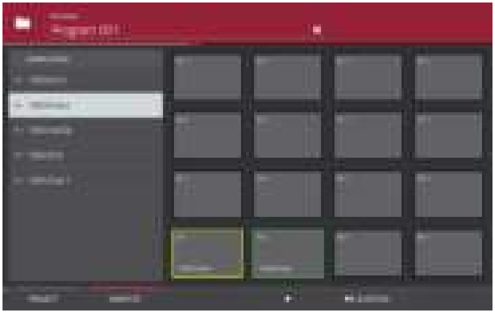
1. Tap **Shift+Menu/Browse** to show the Browser. Find and select a sample, and then tap **Load** to load it to the program. (See ***Modes*** > ***Browser*** to learn more about using the Browser specifically.)
2. Tap **Samples** at the bottom of the touchscreen. This lets you view the pads and project's sample pool.
3. Tap a pad to select it. The pad will be lit green.
4. In the **Sample Pool** list, double-tap a sample to assign it to the pad. Alternatively, use the **Data Dial** or **–/+** buttons to assign a sample and/or change the assigned sample.

   To clear the assigned sample from a selected pad, press the **Data Dial**.

   To assign samples to additional pads, repeat Steps 3–4.



Viewing files in the Browser.



The Samples tab in the Browser.

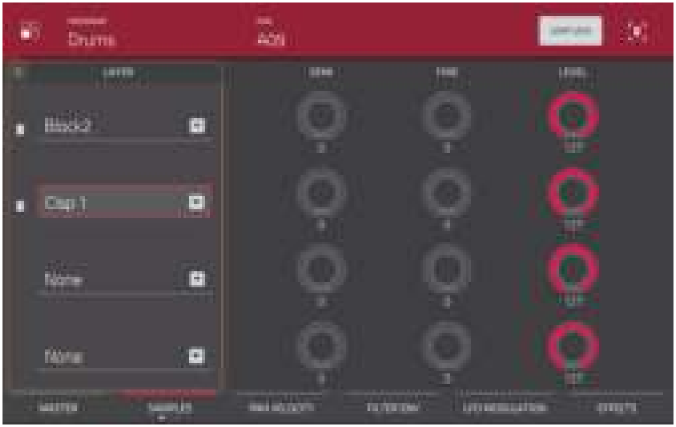
Tip: Remember that a drum program has 128 pads total—16 pads across 8 banks.

Alternatively, load samples into a drum program this way:

1. Press **Menu** and then tap **Program Edit** to enter Program Edit Mode.
2. Tap **Samples** at the bottom of the touchscreen. This lets you view the samples assigned to all four layers of the current pad as well as tuning and level parameters for each layer.
3. Tap a pad to select it. The pad will be lit green.
4. Tap the field for a layer, and then use the **Data Dial** or **–/+** buttons to select a sample. Alternatively, double-tap the field for a layer, and then tap a sample to select it.

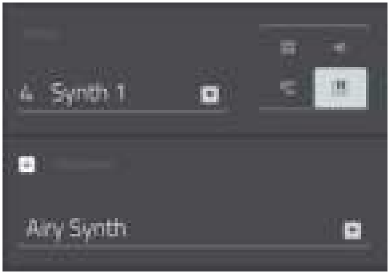
Tip: Press **Q-Link** to select the first bank, and then use the **Q-Link Knobs** to quickly select a sample for each layer of the selected pad.

Tip: Remember that a drum program has 128 pads total—16 pads across 8 banks.



The Samples tab in Program Edit Mode.

Keygroup Programs



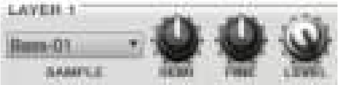
To create a keygroup program:

1. Press **Main** to enter Main Mode.
2. Next to the **Track** field, tap the piano-keys icon, which indicates a keygroup program.
3. If the project does not contain a keygroup program yet, a new keygroup program will automatically be added to the project and appear in the **Program** field below.

   If the project already contains a keygroup program, it will be selected automatically and appear in the **Program** field below. To create another keygroup program, tap the **+** icon above the **Program** field. A new keygroup program will be created and given a number (e.g., **Program 002**).
4. To name your program, tap the cursor icon on the right edge of the **Program** section. Use the virtual keyboard that appears to enter a new name, and then tap **Do It**.

To load a sample into a keygroup program:

1. In the software window, if the Browser panel is not visible on the left side, click the triangle (▶) in the lower-left corner to show it.
2. In the Browser, find and select a sample, and then double-click it to add it to the project. Keep in mind that the sample isn't assigned to a pad yet.
3. Click the **Program Edit** icon in the upper-left corner of the window to enter Program Edit Mode. Alternatively, press **Ctrl+2** (Windows) or **⌘+2** (Mac OS X) on your computer.
4. In the **Layer** section, click the **Layer 1** drop-down menu and select the sample you loaded earlier. This sample is now playable across *all* pads.



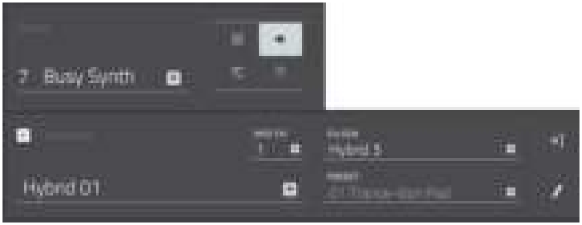
Tip: On your MPC Touch, press the **Pad Bank D** button to switch to Pad Bank D and press **Pad 13**. You should hear the bass sample played back with its original pitch. You can use the other pads to play your sample chromatically.

To create complex keygroup programs, you can add more keygroups (up to 128). This is useful when working with multi-samples (e.g., when programming a real piano).

Tip: Remember that a keygroup program offers up to 128 keygroups, and each keygroup can hold up to four samples (Layers 1–4). This is a total of 512 samples.

Plugin Programs

A plugin program lets you send your track's MIDI data to a loaded plugin. This lets you set multiple tracks to use the same plugin instead of loading an instance of a plugin on every track (which can be cumbersome and CPU-intensive).



To create a plugin program:

1. Press **Main** to enter Main Mode.
2. Next to the **Track** field, tap the plug icon, which indicates a plugin program.
3. If the project does not contain a plugin program yet, a new plugin program will automatically be added to the project and appear in the **Program** field below.

   If the project already contains a plugin program, it will be selected automatically and appear in the **Program** field below. To create another plugin program, tap the **+** icon above the **Program** field. A new plugin program will be created and given a number (e.g., **Program 002**).
4. Double-tap the **Plugin** field. In the list that appears, tap the desired plugin. Alternatively, use the **Data Dial** or the **–/+** buttons to select a plugin.

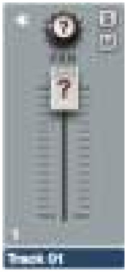
   You can tap the **Type** or **Manufacturer** button at the bottom of the touchscreen to enable or disable sorting of your plugins by type or maker.

   Tap **Select** to select the plugin, or tap **Close** to cancel.

   Note: You have to specify the disk directory where your plugins are located. This can be done in the software's **Preferences** (in the Edit Menu). See the *User Guide* in the MPC software to learn more: click the **Help** menu and select **MPC Help**.

5. To select the MIDI channel the program will use, double-tap the **MIDI Ch** field. In the list that appears, tap the desired channel. Alternatively, use the **Data Dial** or the **–/+** buttons to select a channel. Use this setting when you are working with a virtual instrument plugin that supports multi-mode.
6. To select a preset in your plugin (if any), double-tap the **Preset** field. In the list that appears, tap the desired preset. Alternatively, use the **Data Dial** or the **–/+** buttons to select a preset.
7. To name your program, tap the cursor icon on the right edge of the **Program** section. Use the virtual keyboard that appears to enter a new name, and then tap **Do It**.

By default, the volume and pan values will initially appear in the software window as **?**, indicating the program is not sending any volume or pan changes. These values will appear as normal in the touchscreen, though (in Channel Mixer Mode).



To adjust the volume and panning of a track using the plugin program:

1. Press **Menu** and then tap **Channel Mixer** to enter Channel Mixer Mode.
2. Double-tap the **Mixer** field in the upper-left corner, and then tap **Tracks**.
3. Tap the square that represents the track with the plugin program to select it.
4. Tap and drag the volume slider or pan knob up or down to adjust it. After you do this once, you can adjust the volume and panning of the plugin program normally.

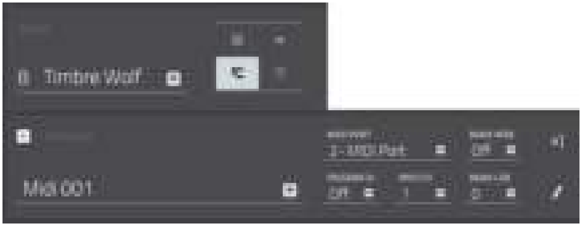
Important:

If you copy a sequence, the volume and pan values will be copied with that sequence. If you move to a new sequence and put the same plugin program on a new track, though, these values will appear in the software window as **?**, as described above.

By default, some plugins do not support MIDI volume and pan. In this case, adjust volume levels and panning on the track.

MIDI Programs

A MIDI program lets you send your track's MIDI data to an external MIDI device like a synth or drum machine.



To create a MIDI program:

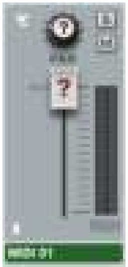
1. Press **Main** to enter Main Mode.
2. Next to the **Track** field, tap the bars icon, which indicates a MIDI program.
3. If the project does not contain a MIDI program yet, a new MIDI program will automatically be added to the project and appear in the **Program** field below.

   If the project already contains a MIDI program, it will be selected automatically and appear in the **Program** field below. To create another MIDI program, tap the **+** icon above the **Program** field. A new MIDI program will be created and given a number (e.g., **Midi 002**).
4. There are 5 additional settings to configure for a MIDI program: the **MIDI Port**, program change message (**Prog Ch**), MIDI channel (**MIDI Ch**), **Bank MSB** (Most Significant Byte), and **Bank LSB** (Least Significant Byte). See ***Modes*** > ***Main Mode*** > ***MIDI Programs*** to learn more.

   For each one, double-tap its field. In the list that appears, tap the desired option. Alternatively, use the **Data Dial** or the **–/+** buttons to select an option.

   Note: You also have to configure the MIDI ports in the software's **Preferences** (in the Edit Menu). See the *User Guide* in the MPC software to learn more: click the **Help** menu and select **MPC Help**.
5. To name your program, tap the cursor icon on the right edge of the **Program** section. Use the virtual keyboard that appears to enter a new name, and then tap **Do It**.

By default, the volume and pan values will initially appear in the software window as **?**, indicating the program is not sending any volume or pan changes. These values will appear as normal in the touchscreen, though (in Channel Mixer Mode).



To adjust the volume and panning of a track using the MIDI program:

1. Press **Menu** and then tap **Channel Mixer** to enter Channel Mixer Mode.
2. Double-tap the **Mixer** field in the upper-left corner, and then tap **Tracks**.
3. Tap the square that represents the track with the MIDI program to select it.
4. Tap and drag the volume slider or pan knob up or down to adjust it. After you do this once, you can adjust the volume and panning of the MIDI program normally.

Important: If you copy a sequence, the volume and pan values will be copied with that sequence. If you move to a new sequence and put the same MIDI program on a new track, though, these values will appear in the software window as **?**, as described above.

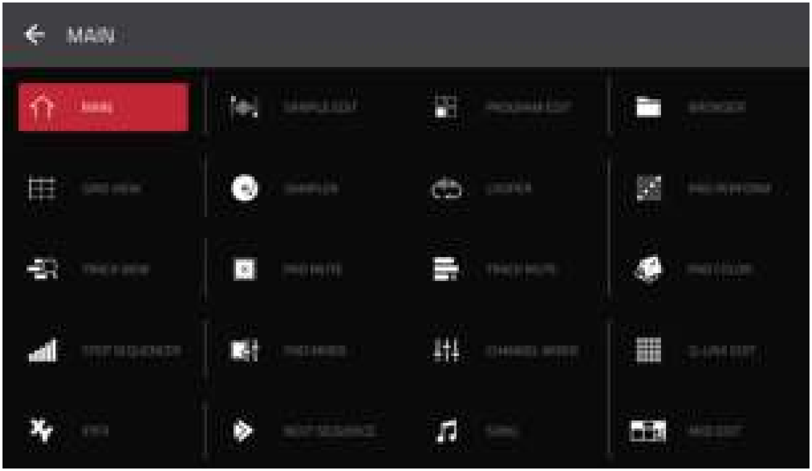
Menu

The Menu lets you select any of the 20 modes on MPC Touch that control the MPC software.

To open the Menu, press **Menu**, or tap the icon in the upper-left corner of the touchscreen while on the normal page of your current mode.

When viewing the Menu, do any of the following:

- **To enter a mode,** tap it.
- **To return to the previous mode,** tap the gray area in the upper-left corner, or press **Menu** again.

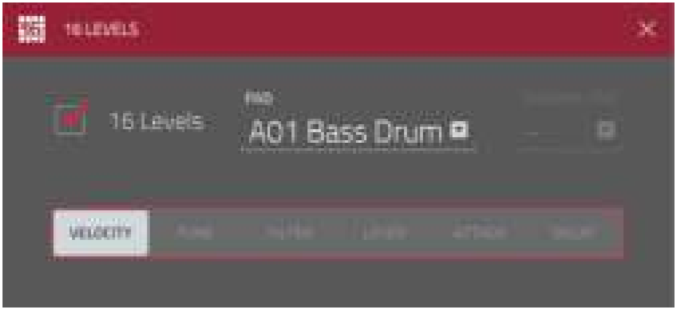


The Menu.

Each mode shown above is described in the following ***Modes*** chapter. Click a button above to skip directly to that chapter.

16 Level

Press the **16 Level** button on your MPC Touch to activate or deactivate **16 Level**.



☑ 16 Levels

Pad: A01 Bass Drum

When activated, the last pad that was pressed will be temporarily copied to all 16 pads. The pads will now output the same note number as the initial pad, but a selectable parameter will be fixed at values that increase as the pad numbers increase (e.g., Pad 1 is the minimum, Pad 16 is the maximum), regardless of how hard you press them.

In the **16 Levels** window that appears, use the **Type** selector to choose the parameter: **Velocity**, **Tune**, **Filter**, **Layer**, **Attack**, or **Decay**.

To select the pad, do any of the following:

- Press it.
- Tap the **Pad** field, and use the **Data Dial** or **–/+** buttons.
- Double-tap the **Pad** field, and tap the desired pad in the list that appears.

Effects

The MPC software offers various effects that you can apply to the pads, keygroups, programs, submixes, and master outputs, using **insert** and **send/return** effects. This chapter can help you get a good overall understanding of how the effects work.

See ***Appendix*** > ***Effects and Parameters*** for a list of all available effects (with a brief description of each) and their editable parameters.

Overview

In a program, each pad or keygroup can have up to 4 insert effects applied to it. See ***Insert Effects*** > ***Pads*** or ***Insert Effects*** > ***Keygroups*** to learn more about this.

An entire program can also have up to 4 insert effects applied to it, as well. See ***Insert Effects*** > ***Programs*** to learn more about this.

Additionally, pads, keygroups, programs, and submixes can each be sent to up to 4 send channels. Their audio will be routed through effects on the send channels, and the processed audio will be returned to their original channel. See ***Send/Return Effects*** to learn more about this.

For even further flexibility, each of the 8 submixes can have up to 4 insert effects applied to it. You can route pads/keygroups and programs to a submix, which is then routed to a master output. See ***Insert Effects*** > ***Submixes*** to learn more about this.

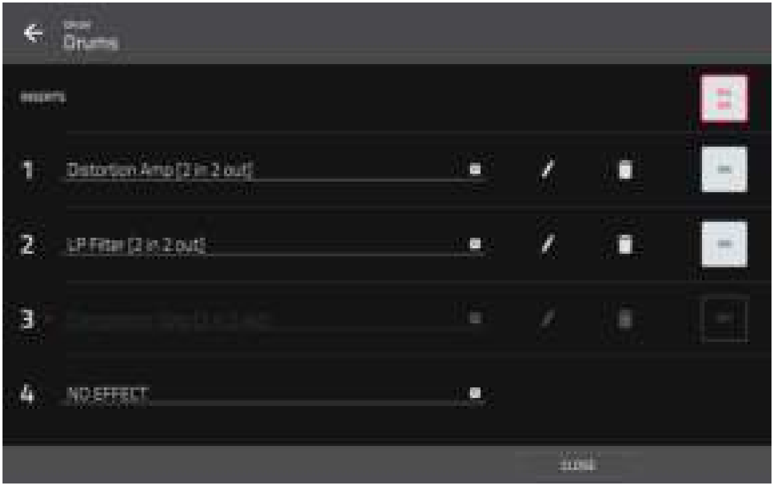
Finally, you can apply up to 4 insert effects to each master output (a stereo pair of channels: **Outputs 1/2**, **Outputs 3/4**, etc.). See ***Insert Effects*** > ***Masters*** to learn more about this.

There are three other parts of the software that handle effects differently:

- The **Sampler** can use up to **4 insert effects**, which are applied to the audio as you record it. This means that the effects cannot be "removed" from the sound later. Learn more about the Sampler in the ***Modes*** > ***Sampler*** chapter.
- Similarly, the **Looper** can use up to **4 insert effects**, which are applied to the audio as you record it. This means that the effects cannot be "removed" from the sound later. Learn more about the Looper in the ***Modes*** > ***Looper*** chapter.
- In **XYFX Mode**, the effects act like a single insert effect on that program. In fact, **XYFX** is the name of the insert effect you have to load to the program before you can use this mode. Learn more about XYFX Mode in the ***Modes*** > ***XYFX Mode*** chapter.

To view, load, edit, or clear effects, tap the pencil icon in the upper-right corner of the **Inserts** field. This usually appears in a channel strip (next to a level slider and pan knob).

When viewing loaded effects, you will see this window:



1 Distortion Amp (2 in 2 out)

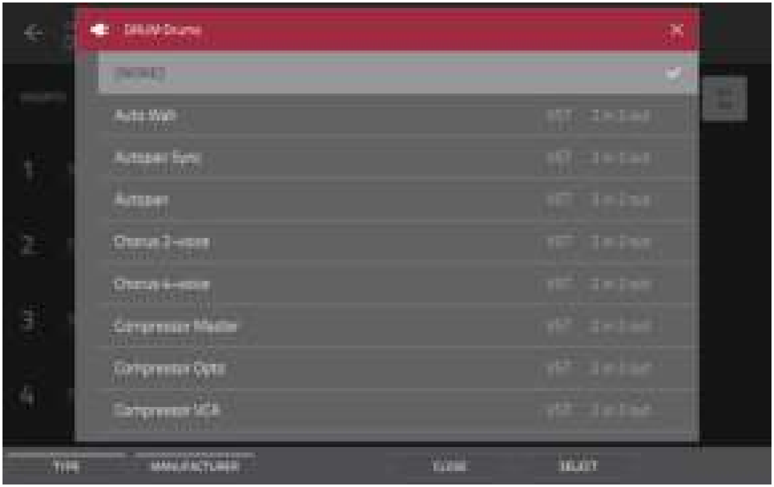
2 LP Filter (2 in 2 out)

4 NO EFFECT

In this window:

- **To select an effect,** use the field for each insert slot. A window (described below) will appear.
- **To edit the parameters of a loaded effect,** tap the pencil icon next to the insert slot.
- **To clear the insert slot,** tap the trash can icon next to it.
- **To enable or disable an effect slot,** tap the **On**/**Off** button next to it.
- **To enable or disable all 4 effect slots,** tap the **All On**/**All Off** button in the upper-right corner.

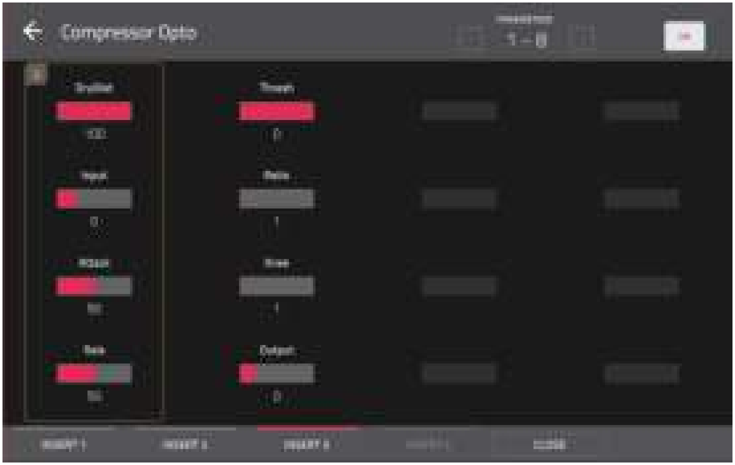
When selecting an effect, you will see this window:


Auto Wah
Autopan Sync
Autopan
Chorus 2-voice
Chorus 4-voice
Compressor Opto
Compressor VCA
TYPE
MANUFACTURER
CLOSE
SELECT

In this window:

- **To move through the list,** swipe up or down. Alternatively, use the **Data Dial** or **–/+** buttons.
- **To sort or unsort the effects by type or manufacturer,** tap **Type** or **Manufacturer** in the lower-left corner.
- **To load an effect,** double-tap it. Alternatively, tap **Select**, or press the **Data Dial**.
- **To cancel,** tap **Close** or anywhere outside of the list.

When you edit an effect, you will see this window:



In this window:

- **To adjust a parameter,** tap and drag its slider. Alternatively, use the **Data Dial** or **–/+** buttons. To make finer adjustments, double-tap the pad and adjust the larger version of the slider that appears.

  Tip: Turn the **Q-Link Knobs** to quickly adjust the corresponding 4 parameters. Use the **Q-Link** button to select another set of 4 parameters the Q-Link Knobs control.

- **To select another page of parameters,** tap the **Parameters –/+** buttons at the top of the touchscreen.
- **To enable or disable the effect,** tap the **On/Off** button in the upper-right corner.
- **To edit parameters for another insert effect on the same pad, program, etc.,** tap a different Insert tab at the bottom edge of the touchscreen to select it.
- **To close the window,** tap **Close** or the upper part of the touchscreen.

Insert Effects

Pads

You can load up to 4 insert effects to each pad. You can do this in Main Mode, the Pad Mixer, or Program Edit Mode.

Tip: When using pad insert effects, they will be applied to the selected pad only. This means that you could apply unique combinations of effects to each pad within a program. If you want to apply the same effect to all pads, do this with a program insert effect (see ***Insert Effects*** > ***Programs***).

To load a pad insert effect in Main Mode:

1. Use the **Track** field to select the track that uses the program with the desired pad—the program it uses will be selected automatically.
2. If the channel strip is not already shown, tap the small triangle (▶) icon below the Project field to show it.
3. Tap the first (pad) icon at the top of the channel strip. The channel strip will now show settings for the current pad.
4. Press the desired pad to select it. Alternatively, use the **Pad** field at the top of the program channel strip.
5. Tap the pencil icon next to **Inserts**, and then use the window that appears to load or edit effects.

To load a pad insert effect in the Pad Mixer:

1. Use the **Program** field at the top of the touchscreen to select the desired program. Alternatively, use the **Track** field at the top of the touchscreen to select the desired track—the program it uses will be selected automatically.
2. Press the desired pad to select it, or tap it in the touchscreen. Alternatively, double-tap the **Pad** field below the Program field.
3. Tap the pencil icon next to **Inserts**, and then use the window that appears to load or edit effects. Alternatively, tap the **Insert** tab at the bottom of the touchscreen (tap it multiple times to select a different insert slot), and then double-tap the desired pad in the touchscreen. You could also use the **Data Dial** or **–/+** buttons to select an effect immediately.

To load a keygroup insert effect in Program Edit Mode:

1. While using the desired program, press the desired pad to select it.
2. Tap the **Effects** tab in the lower-right corner, and use it to load or edit effects.

Keygroups

You can load up to 4 insert effects to each keygroup. You can do this in Main Mode, the Pad Mixer, or Program Edit Mode in the software.

Important: When using keygroup insert effects, they will be applied to *the entire keygroup program*. This is because a keygroup program uses the same sound across all pads, as opposed to drum programs where each pad can have its own insert effect. You can still load up to four insert effects per keygroup, but all of them will affect the entire program.

To load a keygroup insert effect in Main Mode:

1. Use the **Track** field to select the track that uses the program with the desired pad—the program it uses will be selected automatically.
2. If the channel strip is not already shown, tap the small triangle (▶) icon below the Project field to show it.
3. Tap the first (pad) icon at the top of the channel strip. The channel strip will now show settings for the current keygroup.
4. Press a pad to select its corresponding keygroup, or tap it in the touchscreen. Alternatively, use the **Keygroup** field below the Program field.

   Important: Remember that regardless of the keygroup, the effect will be applied to the entire keygroup program. You can still load up to four insert effects per keygroup, but all of them will affect the entire program.

5. Tap the pencil icon next to **Inserts**, and then use the window that appears to load or edit effects.

To load a keygroup insert effect in the Pad Mixer:

1. Use the **Program** field at the top of the touchscreen to select the desired program. Alternatively, use the **Track** field at the top of the touchscreen to select the desired track—the program it uses will be selected automatically.
2. Press a pad to select its corresponding keygroup, or tap it in the touchscreen. Alternatively, double-tap the **Keygroup** field below the Program field.

   Important: Remember that regardless of the keygroup, the effect will be applied to the entire keygroup program. You can still load up to four insert effects per keygroup, but all of them will affect the entire program.

3. Tap the pencil icon next to **Inserts**, and then use the window that appears to load or edit effects. Alternatively, double-tap the desired pad in the touchscreen. You could also select one of the four Insert tabs at the bottom of the touchscreen, and then use the **Data Dial** or **–/+** buttons to select an effect immediately.

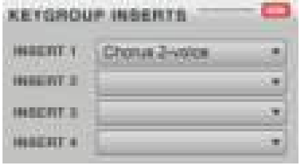
To load a keygroup insert effect in Program Edit Mode:

1. In the software window, click the **Program Edit** tab at the top of the screen. Alternatively, press **Ctrl+2** (Windows) or **⌘+2** (Mac OS X) on your computer keyboard.
2. In the Keygroup section in the lower-left corner of the window, use the **KG Select** menu to select the desired keygroup.

   Important: Remember that regardless of the keygroup, the effect will be applied to the entire keygroup program. You can still load up to four insert effects per keygroup, but all of them will affect the entire program.

3. If the button above the **Keygroup Inserts** slots is set to **Off**, click it so it changes to **On**.
4. Click the downward arrow (▼) of one of the insert slots, and then use the window that appears to load effects.

   To edit an effect's parameters, double-click its name in the insert slot, and then use the window that appears to edit it.



INSERT 1: Chorus 2-voice

Programs

You can load up to 4 insert effects to each program. You can do this in Main Mode, XYFX Mode, Program Edit Mode, and the Channel Mixer.

Note: In XYFX Mode, the effects act like a single insert effect on that program. In fact, **XYFX** is the name of the insert effect that is loaded when use this mode.

To load a program insert effect in Main Mode:

1. Use the **Track** field to select the track that uses the program with the desired pad—the program it uses will be selected automatically.
2. If the channel strip is not already shown, tap the small triangle (▶) icon below the Project field to show it.
3. Tap the second (four-squares) icon at the top of the channel strip. The channel strip will now show settings for the current program.
4. Tap the pencil icon next to **Inserts**, and then use the window that appears to load or edit effects.

To load XYFX for a program in XYFX Mode:

1. Select the desired program in another mode, and then enter XYFX Mode.
2. If you have not yet used XYFX Mode for this program, tap **Insert XYFX** on the touchscreen to load it and show the XY pad.

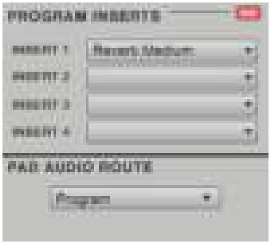
   Note: If you already have 4 insert effects loaded, you will need to clear one of the insert effect slots before doing this.

   If you have already used XYFX Mode for this program, the XY pad will appear.
3. If the **Setup** panel is not shown, tap **Setup** in the lower-right corner to show it.
4. Use the **Preset** field to load an effect. Use the controls below the Preset field to edit the effect.

To load an insert effect in Program Edit Mode:

1. In the software window, click the **Program Edit** tab at the top of the screen. Alternatively, press **Ctrl+2** (Windows) or **⌘+2** (Mac OS X) on your computer keyboard.
2. If the button above the **Program Inserts** slots is set to **Off**, click it so it changes to **On**.
3. Click the downward arrow (▼) of one of the insert slots, and then use the window that appears to load effects.

   To edit an effect's parameters, double-click its name in the insert slot, and then use the window that appears to edit it.


PROGRAM INSERTS
INSERT 1 Reverb Medium
INSERT 2
INSERT 3
INSERT 4
PAD AUDIO ROUTE
Program

Important:

For drum programs, if the **Pad Audio Route** menu is set to anything other than **Program**, then the effect will *not* be applied to that pad.

For keygroup programs, if the **Keygroup Audio Route** menu is set to anything other than **Program**, then the effect will *not* be applied to that entire keygroup program.

To load a program insert effect in the Channel Mixer:

1. Set the **Mixer** field in the upper-left corner to **Programs**.
2. In the touchscreen, tap the pad that corresponds to the desired program. Alternatively, double-tap the **Program** field below the Mixer field.
3. Tap the pencil icon next to **Inserts**, and then use the window that appears to load or edit effects. Alternatively, tap the **Insert** tab at the bottom of the touchscreen (tap it multiple times to select a different insert slot), and then double-tap the desired pad in the touchscreen. You could also use the **Data Dial** or **–/+** buttons to select an effect immediately.

Submixes

You can load up to 4 insert effects to each submix. You can do this in the Channel Mixer only.

To load a submix insert effect:

1. Set the **Mixer** field in the upper-left corner to **Submixes**.
2. In the touchscreen, tap the pad that corresponds to the desired program. Alternatively, double-tap the **Submix** field below the Mixer field.
3. Tap the pencil icon next to **Inserts**, and then use the window that appears to load or edit effects. Alternatively, tap the **Insert** tab at the bottom of the touchscreen (tap it multiple times to select a different insert slot), and then double-tap the desired pad in the touchscreen. You could also use the **Data Dial** or **–/+** buttons to select an effect immediately.

Masters

You can load up to 4 insert effects to each master output (a stereo pair of channels: **Outputs 1/2**, **Outputs 3/4**, etc.). You can do this in Main Mode or the Channel Mixer.

To load a master insert effect in Main Mode:

1. If the channel strip is not already shown, tap the small triangle (▶) icon below the Project field to show it.
2. Tap the fourth (crown) icon at the top of the channel strip. The channel strip will now show settings for the current master output.
3. Use the **Outputs** field at the top of the channel strip to select the desired master output (**Outputs 1/2**, **Outputs 3/4**, etc.).
4. Tap the pencil icon next to **Inserts**, and then use the window that appears to load or edit effects.

To load a master insert effect in the Channel Mixer:

1. Set the **Mixer** field in the upper-left corner to **Masters**.
2. In the touchscreen, tap the pad that corresponds to the desired master output (**Outputs 1/2**, **Outputs 3/4**, etc.). Alternatively, double-tap the **Outputs** field below the Mixer field.
3. Tap the pencil icon next to **Inserts**, and then use the window that appears to load or edit effects. Alternatively, tap the **Insert** tab at the bottom of the touchscreen (tap it multiple times to select a different insert slot), and then double-tap the desired pad in the touchscreen. You could also use the **Data Dial** or **–/+** buttons to select an effect immediately.

Send/Return Effects

Send/return effects work in the following way:

1. A pad, keygroup, program, or submix sends its audio to up to 4 **returns** at its designated **send level**.
2. That audio is processed by the effect(s) on the return. Each return can have up to 4 effects loaded.
3. The processed audio is sent back to its pad, keygroup, program, or submix at a designated **return level**.

You can load send/return effects and set return levels only in the Channel Mixer, described below. The rest of this section describes the different ways to set the desired send levels for pads, keygroups, programs, or submixes.

To load a send/return effect to a return:

1. In the Channel Mixer, set the **Mixer** field in the upper-left corner to **Returns**.
2. In the touchscreen, tap the pad that corresponds to the desired return. Alternatively, double-tap the **Return** field below the Mixer field.
3. Tap the pencil icon next to **Inserts**, and then use the window that appears to load or edit effects. Alternatively, tap the **Insert** tab at the bottom of the touchscreen (tap it multiple times to select a different insert slot), and then double-tap the desired pad in the touchscreen. You could also use the **Data Dial** or **–/+** buttons to select an effect immediately.

To set the return level:

1. In the Channel Mixer, set the **Mixer** field in the upper-left corner to **Returns**.
2. Tap the **Level** tab in the lower-left corner.
3. In the touchscreen, tap the pad that corresponds to the desired return. Alternatively, double-tap the **Return** field below the Mixer field.
4. Use the **Data Dial** or **–/+** buttons to adjust the level of the currently selected return. Alternatively, use the **Level** slider in the channel strip, or turn the corresponding **Q-Link Knob**. To make finer adjustments, double-tap the pad and adjust the larger version of the slider that appears.

Pads

You can set the send levels for pads in Program Edit Mode or the Pad Mixer.

To set the send levels for a pad in Program Edit Mode:

1. While editing the desired program in Program Edit Mode, press the desired pad to select it.
2. Tap the **Effects** tab in the lower-right corner.
3. Use the **Send** knobs to set the send level for each return.

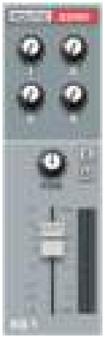
To set the send levels for a pad in the Pad Mixer:

1. Use the **Program** field at the top of the touchscreen to select the desired program. Alternatively, use the **Track** field at the top of the touchscreen to select the desired track—the program it uses will be selected automatically.
2. Tap the **Send** tab at the bottom of the touchscreen (tap it multiple times to select a different send level).
3. Press the desired pad to select it, or tap it in the touchscreen. Alternatively, double-tap the **Pad** field below the Program field.
4. Use the **Data Dial** or **–/+** buttons to set the send level. To make finer adjustments, double-tap the pad and adjust the larger version of the slider that appears.

Keygroups

You can set the send levels for keygroups in Program Edit Mode or the Pad Mixer.

To set the send levels for a keygroup in Program Edit Mode:



1. In the software window, click the **Program Edit** tab at the top of the screen. Alternatively, press **Ctrl+2** (Windows) or **⌘+2** (Mac OS X) on your computer keyboard.
2. If the **Send** button above the desired keygroup's channel strip is not already selected, click it.
3. Click and drag the knob that corresponds to each return up or down.

To set the send levels for a keygroup in the Pad Mixer:

1. Use the **Program** field at the top of the touchscreen to select the desired program. Alternatively, use the **Track** field at the top of the touchscreen to select the desired track—the program it uses will be selected automatically.
2. Tap the **Send** tab at the bottom of the touchscreen (tap it multiple times to select a different send level).
3. Press the desired pad to select its corresponding keygroup, or tap it in the touchscreen. Alternatively, double-tap the **Keygroup** field below the Program field.
4. Use the **Data Dial** or **–/+** buttons to set the send level. To make finer adjustments, double-tap the pad and adjust the larger version of the slider that appears.

Programs

You can set the send levels for programs in the Channel Mixer only.

To set the send levels for a program:

1. In the Channel Mixer, set the **Mixer** field in the upper-left corner to **Programs**.
2. Tap the **Send** tab at the bottom of the touchscreen (tap it multiple times to select a different send level).
3. In the touchscreen, tap the pad that corresponds to the desired program. Alternatively, double-tap the **Program** field below the Mixer field.
4. Use the **Data Dial** or **–/+** buttons to set the send level. To make finer adjustments, double-tap the pad and adjust the larger version of the slider that appears.

Submixes

You can set the send levels for submxies in the Channel Mixer only.

To set the send levels for a submix:

1. In the Channel Mixer, set the **Mixer** field in the upper-left corner to **Submixes**.
2. Tap the **Send** tab at the bottom of the touchscreen (tap it multiple times to select a different send level).
3. In the touchscreen, tap the pad that corresponds to the desired submix. Alternatively, double-tap the **Submix** field below the Mixer field.
4. Use the **Data Dial** or **–/+** buttons to set the send level. To make finer adjustments, double-tap the pad and adjust the larger version of the slider that appears.

Differences Between Plugin and Standalone Usage

When using the MPC software as a VST, AU, RTAS, or AAX plugin, its features and functions are very similar to its operation as your host software but with some notable differences discussed here.

Important: This ***Operation*** chapter contains information about using the MPC software as a standalone software program. This section describes the differences.

Note: To learn how to load and use an instrument plugin in a host application, please refer to the corresponding chapter of your host application's manual.

Saving: Make sure to save your work *in the MPC software plugin* as well as saving all of your work in your host application. For ease of use, we recommend saving your host application projects and their associated MPC projects in the same folder.

Software Menus: The MPC plugin doesn't offer a top menu like in the standalone application. The menu button is located to the left of the **Main Mode** tab.

Audio Input and Output: Your audio input and output are set in your host application rather than in MPC. MPC's **Preferences** will not have the **Audio** tab.

MIDI Ports: All MIDI Out ports will be assigned to your digital audio workstation (DAW). In MPC's **Preferences**, the **MIDI** tab will display *DAW* as the only available MIDI Out port assignment.

DAW Projects Folder: In MPC's **Preferences**, the **Plugin** tab will let you select a **DAW Projects Folder** location.

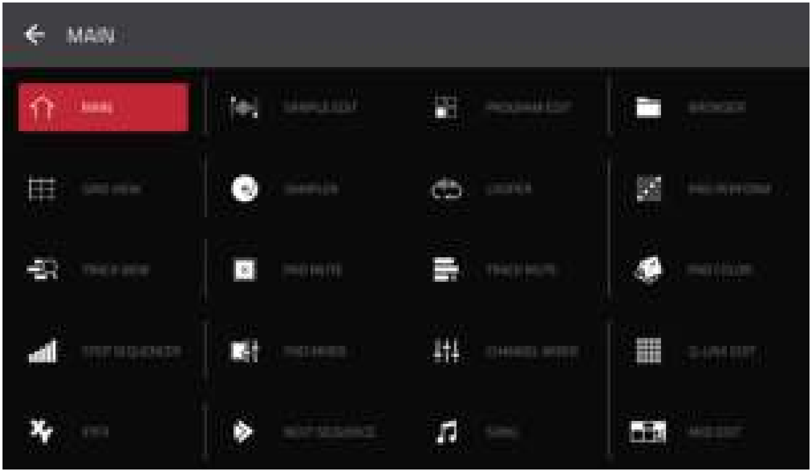
Tempo and Sync: The MPC plugin is automatically synchronized to the tempo of your host application. MPC's **Preferences** will not have the **Sync** tab, and the **BPM** in the Transport Section will be greyed out.

Playback Controls: The **Stop**, **Play**, and **Play Start** buttons will be greyed out. You must start and stop playback using your host application's playback controls.

Playback Start and Stop: The start and stop commands are always synchronized to the host application. When the playback of the host application is started, the MPC plugin playback starts simultaneously.

Modes

MPC Touch has a Menu page that lets you select any of the 20 modes on MPC Touch that control the MPC software. This chapter describes the various features and functions of each mode.



The 20 modes as shown in the Menu.

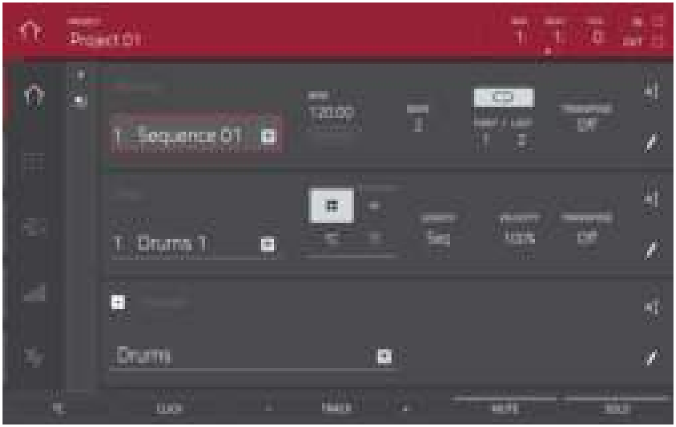
Click a button above to skip directly to that chapter.

Main Mode

Main Mode gives you an overview of the most-used functions.

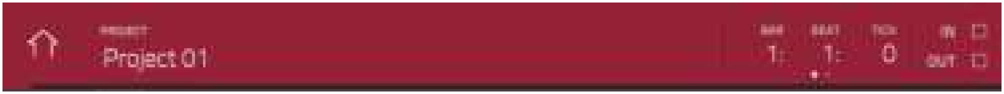
To enter Main Mode, do one of the following:

- Press **Main**.
- Press **Menu**, and then tap **Main**.


Project 01
1
1
0
120.00
1 Sequence 01
Off
1 Drums 1
Seq
100%
Off
Drums

Main Mode.

The upper edge shows the project name and transport information.

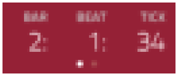


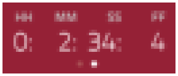
The **Project** field shows the name of the current project.

To view the project information, tap the **Project** field. A list will appear of the available programs, sequences, and samples in the project.

In the **Project** window, in additional to typical functions you can perform in lists, you can do any of the following:

- **To expand or collapse the list of programs or sequences,** tap the arrow (v or **>**) to its left.
- **To immediately select a sample and enter Sample Edit Mode,** double-tap it.
- **To save the project,** tap **Save**.
- **To return to the previous screen,** tap **Close**, the **X** in the upper-right corner, or anywhere outside the window.
- **To delete samples from the project**, tap **Purge**. In the screen that appears, tap **Unused Samples** to delete all unused samples from the project, tap **All Samples** to delete all samples from the project, or tap **Cancel** to return to the previous screen.



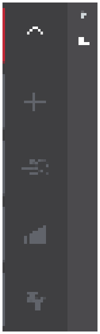


The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).

The **In** and **Out** boxes indicate the software is receiving or sending (respectively) MIDI messages from or to your computer.



The left edge contains icons to quickly enter one of five modes. Using this strip of icons, you can easily jump between them:

- **To enter Main Mode,** tap the house icon.
- **To enter Grid View,** tap the grid icon.
- **To enter Track View,** tap the bars-and-magnifying-glass icon.
- **To enter the Step Sequencer,** tap the vertical-bars icon.
- **To enter XYFX Mode,** tap the XY icon.

There are also two small icons to the right of these that control the channel strip.

To show or hide the channel strip, tap the triangle (▶ or ◀) icon.

The channel strip contains some important settings for the current pad, program, track, or master output, depending on the currently selected icon:

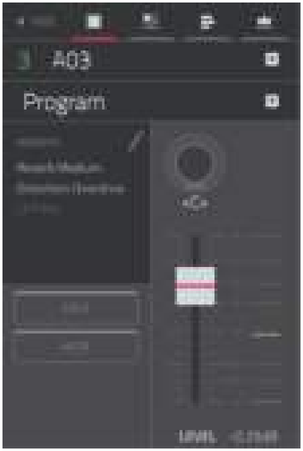
- **To view the pad channel strip,** tap the square icon.
- **To view the program channel strip,** tap the four-squares icon.
- **To view the track channel strip,** tap the bars icon.
- **To view the master strip,** tap the crown icon.

When viewing the pad channel strip:

- The first field shows the current pad number. Press a pad or tap the field to select a different pad.

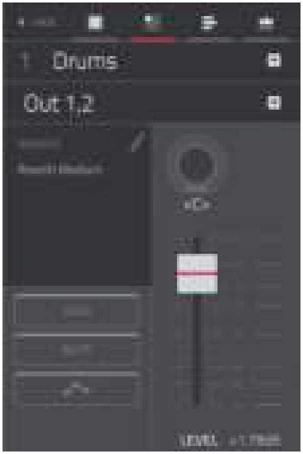
  Tip: This is useful for mixing your pads without having to enter the Pad Mixer.

- The second field shows where the pad is routed, which you can change. Usually, this is set to **Program**.
- The **Inserts** field shows any enabled or disabled effects for that pad. Tap the pencil icon to open a window where you can change and enable or disable the effects.
- To solo or mute the pad, tap **Solo** or **Mute** (respectively).
- To change the panning or level of the pad, adjust the pan knob or **Level** slider.

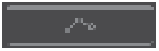


When viewing the program channel strip:

- The first field shows the current program number and name, which you can change.
- The second field shows where the program is routed, which you can change.
- The **Inserts** field shows any enabled or disabled effects for that program. Tap the pencil icon to open a window where you can change and enable or disable the effects.
- To solo or mute the program, tap **Solo** or **Mute** (respectively).

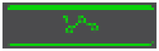


- To change the program's automation, tap the automation button to cycle through its three states:.

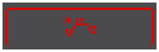
  

  When **off**, the program will ignore automation data. If you have already recorded or entered automation, tapping this will switch between Read (**R**) and Write (**W**) only, but you can override this and turn it off by pressing and holding **Shift** while tapping the button.

  Important: If you have already recorded automation and turn it off, the track will still use the effect and its parameter values at the point where you turned it off.

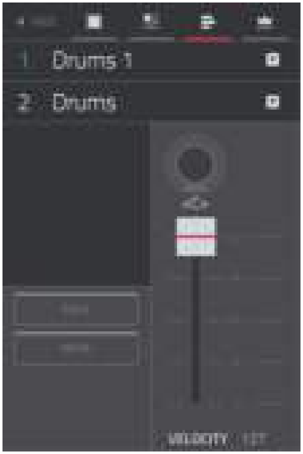
  When set to **Read** (**R**), the program will read automation data but will not record any additional automation over it. You can still manually edit and enter automation. (Think of this as a protective feature to prevent accidental changes to your automation while recording.)

  When set to **Write** (**W**), the program can record automation. (If you have any Q-Link Knobs assigned to automatable parameters, make sure not to touch any accidentally while you are recording.)

  Tip: You can quickly set all programs to the same automation in XYFX Mode. See the ***XYFX Mode*** chapter to learn how to do this.

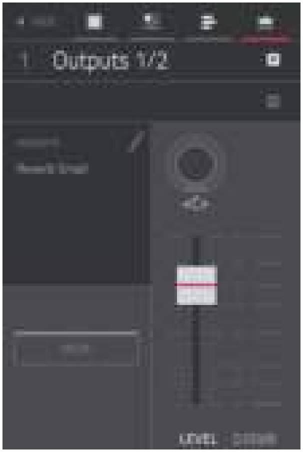
- To change the panning or level of the program, adjust the pan knob or **Level** slider.



When viewing the track channel strip:

- The first field shows the current track number, which you can change, and its name.
- The second field shows the name of the program the track is using.
- To solo or mute the track, tap **Solo** or **Mute** (respectively).
- To change the panning of velocity of the track, adjust the pan knob or **Velocity** slider.

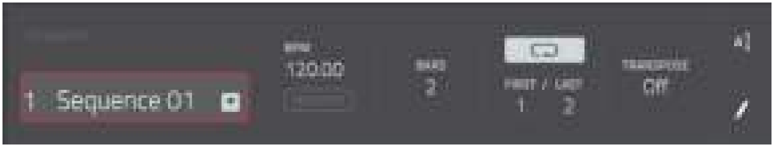
  Note: If the track is using a plugin program, then the slider will send **CC #7** (Volume) and the knob will send **CC #10** (Pan) to your instrument plugin. The plugin will then handle these messages as it normally would.



When viewing the master strip:

- The first field shows the current master output as a stereo pair, which you can change.
- The **Inserts** field shows any enabled or disabled effects for that master output. Tap the pencil icon to open a window where you can change and enable or disable the effects.
- To mute the master output, tap **Mute**.
- To change the panning or level of the master output, adjust the pan knob or **Level** slider.

The **Sequence** section shows the current sequence and its information.


1 Sequence 01

BPM 120.00

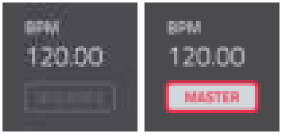
BARS 2

FIRST / LAST 1 2

TRANSPOSE Off

Use **Sequence** field to select a sequence.

To edit the name of the sequence, tap the cursor icon on the right edge of the section, and use the virtual keyboard that appears.



Use the **BPM** field to adjust the tempo of the sequence.

To set whether the sequence follows its own tempo or a master tempo, tap the **Sequence**/**Master** button under the BPM field. Alternatively, press and hold **Shift+Tap Tempo**.

Use the **Bars** field to adjust the length of the sequence in bars.

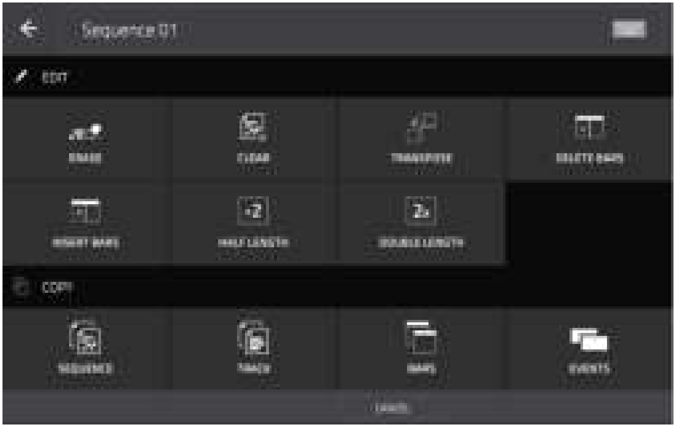
The **Loop** button shows whether the sequence (or a part of it) will loop or not.

To enable or disable looping, tap the button.

To set the start point and end point of loop, tap the **First** or **Last** field (respectively) and then use the **Data Dial** or the **–/+** buttons, or double-tap the field and use the numeric keyboard that appears. (Keep in mind that the **Last Bar** value depends on the total length of the sequence.)

Use the **Transpose f**ield to set the transposition (in semitones) of the entire sequence.

To edit the sequence, tap the pencil icon on the right edge of the section. The Sequence Edit/Copy window will open.



The Sequence Edit/Copy window.

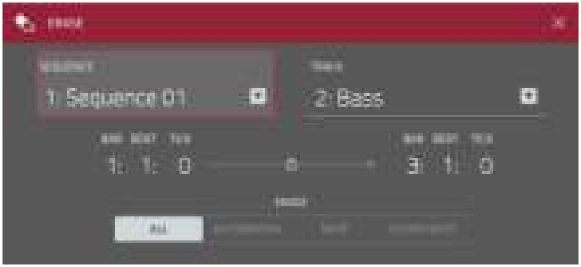
You can use any of these functions as described below.

To return to Main Mode, tap **Cancel** or the left arrow (🡐) in the upper-left corner of the touchscreen. Alternatively, press **Main**.

To edit the name of the sequence, tap the top edge of the touchscreen and use the virtual keyboard that appears.

Erase

This function erases all or part of a track in a specific sequence.



1: Sequence 01

2: Bass

1: 1: 0

3: 1: 0

To select the sequence you want to erase, use the **Sequence** field.

To select the track you want to erase within the sequence, use the **Track** field.

To set the time range of the sequence you want to erase, use the **Bar**, **Beat**, and **Tick** fields. The left fields set the start of the time range, and the right fields set the end of the time range.

To select what types of events you erase, select one of the **Erase** options:

- **All** erases all pad events from the designated time range and reset all of its settings.
- **Automation** erases only automation from the designated time range.
- **Note** erases only specific pad events from the designated time range. In the diagram of the eight pad banks that appears, press each pad in each bank to select or deselect its notes.
- **Except Note** erases everything *except* pad events from the designated time range.

To confirm your choice, tap **Do It**.

To return to the previous screen, tap **Function** or anywhere outside the **Erase** window.

To cancel and return to Main Mode, tap **Cancel**.

Clear

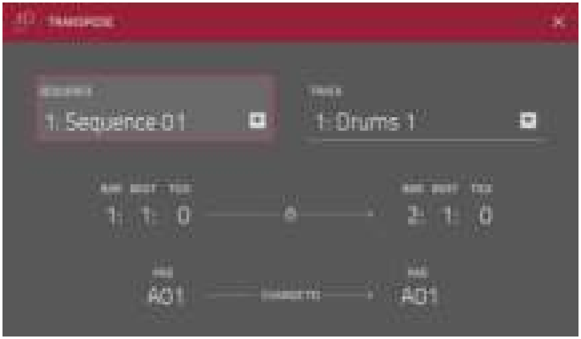
This function erases *all* events from the sequence and resets *all* of its settings.

To confirm your choice, tap **Clear**.

To return to the previous screen, tap **Cancel**.

Transpose

This function transposes a range of events on a track in a sequence. (The events within that range will shift accordingly in the Grid View.)



1: Sequence 01

1: Drums 1

1: 1: 0

2: 1: 0

A01

A01

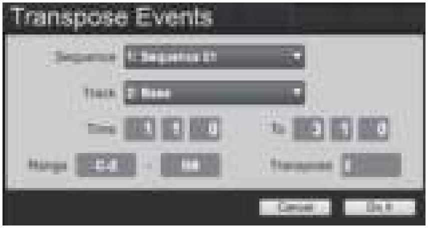
To select the sequence you want to transpose, use the **Sequence** field.

To select the track you want to transpose within the sequence, use the **Track** field.

To set the time range of the sequence you want to transpose, use the **Bar**, **Beat**, and **Tick** fields. The left fields set the start of the time range, and the right fields set the end of the time range.

For drum programs, select the source and destination pads. Tap the left and right fields (respectively) and press the desired pad. (The "source" pad is the pad whose events you want to move. The "destination" pad is the pad where the events will be placed.)

For keygroup programs, plugin programs, and MIDI programs, set the range and amount of transposition using the MPC software window:



- **Range:** Click and drag these fields up or down to set the range of notes of the events you want to transpose. Events within this note range will be transposed while events outside of this range will remain unchanged.
- **Transpose:** Click and drag this field up or down to set how many semitones up or down you want to transpose the events.

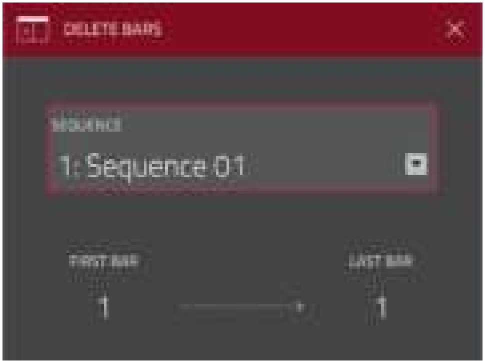
To confirm your choice, tap **Do It**.

To return to the previous screen, tap **Function** or anywhere outside the **Transpose** window.

To cancel and return to Main Mode, tap **Cancel**.

Delete Bars

This function removes a range of bars from a sequence.



SEQUENCE
1: Sequence 01

FIRST BAR
1

LAST BAR
1

To select the sequence whose bars you want to delete, use the **Sequence** field.

To set the range of bars you want to delete, use the **First Bar** and **Last Bar** fields. The bar in each field and all bars in between them will be deleted.

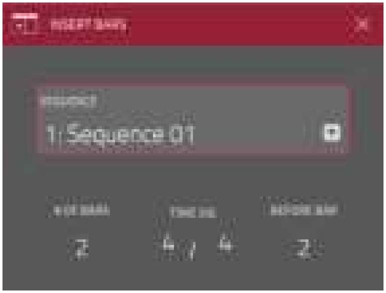
To confirm your choice, tap **Do It**.

To return to the previous screen, tap **Function** or anywhere outside the **Delete Bars** window.

To cancel and return to Main Mode, tap **Cancel**.

Insert Bars

This function adds empty bars to a sequence at a specified point.



To select the desired sequence, use the **Sequence** field.

To set how many bars you will insert, use the **# of Bars** field.

To set the time signature of the inserted bars, use the two **Time Sig** fields.

To set where you will insert the bars, use the **Before Bar** field. The bars will be inserted before this one.

To confirm your choice, tap **Do It**.

To return to the previous screen, tap **Function** or anywhere outside the **Insert Bars** window.

To cancel and return to Main Mode, tap **Cancel**.

Half Length

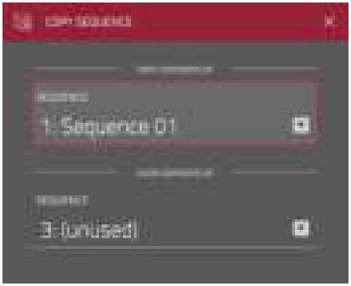
This will *immediately* delete the second half of the sequence.

Double Length

This will *immediately* double the sequence and copy all events from the first half to the second half.

Copy Sequence

This function copies the contents of one sequence to another.



1: Sequence 01

3: (unused)

To select the source sequence, use the **Copy Contents of Sequence** field. The "source" sequence is the one whose events you want to copy.

To select the destination sequence, use the **Over Contents of Sequence** field. The "destination" sequence is the one where the source sequence will be copied.

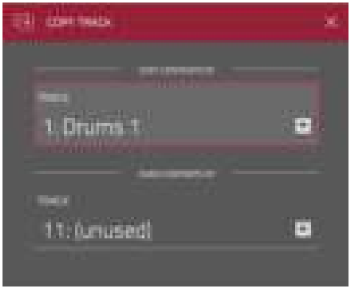
To confirm your choice, tap **Do It**.

To return to the previous screen, tap **Function** or anywhere outside the **Insert Bars** window.

To cancel and return to Main Mode, tap **Cancel**.

Copy Track

This copies the contents of one track to another.



1: Drums 1

11: (unused)

To select the source track, tap the **Copy Contents of Track** field. The "source" track is the one whose events you want to copy.

To select the destination track, tap the **Over Contents of Track** field. The "destination" track is the one where the source track will be copied.

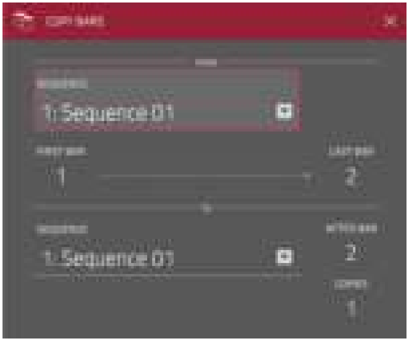
To confirm your choice, tap **Do It**.

To return to the previous screen, tap **Function** or anywhere outside the **Insert Bars** window.

To cancel and return to Main Mode, tap **Cancel**.

Copy Bars

This copies a range of bars from a sequence and adds them to another at a specified point.



To select the source sequence, use the **From Sequence** field. The "source" sequence is the one whose bars you want to copy.

To set the range of bars to copy in the source sequence, use the **First Bar** and **Last Bar** fields.

To select the destination sequence, use the **To Sequence** field. The "destination" sequence is the one where the source sequence bars will be copied.

To set where you want to add the copied bars, use the **After Bar** field. The copied bars will be inserted after this one.

To set how many instances of the copied bars you want to add, use the **Copies** field.

To overwrite the destination sequence, tap **Replace**.

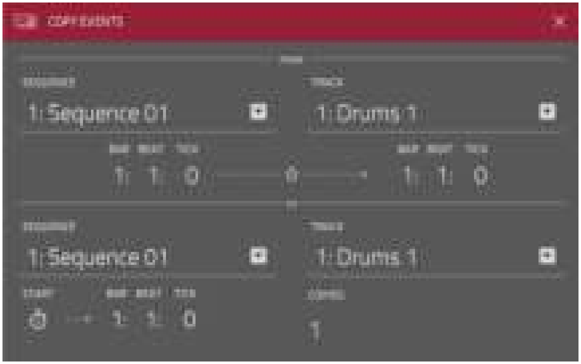
To add the events to the destination sequence without erasing anything, tap **Merge**.

To return to the previous screen, tap **Function** or anywhere outside the **Copy Bars** window.

To cancel and return to Main Mode, tap **Cancel**.

Copy Events

This function copies a range of events from a sequence and add them to another at a specified point.



1: Sequence 01

1: Drums 1

1: 1: 0

1: 1: 0

1: Sequence 01

1: Drums 1

1: 1: 0

1

To select the source sequence, use the **From Sequence** field. The "source" sequence is the one whose events you want to copy.

To select the source track, use the **From Track** field. The "source" track is the one whose events you want to copy.

To set the time range of the events you want to copy, use the **Bar**, **Beat**, and **Tick** fields. The left fields set the start of the time range, and the right fields set the end of the time range.

To select the destination sequence, use the **To Sequence** field. The "destination" sequence is the one where the source sequence events will be copied.

To select the destination track, use the **To Track** field. The "destination" track is the one where the source track events will be copied.

To set where you want to add the copied events, use the **Bar**, **Beat**, and **Tick** fields. The events will be added after this point.

To set how many instances of the copied events you want to add, use the **Copies** field.

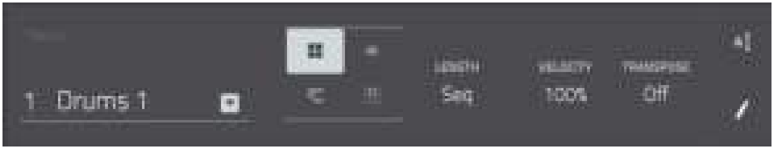
To overwrite the destination sequence, tap **Replace**.

To add the events to the destination sequence without erasing anything, tap **Merge**.

To return to the previous screen, tap **Function** or anywhere outside the **Copy Events** window.

To cancel and return to Main Mode, tap **Cancel**.

The **Track** section shows the current track, program type, and its information.



1: Drums 1

LENGTH Seq

VELOCITY 100%

TRANSPOSE Off

The **Track** field shows the track number and its name.

To edit the name of the track, tap the cursor icon on the right edge of the section and use the virtual keyboard that appears.

The program selector indicates which of the four types of programs the track is using. You can also change the program type:

- **To select a drum program, tap** the four-squares icon.
- **To select a plugin program,** tap the plug icon.
- **To select a MIDI program,** tap the bars icon.
- **To select a keygroup program,** tap the piano-keys icon.

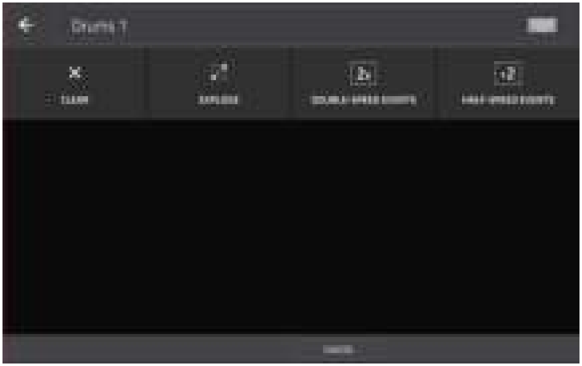
Use the **Length** field to set how long the track is. If you select the minimum value, **Sequence** or **0**, the track will be however long your sequence it.

Tip: This feature lets you maintain tracks of different lengths. For instance, you could play a 1-bar drum sequence repeatedly under a 4-bar bass line.

Use the **Velocity** field to set how loudly or quietly a track plays relative to its recorded levels. When set to **50%**, the track will be played with half the velocity it was originally played. When set to **200%**, the track will play twice as loud. The maximum velocity level is still **127**, though.

Use the **Transpose** field to set the transposition (in semitones) of the entire track.

To edit the track, tap the pencil icon on the right edge of the section. The Track Edit window will open.



The Track Edit window.

You can use any of these functions as described below.

To return to Main Mode, tap **Cancel** or the left arrow (🡐) in the upper-left corner of the touchscreen. Alternatively, press **Main**.

To edit the name of the track, tap the top edge of the touchscreen and use the virtual keyboard that appears.

Clear

This function erases *all* events from the track and resets *all* of its settings.

To confirm your choice, tap **Clear**.

To return to the previous screen, tap **Cancel**.

Explode

This function *immediately* splits the current track into multiple tracks—one for each distinct pad or note (pitch, not event). The current track also remains present and intact, while each track created from it is labeled with the track name and pad name or number.

Double-Speed Events

This function *immediately* halves the lengths of all note events on the track as well as the distance between them. In other words, the track's notes are pressed closer together so the track sounds like it is playing at twice the previous speed. This does not actually affect the pitches of notes or the tempo.

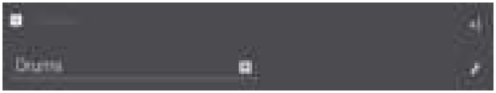
Half-Speed Events

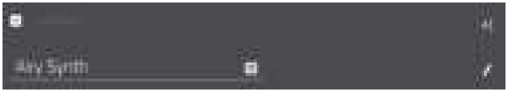
This function *immediately* doubles the lengths of all note events on the track as well as the distance between them. In other words, the track's notes are spread further apart so the track sounds like it is playing at half of the previous speed. This does not actually affect the pitches of notes or the tempo.

The **Program** section shows the current program. This section will appear differently depending on the type of program selected.

Drum Programs and Keygroup Programs

The **Program** field shows the name of the program.



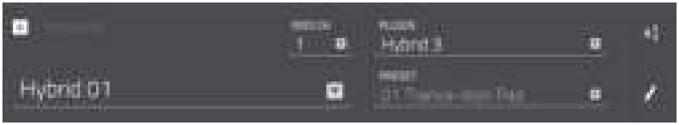


To edit the name of the program, tap the cursor icon on the right edge of the section. Use the virtual keyboard that appears to enter a new name, and then tap **Do It**.

To create another drum or keygroup program, tap the **+** icon above the **Program** field. A new program of the same type will be created and given a number (e.g., **Program 002**).

Plugin Programs

The **Program** field shows the name of the program.



To edit the name of the program, tap the cursor icon on the right edge of the section and use the virtual keyboard that appears.

To create another plugin program, tap the **+** icon above the **Program** field. A new plugin program will be created and given a number (e.g., **Program 002**).

Use the **Plugin** field to select the plugin the program is using. In the window that appears, you can tap the **Type** or **Manufacturer** button at the bottom of the touchscreen to enable or disable sorting of your plugins by type or maker.

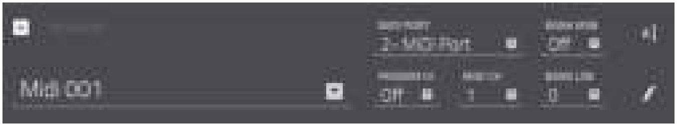
Note: You have to specify the disk directory where your plugins are located. This can be done in the software's **Preferences** (in the Edit Menu). See the *User Guide* in the MPC Software to learn more: click the **Help** menu and select **MPC Help**.

Use the **MIDI Ch** field to select the MIDI channel the program uses. Use this setting when you are working with a virtual instrument plugin that supports multi-mode.

Use the **Preset** field to select a preset (if any) within the plugin the program is using.

MIDI Programs

The **Program** field shows the name of the program.



To edit the name of the program, tap the cursor icon on the right edge of the section, and use the virtual keyboard that appears.

To create another MIDI program, tap the **+** icon above the **Program** field. A new plugin program will be created and given a number (e.g., **Midi 002**).

Use the **MIDI Port** field to select the port over which the program sends its MIDI data.

Note: You also have to configure the MIDI ports in the software's **Preferences** (in the Edit Menu). See the *User Guide* in the MPC Software to learn more: click the **Help** menu and select **MPC Help**.

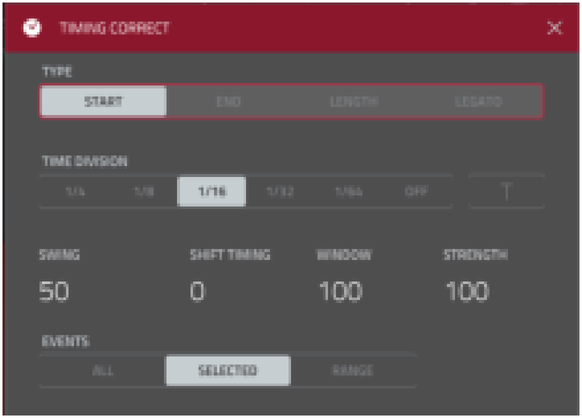
Use the **Program Ch** field to select the program change message the program sends out.

Use the **MIDI Ch** field to select the MIDI channel over which the program sends its MIDI data.

Use the **Bank MSB** and **Bank LSB** fields to select the messages for Most Significant Byte and Least Significant Byte (respectively) that the program sends out.

The Timing Correct window contains various settings to help quantize the note events in your sequence.

To open the Timing Correct settings, press and hold **Shift**, and then tap **TC** at the bottom of the touchscreen.



TIMING CORRECT
TYPE
START
END
LENGTH
LEGATO
TIME DIVISION
1/4
1/8
1/16
1/32
1/64
OFF
EVENTS
ALL
SELECTED
RANGE

SWING 50

SHIFT TIMING 0

WINDOW 100

STRENGTH 100

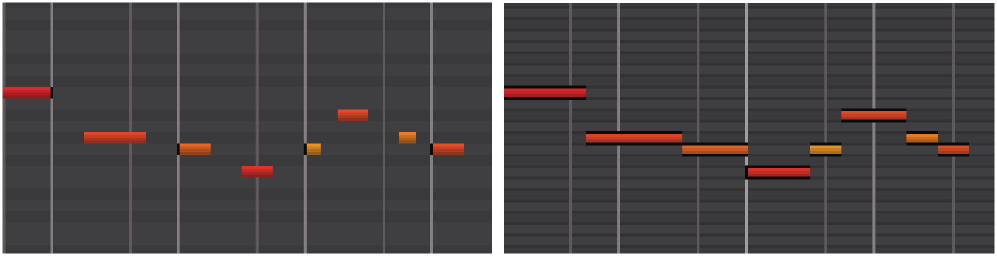
The Timing Correct window.

To apply the settings you selected, tap **Do It**.

To cancel and return to the previous screen, tap **Close**.

Use the **Type** selector to set how timing corrections are applied.

- **Start:** The start points of note events will be extended or shortened to align with the closest time division marker in the grid. The start points will remain untouched.
- **End:** The end points of note events will be extended or shortened to align with the closest time division marker in the grid. The start points will remain untouched.
- **Length:** The end points of note events will be extended or shortened so that each event's length is a multiple of the time division, regardless of where it is in the grid. The start points will remain untouched.
- **Legato:** The end points of note events will be extended or shortened to create a long, unbroken phrase from the first note event's start point to the last note event's end point. Each note event will sustain until another note event starts. If multiple note events start at the same time (and are not the last note events), their lengths will become identical. Selecting **Legato** disables all other options in this window.


Without legato applied.

With legato applied.

Use the **Time Division** selector to set the quantization value. Note events will "snap" to these time divisions on the grid. The **T** indicates a triplet-based value.

Alternatively, double-tap the down arrow (▼) in the upper-left corner of the grid and select a time division. You can also press and hold **Note Repeat** and use the 6 buttons at the bottom edge of the touchscreen.

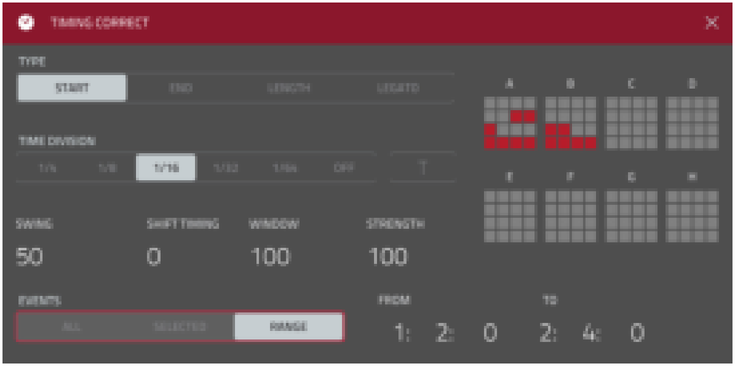
Use the **Swing** field to set the amount of swing from **50%** to **75%**. Swing lets you "shuffle" your beats—from subtle to extreme.

Use the **Shift Timing** field to shift all note events by clock ticks.

Use the **Window** field to set how many notes around a quantize value will be quantized. Any notes outside this range will not be quantized; notes inside will.

Use the **Strength** field to set how strictly notes will be quantized (i.e., shifted toward the quantize value). Lower values move notes a little bit towards the closest quantize value, resulting in a less mechanical feel than a strict quantization (a higher value).

Use the **Events** selector to set the target range for the time correction. You can apply the time correction to **All** note events or to just the **Selected** ones. When **Range** is selected, you can define the bars as well as the pads or keys that will be quantized.

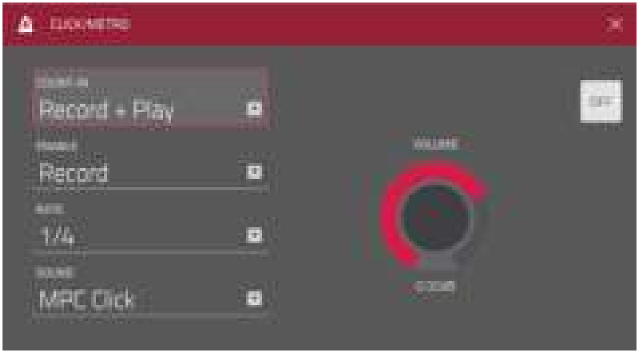

TIMING CORRECT
TYPE
START
END
LENGTH
LEGATO
TIME DIVISION
1/4
1/8
1/16
1/32
1/64
OFF
A
B
C
D
E
F
G
H
EVENTS
ALL
SELECTED
RANGE

SWING 50
SHIFT TIMING 0
WINDOW 100
STRENGTH 100
FROM 1: 2: 0
TO 2: 4: 0

Setting the Range in the Timing Correct window.

The Click/Metro menu contains all settings regarding the metronome (click track).

To open the metronome settings, press and hold **Shift**, and then tap **Click** at the bottom of the touchscreen.



The Click/Metro window.

Use the **Count-In** field to set if/when the metronome counts before recording.

- **Off** disables the metronome pre-count.
- **Record** enables the pre-count during recording only.
- **Record + Play** enables pre-count in both Record and Playback Modes.

Use the **Enable** field to set if/when the metronome is enabled.

- **Off** disables the metronome.
- **Play** enables the metronome sound during playback only.
- **Record** enables the metronome sound during recording only.
- **Record + Play** enables the metronome to happen in both Record and Playback Modes.

Use the **Rate** field to select the metronome click's time division: **1/4**, **1/4T**, **1/8**, **1/8T**, **1/16**, **1/16T**, **1/32** or **1/32T**. **T** indicates a triplet-based time division.

Use the **Sound** field to select the sound that you want to hear for the metronome: **Sidestick 1**, **Sidestick 2**, **Clap**, **Metroclick**, **Shake**, **Tambourine**, or **MPC Click**.

Use the **Volume** knob to set the volume of your metronome click.

Tap the **On**/**Off** button to enable or disable the metronome.

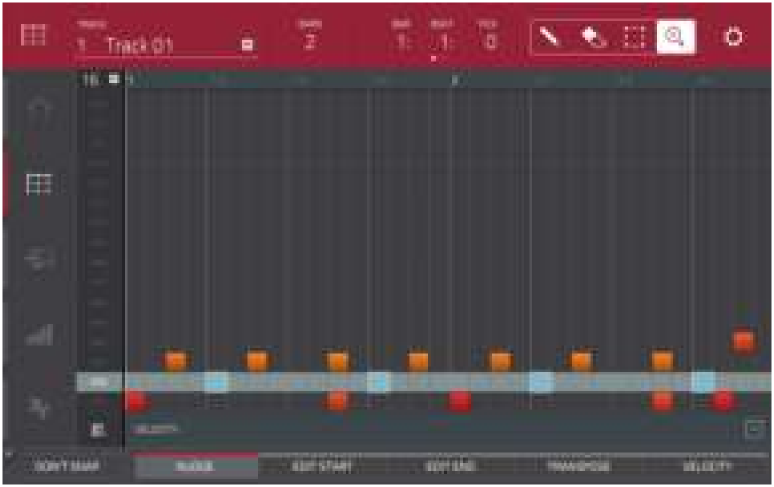
Grid View

Grid View lets you view and edit the note events of each track of a sequence in a project and their velocities. This mode has two different appearances: one for drum programs and one for keygroup programs, MIDI programs, and plugin programs.

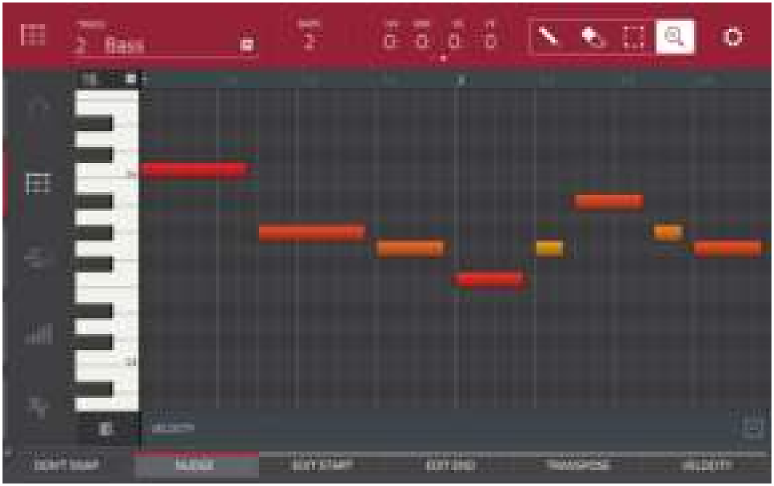
For drum programs, the left column shows you all available pads in a vertical view with their corresponding data.

For keygroup programs, plugin programs, and MIDI programs, the left column shows a vertical "piano roll" keyboard.

To enter Grid View, press **Menu**, and then tap **Grid View**.

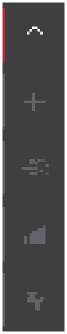


Grid View of a drum program.

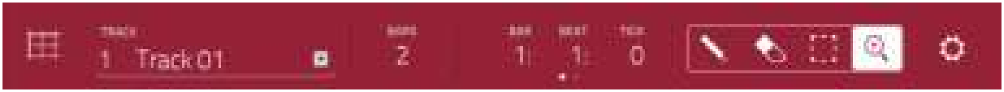


Grid View of a keygroup program, plugin program, or MIDI program.

The left edge contains icons to quickly enter one of five modes. Using this strip of icons, you can easily jump between them:



- **To enter Main Mode,** tap the house icon.
- **To enter Grid View,** tap the grid icon.
- **To enter Track View,** tap the bars-and-magnifying-glass icon.
- **To enter the Step Sequencer,** tap the vertical-bars icon.
- **To enter XYFX Mode,** tap the XY icon.



Use the **Track** field to select which track of the current sequence you want to show in the grid.

To switch to the previous or next track, press and hold **Shift**, and then tap **Track –** or **Track +** (respectively) at the bottom of the touchscreen.

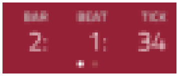
To mute or solo the track, press and hold **Shift**, and then tap **Mute** or **Solo** (respectively) at the bottom of the touchscreen.

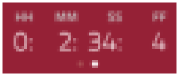
Use the **Bars** field to set the length of the sequence.

The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

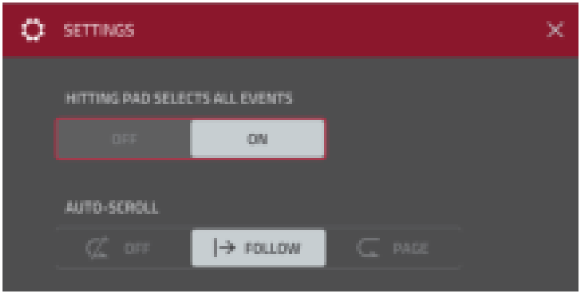
To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).





The Settings window lets you select certain Grid View settings.

To view the Settings, tap the gear icon.



The Settings window in Grid View.

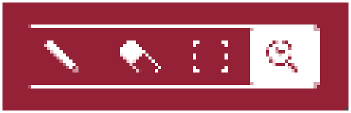
Use the **Hitting Pad Selects All Events** selector to turn the feature on or off. When on, pressing a pad will automatically select all note events for that pad in the sequence on that track. When off, pressing a pad will simply play its sound without selecting any note events.

Use the **Auto-Scroll** selector to set how the screen behaves relative to the audio playhead.

- **Follow:** Depending on the zoom setting, the grid will scroll along in the background, keeping the audio playhead centered.
- **Page:** The grid display will “turn over” to follow the audio playhead.
- **Off:** The grid will not move at all.

These functions also apply to the sample waveform in Sample Edit Mode.

In Grid View, these four icons enable you to use different functions in the grid. Tap one to select its mode:



Pencil: Draw Mode:

- To enter a note in an empty grid square, tap the square.
- To select a note, tap it.
- To move a note, tap and drag it to another grid square.
- To erase a note, double-tap it.

Eraser: Erase Mode:

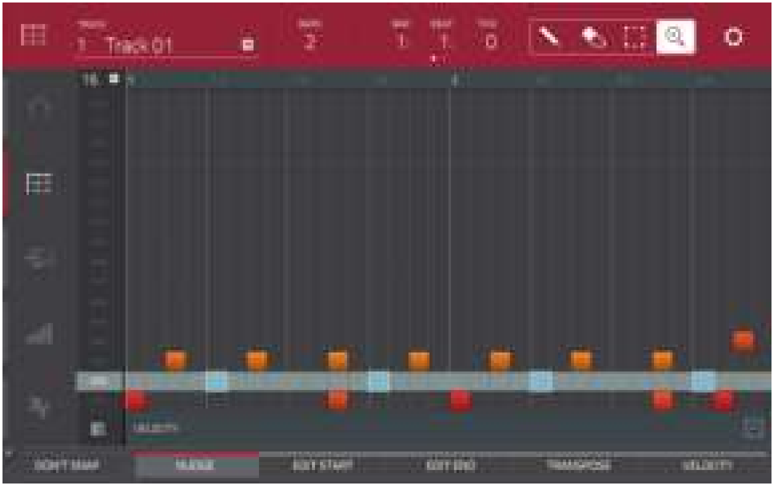
- To erase a note, tap it.

Select Box: Select Mode:

- To select a note, tap it.
- To select multiple notes, tap and drag across the grid to create a box around them.
- To move a note, tap and drag it to another grid square.
- To move multiple notes, select them as described above, and tap and drag them.

Magnifying Glass: Navigation Mode:

- To move to another part of the grid, tap and drag it.
- To zoom in or out, spread or pinch your fingers (respectively) on the grid. You can do this vertically, horizontally, or both at the same time.


1 Track 01
2
1
1
0
NUDGE
EDIT START
EDIT END
TRANSPOSE
VELOCITY

Grid View.

Regardless of which tool is selected, you can perform any of the following operations to move, lengthen, shorten, or transpose any selected note(s).

To automatically set the grid to view 1 pad bank and 2 bars, tap the grid-and-magnifying-glass icon in the lower-left corner.

To undo your last action, press **Undo**.

To redo the last action you undid, press **Shift+Undo/Redo**.

To select all notes for a pad, press the desired pad.

To move the selected notes, tap **Nudge** at the bottom of the touchscreen, and then use the **Data Dial** or **–/+** buttons to shift the notes left or right.

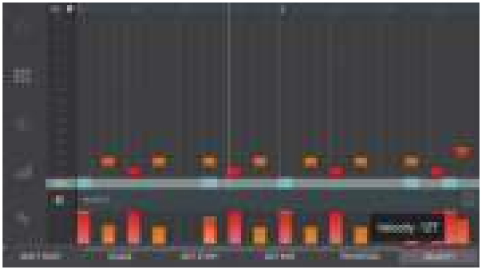
By default, you can position notes only by quantization values, defined by the **Time Correct** value (learn about this feature in the ***Main Mode*** chapter).

To change the position of notes without restricting (“snapping”) them to the grid, tap and hold **Don’t Snap** in the lower-left corner of the touchscreen, and then use the **Data Dial** or **–/+** buttons to shift the notes. In this case, each nudge is equivalent to 4 ticks.

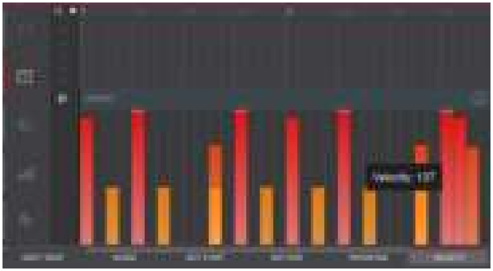
To adjust the start point or end point of the selected notes (without changing their position), tap **Edit Start** at the bottom of the touchscreen, and then use the **Data Dial** or **–/+** buttons.

To transpose the selected notes up or down, tap **Transpose** at the bottom of the touchscreen, and then use the **Data Dial** or **–/+** buttons.

Grid View also contains a velocity lane where you can easily adjust note velocities.



The velocity lane in the Grid View.



The taller velocity lane in the Grid View.

To show or hide the velocity lane:

1. Tap the up (∧) button in the lower-right corner to show the velocity lane.
2. Tap the up (∧) button once more to show a taller version of the velocity lane. The button will now show a down arrow (∨).
3. Tap the down arrow (∨) to hide the velocity lane.

Each note's velocity is represented by a vertical bar. The higher and more red the bar is, the higher the velocity is. Yellow bars indicate a lower velocity. Bars with a gray line at the top indicate a currently selected note.

To adjust the velocity of the selected notes, tap **Velocity** at the bottom of the touchscreen, and then use the **Data Dial** or **–/+** buttons. The numeric value will appear on the screen.

To open the Timing Correct window, press and hold **Shift**, and then tap **TC** at the bottom of the touchscreen. This feature is described already in the ***Main Mode*** chapter.

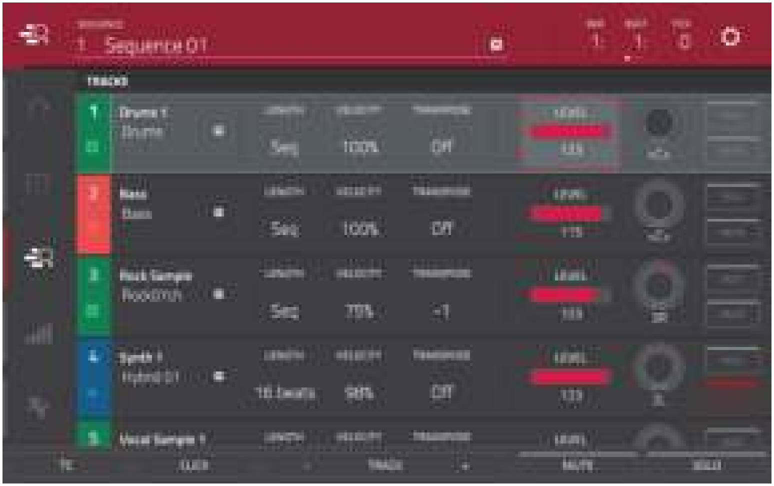
To adjust the metronome settings, press and hold **Shift**, and then tap **Click** at the bottom of the touchscreen. This feature is described already in the ***Main Mode*** chapter.

Track View

Track View gives you an overview of the tracks of each sequence. Use this mode to edit Tracks and Sequences simultaneously.

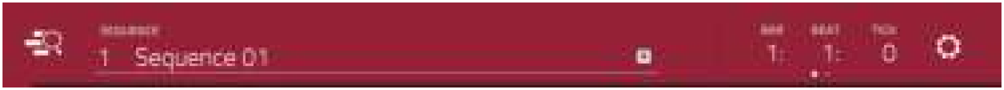
To enter Track View, do either of the following:

- Press **Menu**, and then tap **Track View**.
- Press **Shift+Main**/**Track**.

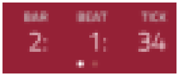

1 Sequence 01
TRACKS
Drums 1
Drums
Seq
100%
Off
Bass
Bass
Seq
100%
Off
Rock Sample
RockDrm
Seq
77%
-1
Synth 1
Hybrid 01
16 beats
98%
Off
Vocal Sample 1
TC
CLICK
TRACK
MUTE
SOLO

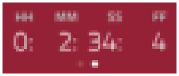
Track View Mode.

Each horizontal strip represents a track in the current sequence. Swipe up or down to move through the list of tracks.


SEQUENCE
1 Sequence 01
BAR
BEAT
TICK
1:
1:
0

Use the **Sequence** field to select which sequence contains the tracks you want to show below.


BAR
BEAT
TICK
2:
1:
34


HH
MM
SS
FF
0:
2:
34:
4

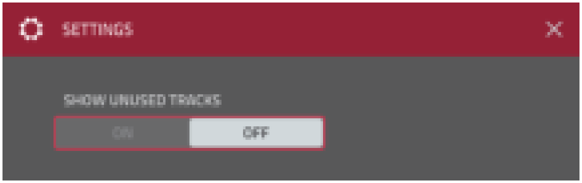
The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).

The Settings window lets you select certain Track View settings.

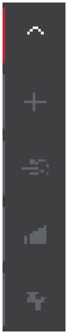
To view the Settings, tap the gear icon.

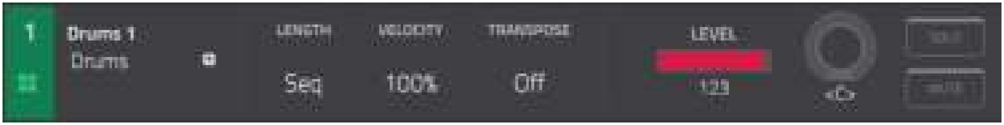

SETTINGS
SHOW UNUSED TRACKS
ON
OFF

Use the **Show Unused Tracks** selector to turn this feature on or off. When on, tracks with a sequence, program, etc. will still appear in the Track View. When off, only tracks with a sequence, program, etc. will appear.

The left edge contains icons to quickly enter one of five modes. Using this strip of icons, you can easily jump between them:

- **To enter Main Mode,** tap the house icon.
- **To enter Grid View,** tap the grid icon.
- **To enter Track View,** tap the bars-and-magnifying-glass icon.
- **To enter the Step Sequencer,** tap the vertical-bars icon.
- **To enter XYFX Mode,** tap the XY icon.





LENGTH Seq
VELOCITY 100%
TRANSPOSE Off
LEVEL 123

Use the **Program** field to select a program for the track.

Use the **Length** field to set how long the track is. If you select the minimum value, **Sequence** or **0**, the track will be however long your sequence it.

Tip: This feature lets you maintain tracks of different lengths. For instance, you could play a 1-bar drum sequence repeatedly under a 4-bar bass line.

Use the **Velocity** field to set how loudly or quietly a track plays relative to its recorded levels. When set to **50%**, the track will be played with half the velocity it was originally played. When set to **200%**, the track will play twice as loud. The maximum velocity level is still **127**, though.

Use the **Transpose** field to set the transposition (in semitones) of the entire track.

Use the **Level** slider to change the level of the track.

Use the **Solo** and **Mute** buttons to solo or mute the track (respectively).

Alternatively, tap **Mute** or **Solo** (respectively) at the bottom of the touchscreen to mute the currently selected track.

To switch to the previous or next track, tap **Track –** or **Track +** (respectively) at the bottom of the touchscreen.

To open the Timing Correct settings, tap **TC** at the bottom of the touchscreen. This window is described already in the ***Grid View*** chapter.

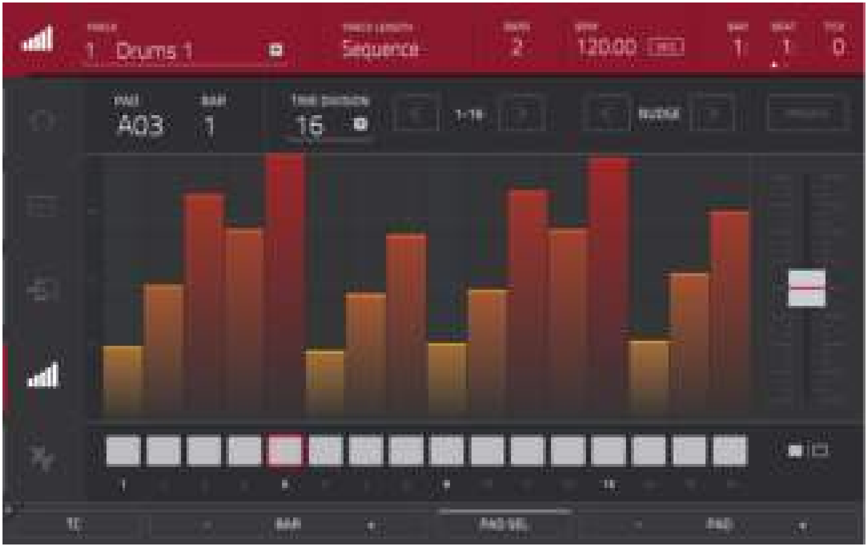
To open the metronome settings, tap **Click** at the bottom of the touchscreen. This window is described already in the ***Grid View*** chapter.

Step Sequencer

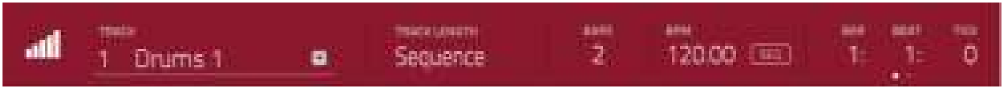
STEP SEQUENCER

The Step Sequencer lets you create or edit sequences by using the pads as “step buttons,” simulating the experience of a traditional step-sequencer-style drum machine.

To enter the Step Sequencer, press **Menu**, and then tap **Step Sequencer**.


1 Drums 1
Sequence
2
120.00
1
1
0
A03
1
16
1-16
NUDGE
1
5
9
13
TC
BAR
PAD SEL
PAD

The Step Sequencer.


TRACK
1 Drums 1
TRACK LENGTH
Sequence
BARS
2
BPM
120.00 SEQ
BAR
1:
BEAT
1:
TICK
0

The **Track** field shows the name of the current track.

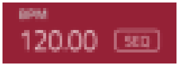
Use the **Track Length** field to set how long the track is. If you select the minimum value, **Sequence** or **0**, the track will be however long your sequence it.

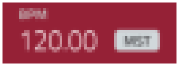
Tip: This feature lets you maintain tracks of different lengths. For instance, you could play a 1-bar drum sequence repeatedly under a 4-bar bass line.

Use the **Bars** field to adjust the length of the sequence in bars.

Use the **BPM** field to adjust the tempo of the sequence.

To set whether the sequence follows its own tempo or a master tempo, tap the **Seq/Mst** button next to the BPM field. Alternatively, press and hold **Shift+Tap Tempo**.

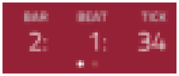

BPM
120.00 SEQ

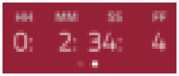

BPM
120.00 MST

The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

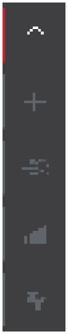
To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).


BAR
2:
BEAT
1:
TICK
34


HH
0:
MM
2:
SS
34:
FF
4

The left edge contains icons to quickly enter one of five modes. Using this strip of icons, you can easily jump between them:

- **To enter Main Mode,** tap the house icon.
- **To enter Grid View,** tap the grid icon.
- **To enter Track View,** tap the bars-and-magnifying-glass icon.
- **To enter the Step Sequencer,** tap the vertical-bars icon.
- **To enter XYFX Mode,** tap the XY icon.



Use the **Time Division** selector to set the value that determines how many steps each bar of the sequence will have. The **T** indicates a triplet-based value.

Alternatively, tap **TC** at the bottom of the touchscreen to open the Timing Correct window. This is described already in the ***Main Mode*** chapter.

To enter or delete steps in a sequence:

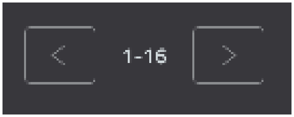
1. Use the **Pad –/+** buttons at the bottom edge of the touchscreen to select the pad whose steps you want to enter or delete. The current pad number is shown in the upper-left corner.

   Alternatively, use the Pad Select feature. Tap and hold **Pad Sel**, press the desired pad, and then release **Pad Sel**. You can also use Pad Select as a "latching" feature: tap **Pad Sel** so it is activated, press the desired pad, and then tap **Pad Sel** once more so it is deactivated.

2. Use the **Bar –/+** buttons at the bottom edge of the touchscreen to select the bar of the sequence whose steps you want to enter or delete. The current bar number is shown in the upper-left corner.

3. Press the pads of your MPC Touch, or tap a button at the bottom of the sequencer. Each pad corresponds to a step in the bar and will light with a color corresponding to its velocity. Keep in mind that for time divisions larger than 16, the bar's steps will be represented by multiple pad banks. Use the Pad Bank Buttons A and B to view all the steps within a bar.

For time divisions larger than 16, the bar's steps will be represented by multiple pad banks. Use the left and right arrows (**<** and **>**) by the step numbers (1–16, 17–32, etc.) to change which steps are shown in the sequencer. The numbers by these arrows indicate which steps are shown.



Alternatively, use **Pad Bank Buttons** to change which steps are shown.

To adjust the velocities of the steps, do either of the following:

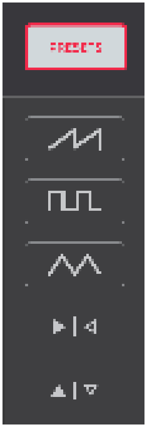
- Tap anywhere on the velocity bar of a step. The top of the velocity bar will jump to that point.
- Use the slider on the right to increase or decrease the velocities of all steps.

Use the **Nudge** arrows (**<** and **>**) to shift each step left or right (respectively) one step. This is useful for experimenting with different rhythmic permutations.

Use the slider on the right to increase or decrease the velocities of all steps.

Use the **Invert** button (filled-and-empty-squares icon) to switch which steps have notes entered and which do not have notes. Steps that previously had no notes will now have notes at full velocity (127). Steps that previously had notes will now be empty.

Tap **Presets** to show or hide the preset sequence controls. These controls let you manipulate and transform the velocities of the current bar in the sequence.



The first button will apply ascending or descending velocities to the steps. Each time you tap it, it will cycle through these options:

- The velocities will ascend to a single peak at the end of the bar.
- The velocities will ascend to 2 peaks—one after each half of the bar.
- The velocities will ascend to 4 peaks—one after each quarter of the bar.
- The velocities will descend from a single peak at the start of the bar.
- The velocities will descend from 2 peaks—one after each half of the bar.
- The velocities will descend from 4 peaks—one at the start each quarter of the bar.

The second button will set the velocities of the steps to be at the maximum value (127) or minimum values (1), depending on their position in the bar. Each time you tap it, it will cycle through these options:

- The velocities of the first half of the bar will be set to 1. The velocities of the second half will be set to 127.
- The velocities of the first and third quarters of the bar will be set to 1. The velocities of the second and fourth quarters will be set to 127.
- The velocities of the first, third, fifth, and seventh eighths of the bar will be set to 1. The velocities of the second, fourth, sixth, and eighth eighths will be set to 127.
- The velocities of the first half of the bar will be set to 127. The velocities of the second half will be set to 1.
- The velocities of the first and third quarters of the bar will be set to 127. The velocities of the second and fourth quarters will be set to 1.
- The velocities of the first, third, fifth, and seventh eighths of the bar will be set to 127. The velocities of the second, fourth, sixth, and eighth eighths will be set to 1.

The third button will apply ascending or descending velocities to the steps. Each time you tap it, it will cycle through these options:

- Across the entire bar, the velocities will ascend to a peak and then descend from it.
- In each half of the bar, the velocities will ascend to a peak and then descend from it.
- In each quarter of the bar, the velocities will ascend to a peak and then descend from it.
- Across the entire bar, the velocities will descend from a peak into a valley and then ascend back up to the peak.
- In each half of the bar, the velocities will descend from a peak into a valley and then ascend back up to the peak.
- In each quarter of the bar, the velocities will descend from a peak into a valley and then ascend back up to the peak.

Tap the **Reflect** button (inward-pointing-arrows icon) to swap the first half and second half of the bar. In other words, the first half of the bar will become a mirrored image of the second half, and vice versa.

Tap the **Flip** button (up-and-down-arrows icon) to invert the velocities of all steps with entered notes. The sum of the old and new velocities will equal 127. The exception is a velocity of 127 or 1 as a step with a note cannot have a velocity of 0.

Examples:

Steps with velocities of 40 will now have velocities of 87, and vice versa.

Steps with velocities of 75 will now have velocities of 52, and vice versa.

Steps with velocities of 127 will now have velocities of 1, and vice versa.

XYFX Mode

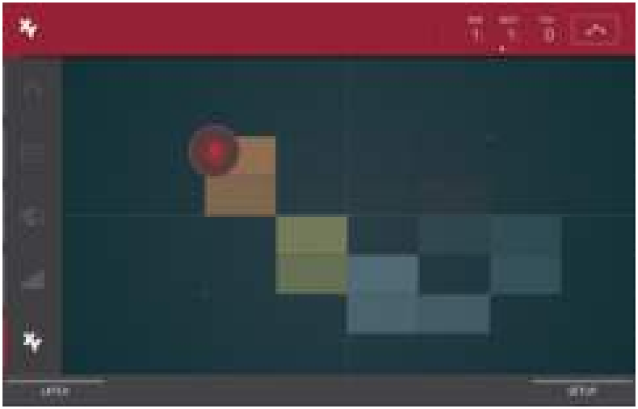
XYFX Mode turns the touchscreen into an XY pad where each axis represents the range of an effect parameter. As you move touch or move your finger on the touchscreen, the current position will determine the current value of the two parameters. You can use this mode to create interesting effect automation on your tracks.

The effect you control in XYFX Mode acts like an insert effect on that program. In fact, **XYFX** is the name of the insert effect you have to load to the program before you can use this mode. Learn more about this in ***General Features*** > ***Effects***.

To enter XYFX Mode, press **Menu**, and then tap **XYFX**.

When you first enter this mode in a project, you may need to prompted to load XYFX to the program. Tap **Insert XYFX** to do this.

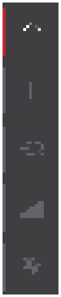
Note: If you already have 4 insert effects loaded, you will need to clear one of the insert effect slots before doing this.



Moving your finger on the touchscreen in XYFX Mode.

The left edge contains icons to quickly enter one of five modes. Using this strip of icons, you can easily jump between them:

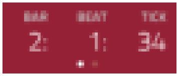
- **To enter Main Mode,** tap the house icon.
- **To enter Grid View,** tap the grid icon.
- **To enter Track View,** tap the bars-and-magnifying-glass icon.
- **To enter the Step Sequencer,** tap the vertical-bars icon.
- **To enter XYFX Mode,** tap the XY icon.

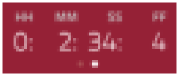


The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

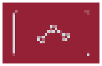
To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).





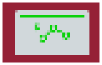
The automation button in the upper-right corner controls the global automation, which sets the automation state for all programs in the project. Tap it to cycle through its three states:

When **off**, the program will ignore automation data. If you have already recorded or entered automation, tapping this will switch between Read (**R**) and Write (**W**) only, but you can override this and turn it off by pressing and holding **Shift** while tapping the button.

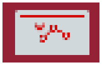


Important: If you have already recorded automation and turn it off, the track will still use the effect and its parameter values at the point where you turned it off.

When set to **Read** (**R**), the program will read automation data but will not record any additional automation over it. You can still manually edit and enter automation. (Think of this as a protective feature to prevent accidental changes to your automation while recording.)



When set to **Write** (**W**), the program can record automation. (Make sure not to touch the XY pad accidentally while you are recording.)

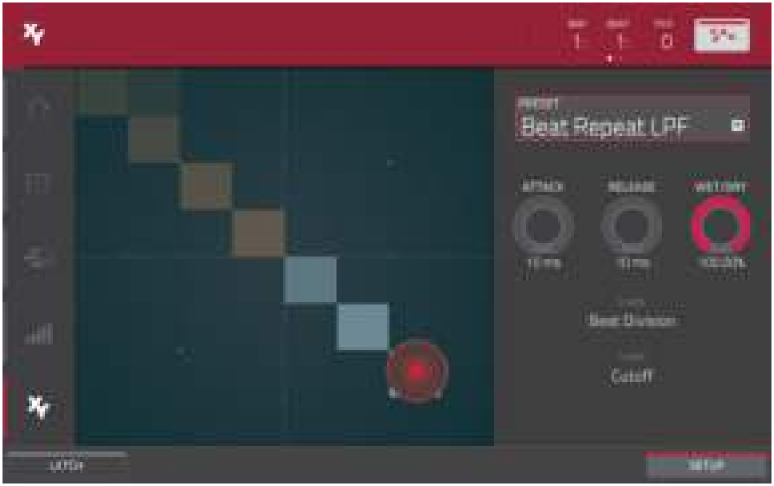


Note: You can set automation for each program indepdendently in Main Mode. See the ***Main Mode*** chapter to learn how to do this.

Touch or move your finger on the gridded part of the touchscreen. A red marker will follow your finger to indicate the current position. The X axis is the horizontal axis, increasing in value as you move right. The Y axis is the vertical axis, increasing in value as you move up.

While touching the XY pad, tap the **Latch** button to keep the marker on the XY pad even after you release it (the marker will become a white circle instead of a red circle). The marker will remain there until you touch another part of the XY pad or until you tap the **Latch** button again.

Use the **Setup** button to show or hide the Setup panel, which controls how the XY pad behaves.



The Setup panel in XYFX Mode.

Use the **Preset** field to select the effect you want to use in XYFX Mode.

Use the **Attack** knob to set the length of the attack phase of the envelope, which is triggered when you touch the XY pad. In other words, this determines how long it takes the effect to fully respond to your touch.

Use the **Release** knob to set the length of the release phase of the envelope, which is triggered when you release the XY pad. In other words, this determines how long it takes the effect to fully deactivate after you stopping touching the XY pad.

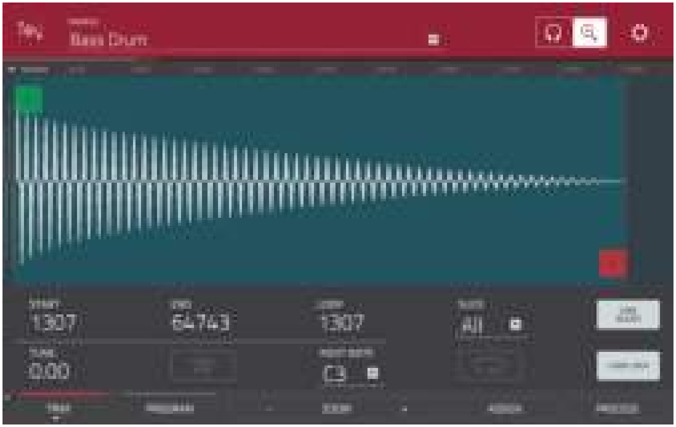
Use the **Wet**/**Dry** knob to set the blend the original signal (dry) and the effect signal (wet).

The **X Axis** and **Y Axis** fields show which parameters are controlled by each axis. This varies depending on the effect you are using.

Sample Edit Mode

Sample Edit Mode lets you edit samples using various functions.

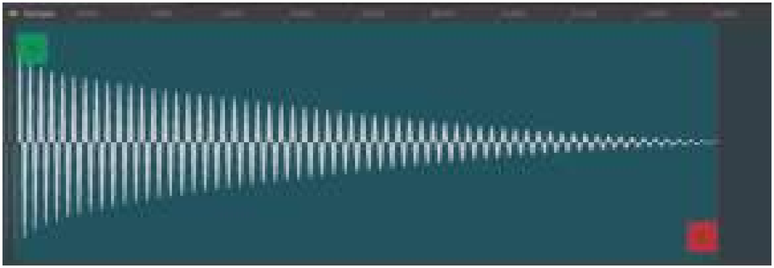
To enter Sample Edit Mode, press **Menu**, and then tap **Sample Edit**.



To select a sample to edit, do any of the following:

- Use the **Sample** field at the top of the touchscreen.
- In Main Mode, tap the **Project** field at the top of the touchscreen, and then double-tap a sample in the list on the right side.
- In the Browser, tap the **Project** button with the **P**/page icon at the bottom of the touchscreen, and then double-tap a sample in the list on the right side.

The upper half of the screen shows the waveform. The lower half shows the editing controls.



A sample waveform with a single start point and end point.

The waveform display shows the "active" section of the sample waveform. Swipe left or right on the waveform to move through it.

Above the waveform is the timeline, shown in **Samples**, **Time** (in seconds and milliseconds), or **Beats**. You can select the measurement units you want to show in the ***Settings***.

To zoom in or out, do any of the following:

- When the magnifying-glass icon (in the upper-right corner) is selected, spread or pinch your fingers (respectively) on the waveform.
- Tap the **Zoom +** or **Zoom –** buttons (respectively) at the bottom edge of the touchscreen.
- Turn the bottom-most **Q-Link Knob** in the fourth bank.

To scroll through the waveform, do either of the following:

- When the magnifying-glass icon (in the upper-right corner) is selected, swipe the waveform left or right.
- Turn the third **Q-Link Knob** in the fourth bank.

The green marker and red marker are the start point and end point (respectively). These two points define the region of the sample that will be played.

To move the start point or end point of the selected region, do either of the following:

- Tap and drag its marker left or right.
- Use the **Start** or **End** fields shown below the waveform.
- Use the first bank **Q-Link Knobs** to adjust the start point or the second bank of Q-Link Knobs to adjust the end point. The top-most Q-Link Knob provides coarse adjustment. The bottom-most Q-Link Knob provides fine adjustment.

Tip: A recorded sample may have some silence at the beginning or end, which makes it difficult to time it correctly in a musical context. Fix this by adjusting the start point. You can also adjust end point to remove any extra silence or unwanted audio at the end. In addition to making your workflow easier, having a "tight," well-edited sample can enhance your production or performance.

You can use Sample Edit Mode in three different ways: **Trim Mode**, **Chop Mode**, or **Program Mode**. The options for each mode are slightly different. Please refer to the following ***Trim Mode***, ***Chop Mode***, and ***Program Mode*** parts of this chapter to learn how each works.

Tip: You can use Trim Mode for a specific slice of the sample, previously created and selected in Chop Mode. This allows for a more detailed view of a single slice than in Chop Mode and gives you more options for auditioning the slice. You can easily switch between Trim Mode and Chop Mode while doing this.

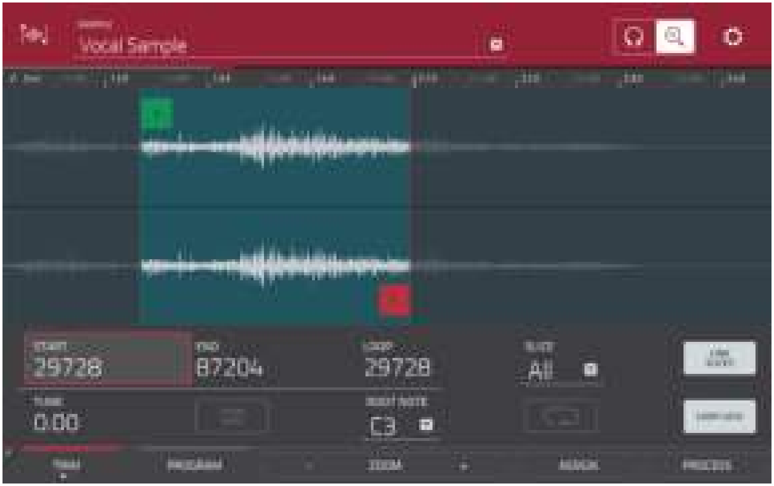
To use both Trim Mode and Chop Mode to edit a sample slice:

1. Tap **Trim**/**Chop** at the bottom edge of the touchscreen so it says **Chop**.
2. Set all fields as desired to create your sample slices.
3. Select the desired slice.
4. Tap **Trim**/**Chop** at the bottom edge of the touchscreen so it says **Trim**. The region you are now editing is indicated by the normal start point and end point markers rather than slice markers.
5. Tap **Trim**/**Chop** at any time to return to Chop Mode.

Trim Mode

We recommend using Trim Mode to simply crop the end(s) from a sample.

To enter Trim Mode, tap the **Trim/Chop** button in the lower-left corner so it says **Trim**.



Trim Mode.

Use the **Start** and **End** fields to set the position of the start point and end point of the sample (respectively). Alternatively, tap and drag the start (**S**) or end (**E**) marker left or right, or use the **first** bank **Q-Link Knobs** to adjust the start point or the **second** bank of **Q-Link Knobs** to adjust the end point.

Trim Mode includes a loop function. When on, the region of the sample between the loop point and end point will repeat. This is useful when trying to find an ideal spot to begin the sample. The loop cannot be earlier than the start point.

To adjust the loop point, do any of the following:

- Use the **Loop** field.
- Tap and drag the start (**S**) marker (if Loop Lock is on) or the **loop** marker (if Loop Lock is off).
- Use the first bank of **Q-Link Knobs** (if Loop Lock is on) or the **third** bank **Q-Link Knobs** (if Loop Lock is off). The top-most Q-Link Knob provides coarse adjustment. The bottom-most Q-Link Knob provides fine adjustment.

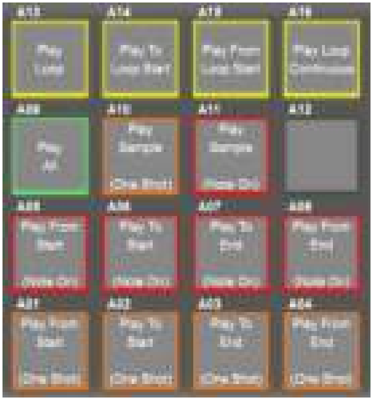
To turn Loop Lock on or off, tap the **Loop Lock** button. When on, the loop point is the same as the start point. When off, the loop point is independent from the start point.

To turn the loop function on or off, tap the **Loop** button to cycle between the three modes:

- **Forward:** When the loop reaches its end point, it will start playing again from the loop point.
- **Reverse:** When the loop reaches its end point, it will play in reverse. When it reaches the loop point again, it will return to the end point and continue playing in reverse.
- **Alternating:** When the loop reaches its end point, it will play in reverse. When it reaches the loop point again, it will start playing forward again from the loop point.

To switch between Forward and off, press and hold **Shift**, and then tap **Loop** at the bottom of the touchscreen.

Use the MPC Touch pads (any bank) to play certain parts of the selected sample:



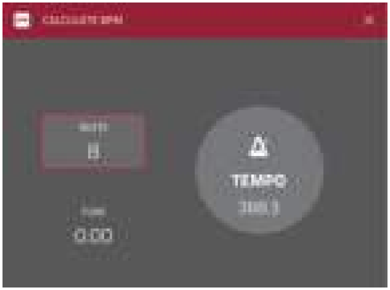
- **Play Loop** (**Pad 13**) plays the sample repeatedly from the loop point to the end point.
- **Play Sample** (**One Shot**) (**Pad 10**) plays the whole sample as it has been edited. Press the pad once to play it.
- **Play Sample** (**Note On**) (**Pad 11**) plays the whole sample as it has been edited. Press and hold the pad to play it. Release the pad to stop playing it.

  Alternatively, select the headphones icon in the upper-right corner, and then tap and hold your finger on the waveform.
- **Play All** (**Pad 16**) plays the sample region between the loop point to the end point.
- **Play to Loop Start** (**Pad 14**) plays the sample region before the loop point.
- **Play from Loop Start** (**Pad 15**) plays the sample from the loop point to the end of the sample regardless of the end point.

Pads 1–4 have the same respective functions as **Pads 5–8**, but **Pads 1–4** play the sample part as "**One Shots**" (pressing the pad once will play the entire part) while **Pads 5–8** play the sample part as "**Note Ons**" (pressing the pad and holding it will play the part; releasing it will stop playback):

- **Play from Start** (**Pad 1** and **Pad 5**) plays the sample from the start point to the end of the sample regardless of the end point.
- **Play to Start** (**Pad 2** and **Pad 6**) plays the sample portion before the start point.
- **Play to End** (**Pad 3** and **Pad 7**) plays the sample portion from the start point to the end point.
- **Play from End** (**Pad 4** and **Pad 8**) plays the sample part from the end point to the end of the sample.

Use the **Tune** field to transpose the sample up or down from its original pitch.



Tap **From BPM** to open the Calculate BPM window, which lets you tune a sample to the current sequence.

Use the **Number Of Beats** field to match the number of beats in the sequence.

To tune the sample to the sequence, tap **Match**. The **Tune** field will adjust automatically and close the window. The sample is now tuned to the sequence.

To tune the sample to the sequence and adjust the sequence tempo, tap **To Seq**. This is the same as tapping Match but it also changes the sequence's tempo to the BPM shown in the **Tempo** field on the right.

To close the window, tap **Close**.

Use the **Root Note** field to set the root note of the sample. This defines which note will play the sample at its original pitch when in a keygroup program.

The **Slice** field does not work in Trim Mode.

The **Link Slices** button does not work in Trim Mode.

0 Snap forces start points, end points, and loop points to occur only at the waveform's "zero-crossings." This can help to avoid clicks and glitches when playing a sample.

To enable or disable 0 Snap, press and hold **Shift**, and then tap **0 Snap** at the bottom edge of the touchscreen.

To enable or disable the loop function, press and hold **Shift**, and then tap **Loop** at the bottom of the touchscreen. This switches the loop function between Forward and off. The loop function is described *earlier*.

Assigning Samples

You can assign your new sample directly to a pad from Trim Mode.

To assign a sample, tap **Assign** at the bottom edge of the touchscreen to open the Assign Sample window.

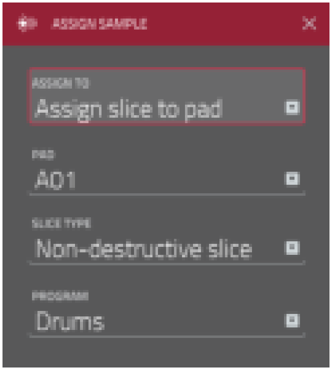
Important: Assigning a sample to a pad in this way will replace the sample on the first layer of the pad.

If you set the **Assign To** field to **Assign the slice to a pad**, the pad will simply refer to the slice in this sample instead of creating a new sample. This is useful for reducing clutter in your project.

Use the **Pad** field to select the desired pad. Alternatively, press the desired pad.

Use the **Slice Type** field to select how the pad's layer settings will be set when the slice is assigned to it (see ***Program Edit Mode*** to learn more about the parameters mentioned below):

- **Non-Destructive Slice:** The pad's **Slice** setting will be set to the slice number.
- **Pad Parameters:** The pad's **Slice** setting will be set to **Pad**. The **Pad Start** and **Pad End** will be set to the slice's start point and end point values, and the **Loop Position** will be set to the slice's start point but with **Pad Loop** deactivated.



ASSIGN TO
Assign slice to pad

PAD
A01

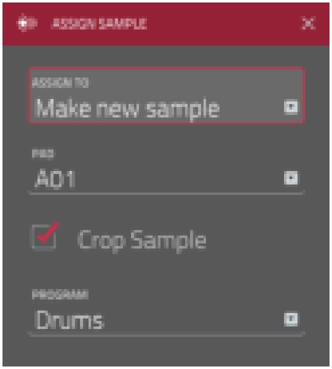
SLICE TYPE
Non-destructive slice

PROGRAM
Drums

Use the **Program** field to specify the program to which you want to add the slice.

To assign the sample, tap **Do It**.

To cancel the operation, tap **Close**.



ASSIGN TO
Make new sample

PAD
A01

☑ Crop Sample

PROGRAM
Drums

If you set the **Assign To** field to **Make new sample**, this will create a new sample in your project. (The original sample will remain as it is.)

Use the **Pad** field to select the desired pad. Alternatively, press the desired pad.

Check the **Crop Sample** box to delete the unused parts from the sample when it's created and assigned. This feature is destructive, though the project will still contain your original sample.

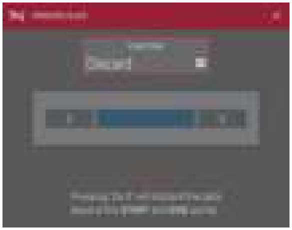
Leave this box unchecked to keep the unused parts of the sample when it is created and assigned. This way, you will still be able to edit the entire sample further even though you are using only part of it at the moment.

Use the **Program** field to specify the program to which you want to add the slice.

To assign the sample, tap **Do It**.

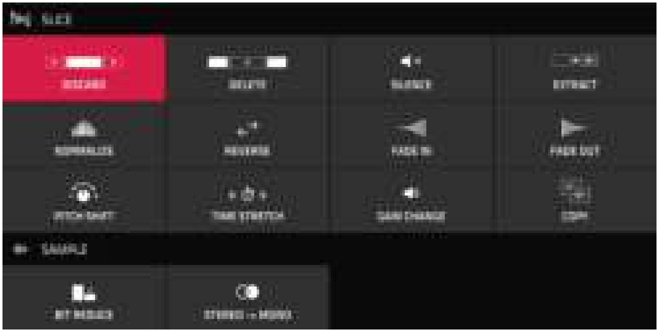
To cancel the operation, tap **Close**.

Processing Slices & Samples



Tap the **Process** button to open the Process window, where you can select an editing option for the sample.

Use the **Function** field to select an editing process. Double-tap it or tap **Function** at the bottom of the touchscreen to open the Function window, which gives an overview of all available editing processes.


SLICE
DISCARD
DELETE
SILENCE
EXTRACT
NORMALIZE
REVERSE
FADE IN
FADE OUT
PITCH SHIFT
TIME STRETCH
GAIN CHANGE
COPY
SAMPLE
BIT REDUCE
STEREO -> MONO

The Process window in Trim Mode.

You can use any of these functions as described below.

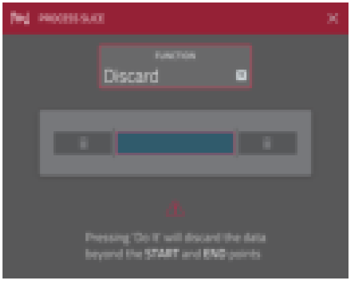
To return to Sample Edit Mode, tap **Cancel**.

To return to the Process window, tap the top edge of the touchscreen.

Note: All **Slice** processes will affect only the part of the sample between the start point and the end point. The **Sample** processes (**Bit Reduce** and **Stereo -> Mono**) will affect the *entire* sample regardless of its start point or end point.

Discard

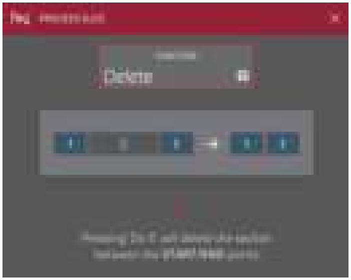
This process deletes the regions before the start point and after the end point.


PROCESS SLICE
FUNCTION
Discard

Pressing 'Do It' will discard the data beyond the START and END points

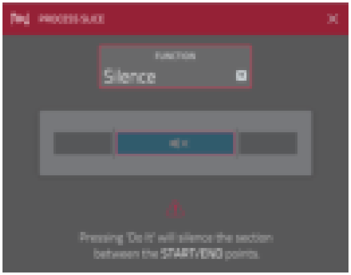
Delete

This process deletes the region between the start point and end point and closes the gap between them.


PROCESS SLICE
FUNCTION
Delete

Silence

This process replaces the region between the start point and end point with silence.

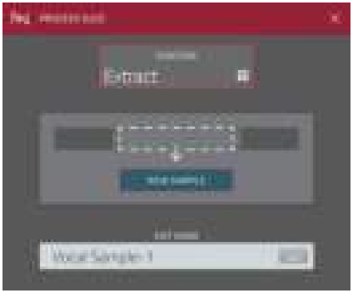

PROCESS SLICE
FUNCTION
Silence

Pressing 'Do It' will silence the section between the START/END points.

Extract

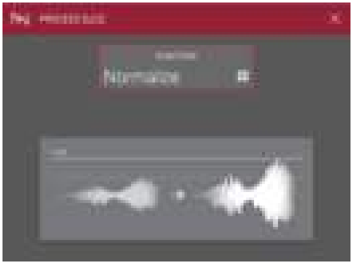
This process deletes the regions before the start point and after the end point and saves it as a new sample (with a name you enter) in your current project.

Tip: This is useful if you recorded a drum loop and wanted to remove just a snare drum hit, a kick drum hit, etc. to use separately in the project.



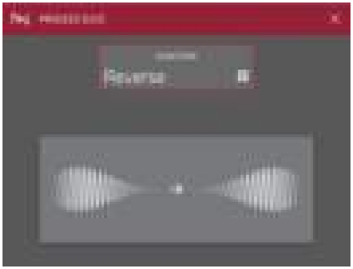
Normalize

This process increases a sample's level to the highest level possible without distortion. This is essentially a kind of digital gain optimization, so you do not have to worry about excessive level settings when working with samples with a wide range of amplitudes.

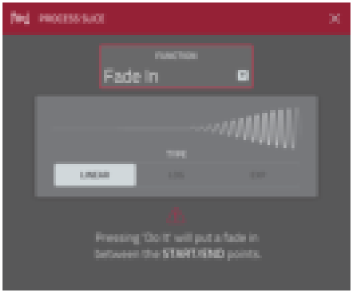


Reverse

This process reverses the region between the start point and end point.



Fade In

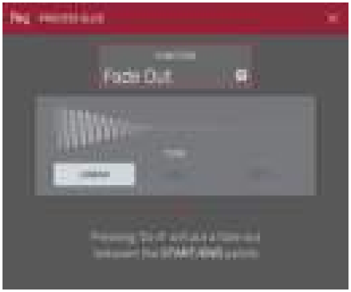


Pressing 'Do It' will put a fade in between the START/END points.

This process sets a fade-in between the start point and end point. The following types are available:

- **Linear** fades the audio in with a linear curve—a straight line between the start and end.
- **Log** fades the audio in with a logarithmic curve—quickly rising at the start and flattening out towards the end.
- **Exp** fades the audio in with an exponential curve—slowly rising in the beginning and growing steeper towards the end.

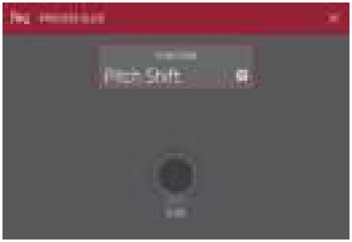
Fade Out



This process sets a fade-out between the start point and end point. The following types are available:

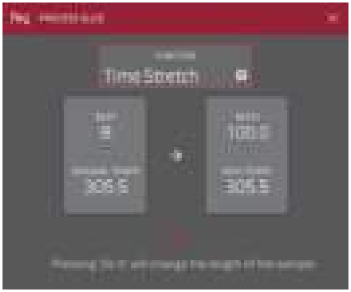
- **Linear** fades the audio out with a linear curve—a straight line between the start and end.
- **Log** fades the audio out with a logarithmic curve—quickly rising at the start and flattening out towards the end.
- **Exp** fades the audio out with an exponential curve—slowly rising in the beginning and growing steeper towards the end.

Pitch Shift



This process changes the pitch of the sample without changing its length. This lets you set the sample's pitch to your sequence without affecting the sample's tempo or duration. You can adjust it up to 12 semitones, up or down. Keep in mind that the audio quality may decrease at more extreme settings.

Time Stretch



This process lengthens or shortens the sample without changing its pitch. This is useful for matching the durations of two samples with different pitches. You can enter the original tempo of the sample and the desired tempo after processing.

Use the **Beat** field to set the desired value number of beats.

Use the **New Tempo** field to set the new tempo. The **Ratio** field will then automatically show the time stretch factor.

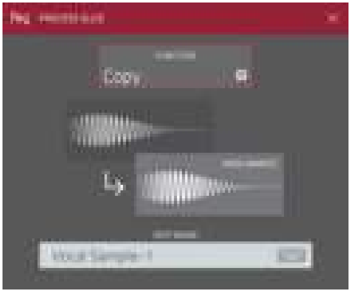
Alternatively, to adjust the ratio instead, use the **Ratio** field to set the desired ratio. The **New Tempo** field will then change automatically based on the new time stretch factor.

Gain Change

Gain Change

This process raises or lowers the volume of the sample. You can adjust it up to 18 dB, higher or lower. This function is different than Normalize because it will allow volumes beyond clipping level. This may be a desired effect, but remember to watch your output level!

Copy



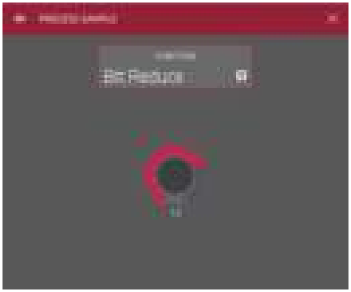
This process saves a copy of the sample. Tap the **Edit Name** field and use the virtual keyboard that appears to enter a new name. Otherwise, the process will add a consecutive number after the sample name.

Bit Reduce

This process lowers the bit resolution of a sample, effectively reducing its degree of faithful reproduction. You can reduce it down to **1 bit**. (The sound is similar to the Resampler effect, but Bit Reduce will permanently alter the sample.)

Tip: Use this on drum loops to get a dirty, “old-school” sizzle but with a digital “edge.”

Note: This process affects the *entire* sample regardless of its start point or end point.

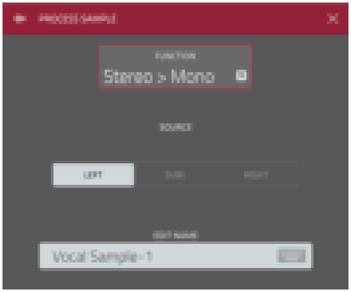


Stereo -> Mono

This process converts a stereo sample to a new mono sample and saves it as a new sample. Tap the **Edit Name** field and use the virtual keyboard that appears to enter a new name. Otherwise, the process will add a consecutive number after the sample name. The following options are available:

- **Left** will convert the left channel only.
- **Right** will convert the right channel only.
- **Sum** will combine the left and right audio channels to a single mono channel.

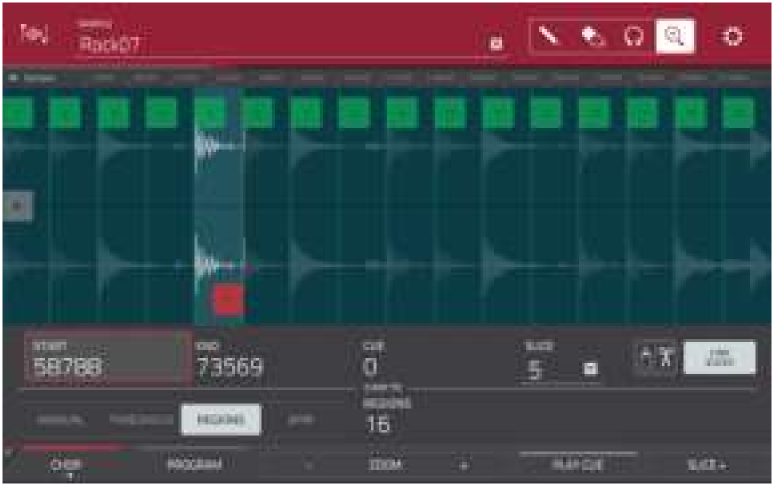
Note: This process affects the *entire* sample regardless of its start point or end point.



Chop Mode

Whereas Trim Mode crops only the end(s) off of a sample, Chop Mode divides the sample into multiple regions called **slices**. We recommend using Chop Mode when working with a long sample with different sounds throughout (e.g., a drum loop or a long melodic or harmonic passage).

To enter Chop Mode, tap the **Trim/Chop** button in the lower-left corner so it says **Chop**.



Chop Mode.

Use the **Start** and **End** fields to set the position of the start point and end point (respectively) of the currently selected slice. Alternatively, tap and drag the start (**S**) or end (**E**) marker left or right, or use the **first** bank **Q-Link Knobs** to adjust the start point or the **second** bank of **Q-Link Knobs** to adjust the end point.

Use the selector in the lower-left corner of the touchscreen to choose how you want to use Chop Mode:

Manual

This method lets you insert slices at locations you select.

Threshold

This method uses an adjustable detection algorithm that derives the number of slices created from the volume levels present in the sample.

Use the **Threshold** field to set the threshold level. Alternatively, turn the second **Q-Link Knob** in the third bank. The higher the selected value, the more slices will be created.

Use the **Min Time** field to set the minimum length of a slice in milliseconds.

Regions

This method divides a sample into several slices of equal length.

Use the **Regions** field to set how many regions the sample will be divided into. Alternatively, turn the second **Q-Link Knob** in the third bank. The higher the selected value, the more slices will be created.

BPM

This method divides a sample into several slices based on the tempo (beats per minute).

Use the **Bars** field to set how many bars are in the sample. Alternatively, turn the second **Q-Link Knob** in the third bank.

Use the **Beats** field to set how many beats are in each bar. Alternatively, turn the third **Q-Link Knob** in the third bank.

Use the **Time Div** field to set a note division. Alternatively, turn the bottom-most **Q-Link Knob** in the third bank. The slice markers will be placed according to this setting. You can select **1/4**, **1/8**, **1/16**, or **1/32**. (In most cases, you should set this parameter to **1/16**.)

To play a slice, do either of the following:

- Press the pad that corresponds to the slice. If your sample has more than 16 slices, use the additional pad banks.
- When the headphones icon (in the upper-right corner) is selected, tap your finger on a slice in the waveform.

When the **One Shot** feature is enabled, you can press a pad once to play the entire slice. When this is disabled, pressing the pad and holding it will play the slice; releasing it will stop playback.

To enable or disable One Shot, press and hold **Shift**, and then tap **One Shot**.

To select a slice to edit, do either of the following:

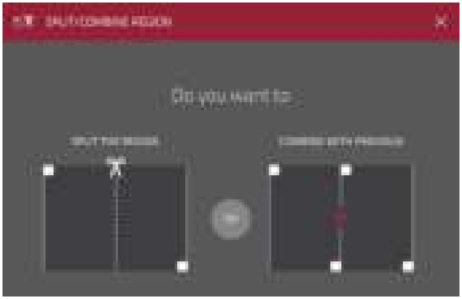
- Use the **Slice** field.
- Turn the top-most **Q-Link Knob** in the fourth bank.
- When the headphones icon (in the upper-right corner) is selected, tap your finger on a slice in the waveform.

To add a slice at the current playhead position, tap **Slice+** at the bottom edge of the touchscreen. You can do this at any point during sample playback.

To split or combine slices, tap the glue-and-scissors icon.

In the Split/Combine Region window that appears, tap one of the following buttons:

- **Split:** This splits the currently selected region into two equal slices.
- **Combine:** This combines the currently selected region with the one before it.
- **Back:** This closes the window.



When **Link Slices** is enabled, changing the start point of a slice will also change the end point of the previous slice. Similarly, changing the end point of a slice will also change the start point of the next slice. Disable **Link Slices** if you are trying to create slices that use non-contiguous parts of the sample.

To enable or disable this feature, tap the **Link Slices** button.

Important: Link Slices must be disabled to make slices nonsequential, noncontiguous, or overlapping.

To remove all slices from a sample, press and hold **Shift** and tap **Clear All**.

The cue playhead is useful when manually inserting slice markers. You can set its position and behavior to suit your workflow.

Use the **Cue** field to adjust the position of the cue playhead. Alternatively, tap and drag the translucent marker with the triangle (▶).

To play the sample from the cue playhead, tap **Play Cue** at the bottom edge of the touchscreen.

To create a slice marker at the cue playhead position, tap **Slice+** at the bottom edge of the touchscreen.

To set how the cue playhead behaves, use the Settings window (see ***below***).

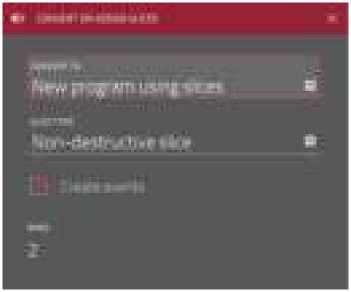
0 Snap forces start points and end points to occur only at the waveform's "zero-crossings." This can help to avoid clicks and glitches when playing a sample.

To enable or disable 0 Snap, press and hold **Shift**, and then tap **0 Snap** at the bottom edge of the touchscreen.

Converting or Assigning Slices

You can assign your new sample directly to a pad from Chop Mode. You can also convert it into a new program or patched phrase.

To convert or assign a sample, press and hold **Shift**, and then tap **Convert** at the bottom edge of the touchscreen to open the Convert or Assign Slices window.



New program using slices

Non-destructive slice

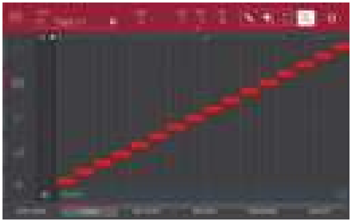
☐ Create events

2

If you set the **Convert To** field to **New program using slices**, this will create a new program and assign the sample's slices to its pads. The pads will simply refer to the slices in this sample instead of creating new samples. This is useful for reducing clutter in your project. The new program will be named after the sample and appended with **ch**.

Use the **Slice Type** field to select how each pad's layer settings will be set when the slices are assigned to them (see ***Program Edit Mode*** to learn more about the parameters mentioned below):

- **Non-Destructive Slice:** Each pad's **Slice** setting will be set to the slice number.
- **Pad Parameters:** Each pad's **Slice** setting will be set to *Pad*. The **Pad Start** and **Pad End** parameters will be set to the slice's start point and end point values, and the **Loop Pos** parameter will be set to the slice's start point but with **Pad Loop** deactivated.

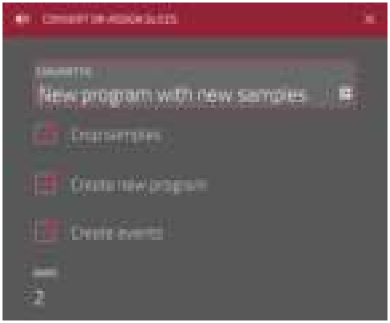


Check the **Create Events** box to automatically create a new track for the new program in which each pad plays its corresponding slice in ascending sequence by pad number.

If **Create Events** is checked, use the **Number of Bars** field to set how many bars the slices' events will occupy.

To convert the sample, tap **Do It**.

To cancel the operation, tap **Close**.



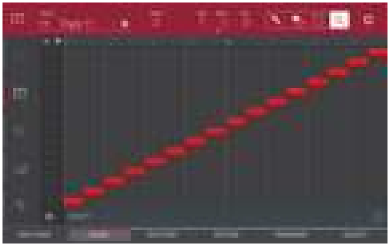
If you set the **Convert To** field to **New program with new samples**, this will create a new sample from each slice and assign them to pads in a new program.

The new program will be named after the sample and appended with **ch**. The new samples will be appended with **SI-#** (where **#** is a consecutive number).

Check the **Crop Samples** box to delete the unused parts from the sample when they're created and assigned. This feature is destructive, though the project will still contain your original sample.

Leave this box unchecked to keep the unused parts of the samples when they're created and assigned. This way, you will still be able to edit the entire samples further even though you are using only part of them at the moment.

By default, this option already will create a new program. You can *uncheck* the **Create New Program** box to convert each slice into a sample that is placed in the project's sample pool but not assigned to a program or pad.

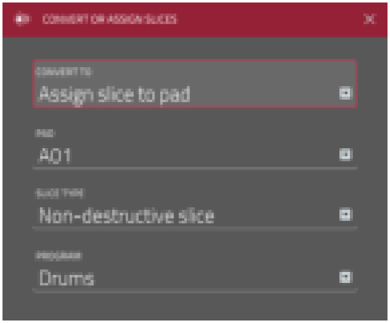


If **Create New Program** is checked, check the **Create Events** box to automatically create a new track in which each pad plays its corresponding slice in ascending sequence by pad number.

If **Create Events** is checked, use the **Number of Bars** field to set how many bars the slices' events will occupy.

To convert the sample, tap **Do It**.

To cancel the operation, tap **Close**.



CONVERT OR ASSIGN SLICES

CONVERT TO: Assign slice to pad

PAD: A01

SLICE TYPE: Non-destructive slice

PROGRAM: Drums

If you set the **Convert To** field to **Assign the slice to a pad**, the pad will simply refer to the slice in this sample instead of creating a new sample. This is useful for reducing clutter in your project.

Important: Assigning a sample to a pad in this way will replace the sample on the first layer of the pad.

Use the **Pad** field to select the desired pad. Alternatively, press the desired pad.

Use the **Slice Type** field to select how the pad's layer settings will be set when the slice is assigned to it (see ***Program Edit Mode*** to learn more about the parameters mentioned below):

- **Non-Destructive Slice:** The pad's **Slice** setting will be set to the slice number.
- **Pad Parameters:** The pad's **Slice** setting will be set to **Pad**. The **Pad Start** and **Pad End** will be set to the slice's start point and end point values, and the **Loop Position** will be set to the slice's start point but with **Pad Loop** deactivated.

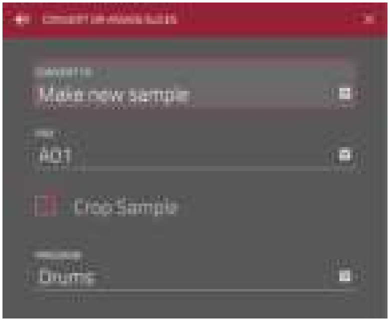
Use the **Program** field to specify the program to which you want to add the slice.

To convert the sample, tap **Do It**.

To cancel the operation, tap **Close**.

If you set the **Convert To** field to **Make new sample**, this will create a new sample in your project. (The original sample will remain as it is.)

Important: Assigning a sample to a pad in this way will replace the sample on the first layer of the pad.



Make new sample

A01

☐ Crop Sample

Drums

Use the **Pad** field to select the desired pad. Alternatively, press the desired pad.

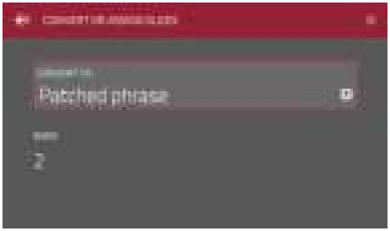
Check the **Crop Sample** box to delete the unused parts from the sample when it's created and assigned. This feature is destructive, though the project will still contain your original sample.

Leave this box unchecked to keep the unused parts of the sample when it is created and assigned. This way, you will still be able to edit the entire sample further even though you are using only part of it at the moment.

Use the **Program** field to specify the program to which you want to add the slice.

To convert the sample, tap **Do It**.

To cancel the operation, tap **Close**.



If you set the **Convert To** field to **Patched phrase**, this will create a new sample that will play based on the tempo of your Sequence, and places it in the current project. The patched phrase will have the same name as the original sample but appended with **pp** and will use a different icon when viewing your project information.

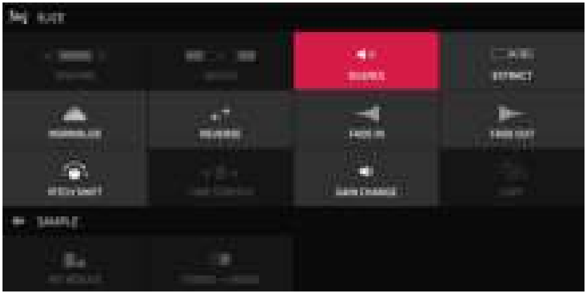
Use the **Number of Bars** field to set how many bars long the patched phrase is meant to be.

Processing Slices

Press and hold **Shift**, and then tap the **Process** button to open the Process window, where you can select an editing option for the currently selected slice. (This has fewer options than Trim Mode. Unavailable ones are darkened.)

Use the **Function** field to select an editing process. Double-tap it or tap **Function** at the bottom of the touchscreen to open the Function window, which gives an overview of all available editing processes.

Important: Chop Mode is non-destructive: You can choose the slice/edit behavior without destroying your original sample, giving you more control over sample playback; you can save your sliced sample and but also reuse all of the slice data in another project. See the ***Program Edit Mode*** chapter to learn more about setting a pad to play the entire sample, a specific slice of a sample, or a specific region of the sample (independent of its slice markers).



The Process window in Chop Mode.

You can use any of these functions as described below.

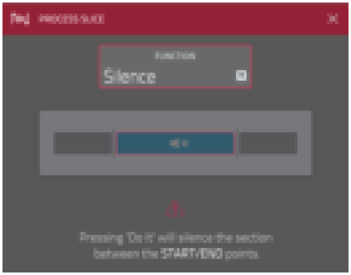
To return to Sample Edit Mode, tap **Cancel**.

To return to the Process window, tap the top edge of the touchscreen.

Note: All processes here will affect only the currently selected slice.

Silence

This process replaces the region between the start point and end point with silence.

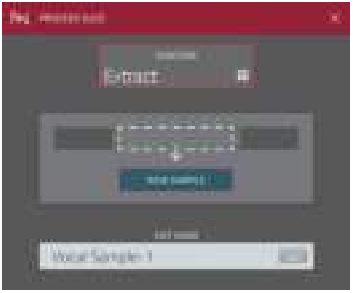


Pressing 'Do It' will silence the section between the START/END points.

Extract

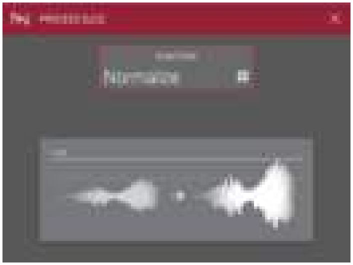
This process deletes the regions before the start point and after the end point and saves it as a new sample (with a name you enter) in your current project.

Tip: This is useful if you recorded a drum loop and wanted to remove just a snare drum hit, a kick drum hit, etc. to use separately in the project.



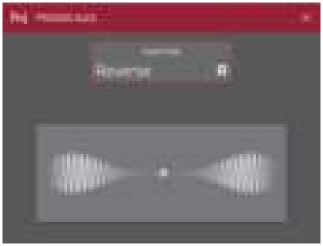
Normalize

This process increases a sample's level to the highest level possible without distortion. This is essentially a kind of digital gain optimization, so you do not have to worry about excessive level settings when working with samples with a wide range of amplitudes.



Reverse

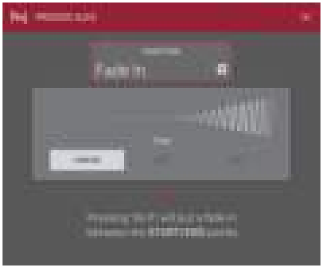
This process reverses the region between the start point and end point.



Fade In

This process sets a fade-in between the start point and end point. The following types are available:

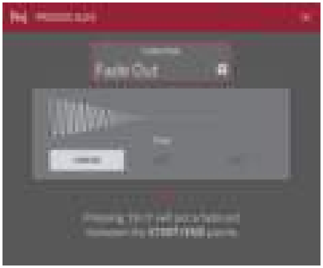
- **Linear** fades the audio in with a linear curve—a straight line between the start and end.
- **Log** fades the audio in with a logarithmic curve—quickly rising at the start and flattening out towards the end.
- **Exp** fades the audio in with an exponential curve—slowly rising in the beginning and growing steeper towards the end.



Fade Out

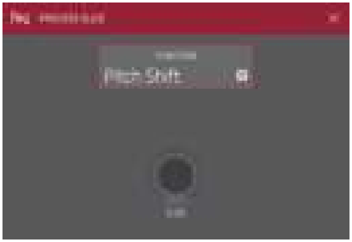
This process sets a fade-out between the start point and end point. The following types are available:

- **Linear** fades the audio out with a linear curve—a straight line between the start and end.
- **Log** fades the audio out with a logarithmic curve—quickly rising at the start and flattening out towards the end.
- **Exp** fades the audio out with an exponential curve—slowly rising in the beginning and growing steeper towards the end.



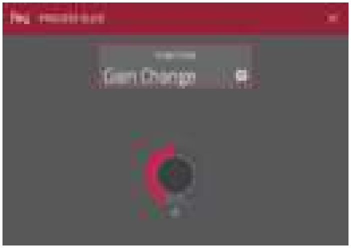
Pitch Shift

This process changes the pitch of the sample without changing its length. This lets you set the sample's pitch to your sequence without affecting the sample's tempo or duration. You can adjust it up to 12 semitones, up or down. Keep in mind that the audio quality may decrease at more extreme settings.



Gain Change

This process raises or lowers the volume of the sample. You can adjust it up to 18 dB, higher or lower. This function is different than Normalize because it will allow volumes beyond clipping level. This may be a desired effect, but remember to watch your output level!



Program Mode

Program Mode lets you edit a sample in the context of the program in which you'll use it. You can adjust the pad parameters as though you were in Program Edit Mode, auditioning and hearing how it will sound in the program's audio path.

To enter Program Mode, tap the **Program** button at the bottom of the touchscreen. The pads will show their assigned samples in the current Program.

Use the **Start** and **End** fields to set the position of the start point and end point of the sample (respectively). Alternatively, tap and drag the start (**S**) or end (**E**) marker left or right, or use the **first** bank **Q-Link Knobs** to adjust the start point or the **second** bank of **Q-Link Knobs** to adjust the end point.

Program Mode includes a loop function. When on, the region of the sample between the loop point and end point will repeat. This is useful when trying to find an ideal spot to begin the sample. The loop cannot be earlier than the start point.

To adjust the loop point, do any of the following:

- Use the **Loop** field.
- Tap and drag the start (**S**) marker (if Loop Lock is on) or the **loop** marker (if Loop Lock is off).
- Use the first bank of **Q-Link Knobs** (if Loop Lock is on) or the **third** bank **Q-Link Knobs** (if Loop Lock is off). The top-most Q-Link Knob provides coarse adjustment. The bottom-most Q-Link Knob provides fine adjustment.

To turn Loop Lock on or off, tap the **Loop Lock** button. When on, the loop point is the same as the start point. When off, the loop point is independent from the start point.

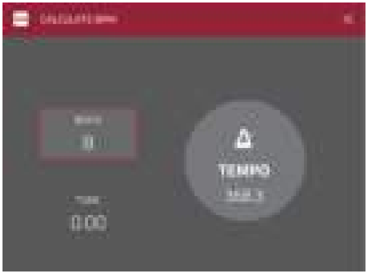
To turn the loop function on or off, tap the **Loop** button to cycle between the three modes:

- **Forward:** When the loop reaches its end point, it will start playing again from the loop point.
- **Reverse:** When the loop reaches its end point, it will play in reverse. When it reaches the loop point again, it will return to the end point and continue playing in reverse.
- **Alternating:** When the loop reaches its end point, it will play in reverse. When it reaches the loop point again, it will start playing forward again from the loop point.

To switch between Forward and off, press and hold **Shift**, and then tap **Loop** at the bottom of the touchscreen.

Tap each **pad** to hear its sample(s). The sample on its first layer will automatically appear in the waveform display for editing.

Use the **Tune** field to transpose the sample up or down from its original pitch.



Tap **From BPM** to open the Calculate BPM window, which lets you tune a sample to the current sequence.

Use the **Number Of Beats** field to match the number of beats in the sequence.

To tune the sample to the sequence, tap **Match**. The **Tune** field will adjust automatically and close the window. The sample is now tuned to the sequence.

To tune the sample to the sequence, tap **Match**. The **Tune** field will adjust automatically and close the window. The sample is now tuned to the sequence.

To tune the sample to the sequence and adjust the sequence tempo, tap **To Seq**. This is the same as tapping Match but it also changes the sequence's tempo to the BPM shown in the **Tempo** field on the right.

To close the window, tap **Close**.

Use the **Root Note** field to set the root note of the sample. This defines which note will play the sample at its original pitch when in a keygroup program.

Use the **Slice** field to display either the sample as it has been edited (**Pad**) or the entire sample (**All**).

The **Link Slices** button does not work in Program Mode.

0 Snap forces start points, end points, and loop points to occur only at the waveform's "zero-crossings." This can help to avoid clicks and glitches when playing a sample.

To enable or disable 0 Snap, press and hold **Shift**, and then tap **0 Snap** at the bottom edge of the touchscreen.

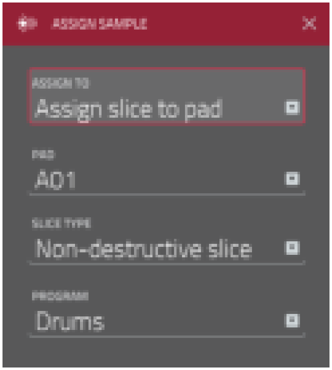
To enable or disable the loop function, press and hold **Shift**, and then tap **Loop** at the bottom of the touchscreen. This switches the loop function between Forward and off. The loop function is described ***earlier***.

Assigning Samples

You can assign your new sample directly to a pad from Program Mode.

To assign a sample, tap **Assign** at the bottom edge of the touchscreen to open the Assign Sample window.

Important: Assigning a sample to a pad in this way will replace the sample on the first layer of the pad.



ASSIGN TO: Assign slice to pad

PAD: A01

SLICE TYPE: Non-destructive slice

PROGRAM: Drums

If you set the **Assign To** field to **Assign the slice to a pad**, the pad will simply refer to the slice in this sample instead of creating a new sample. This is useful for reducing clutter in your project.

Use the **Pad** field to select the desired pad. Alternatively, press the desired pad.

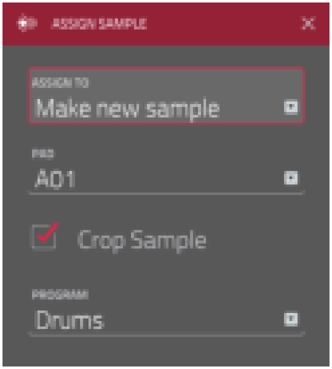
Use the **Slice Type** field to select how the pad's layer settings will be set when the slice is assigned to it (see ***Program Edit Mode*** to learn more about the parameters mentioned below):

- **Non-Destructive Slice:** The pad's **Slice** setting will be set to the slice number.
- **Pad Parameters:** The pad's **Slice** setting will be set to **Pad**. The **Pad Start** and **Pad End** will be set to the slice's start point and end point values, and the **Loop Position** will be set to the slice's start point but with **Pad Loop** deactivated.

Use the **Program** field to specify the program to which you want to add the slice.

To assign the sample, tap **Do It**.

To cancel the operation, tap **Close**.



ASSIGN TO: Make new sample

PAD: A01

☑ Crop Sample

PROGRAM: Drums

If you set the **Assign To** field to **Make new sample**, this will create a new sample in your project. (The original sample will remain as it is.)

Use the **Pad** field to select the desired pad. Alternatively, press the desired pad.

Check the **Crop Sample** box to delete the unused parts from the sample when it's created and assigned. This feature is destructive, though the project will still contain your original sample.

Leave this box unchecked to keep the unused parts of the sample when it is created and assigned. This way, you will still be able to edit the entire sample further even though you are using only part of it at the moment.

Use the **Program** field to specify the program to which you want to add the slice.

To assign the sample, tap **Do It**.

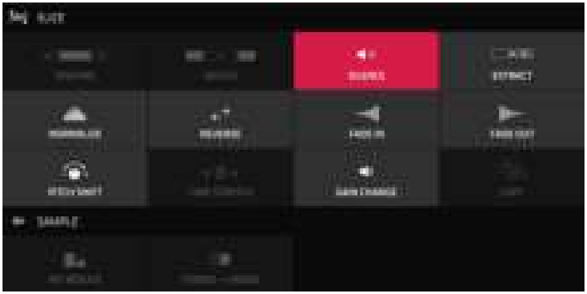
To cancel the operation, tap **Close**.

Processing Slices

Press and hold **Shift**, and then tap the **Process** button to open the Process window, where you can select an editing option for the currently selected slice. (This has fewer options than Trim Mode. Unavailable ones are darkened.)

Use the **Function** field to select an editing process. Double-tap it or tap **Function** at the bottom of the touchscreen to open the Function window, which gives an overview of all available editing processes.

Important: Program Mode is non-destructive: You can choose the slice/edit behavior without destroying your original sample, giving you more control over sample playback; you can save your sliced sample and but also reuse all of the slice data in another project. See the ***Program Edit Mode*** chapter to learn more about setting a pad to play the entire sample, a specific slice of a sample, or a specific region of the sample (independent of its slice markers).



The Process window in Program Mode.

You can use any of these functions as described below.

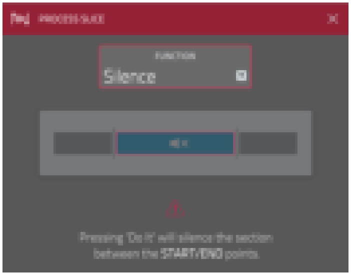
To return to Sample Edit Mode, tap **Cancel**.

To return to the Process window, tap the top edge of the touchscreen.

Note: All processes here will affect only the currently selected slice.

Silence

This process replaces the region between the start point and end point with silence.



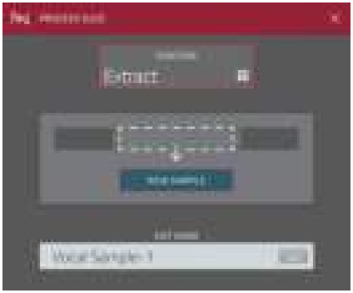
Silence

Pressing 'Do It' will silence the section between the START/END points.

Extract

This process deletes the regions before the start point and after the end point and saves it as a new sample (with a name you enter) in your current project.

Tip: This is useful if you recorded a drum loop and wanted to remove just a snare drum hit, a kick drum hit, etc. to use separately in the project.

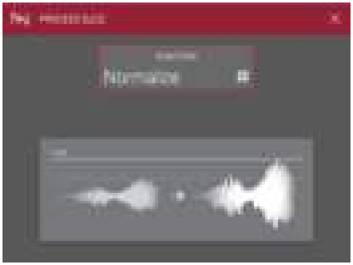


Extract

Vocal Sample 1

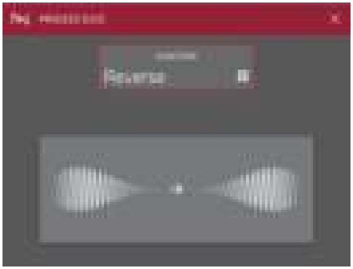
Normalize

This process increases a sample's level to the highest level possible without distortion. This is essentially a kind of digital gain optimization, so you do not have to worry about excessive level settings when working with samples with a wide range of amplitudes.


PROCESS SLICE
FUNCTION
Normalize

Reverse

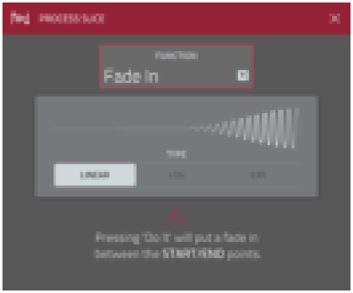
This process reverses the region between the start point and end point.


PROCESS SLICE
FUNCTION
Reverse

Fade In

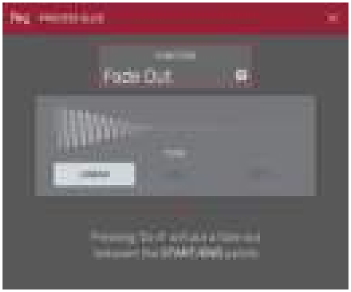
This process sets a fade-in between the start point and end point. The following types are available:

- **Linear** fades the audio in with a linear curve—a straight line between the start and end.
- **Log** fades the audio in with a logarithmic curve—quickly rising at the start and flattening out towards the end.
- **Exp** fades the audio in with an exponential curve—slowly rising in the beginning and growing steeper towards the end.


PROCESS SLICE
FUNCTION
Fade In
TYPE
LINEAR
LOG
EXP

Pressing 'Do It' will put a fade in between the START/END points.

Fade Out



This process sets a fade-out between the start point and end point. The following types are available:

- **Linear** fades the audio out with a linear curve—a straight line between the start and end.
- **Log** fades the audio out with a logarithmic curve—quickly rising at the start and flattening out towards the end.
- **Exp** fades the audio out with an exponential curve—slowly rising in the beginning and growing steeper towards the end.

Pitch Shift

Pitch Shift

This process changes the pitch of the sample without changing its length. This lets you set the sample's pitch to your sequence without affecting the sample's tempo or duration. You can adjust it up to 12 semitones, up or down. Keep in mind that the audio quality may decrease at more extreme settings.

Gain Change

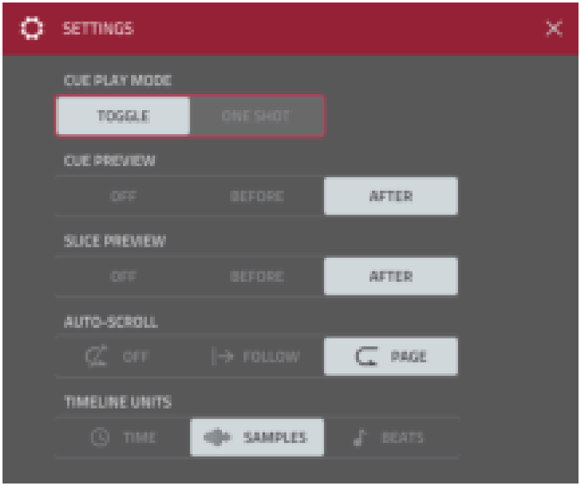
Gain Change

This process raises or lowers the volume of the sample. You can adjust it up to 18 dB, higher or lower. This function is different than Normalize because it will allow volumes beyond clipping level. This may be a desired effect, but remember to watch your output level!

Settings

The Settings window lets you select certain Sample Edit Mode settings.

To view the Settings, tap the gear icon.


SETTINGS
CUE PLAY MODE
TOGGLE
ONE SHOT
CUE PREVIEW
OFF
BEFORE
AFTER
SLICE PREVIEW
OFF
BEFORE
AFTER
AUTO-SCROLL
OFF
FOLLOW
PAGE
TIMELINE UNITS
TIME
SAMPLES
BEATS

The Settings window in Sample Edit Mode.

Use the **Cue Play Mode** selector to set how the cue playhead will play audio.

- **One Shot:** Tapping **Play Cue** will play the entire sample from the cue playhead.
- **Toggle:** Tapping **Play Cue** once will start playback from cue playhead. Tapping it once more will stop playback.

Use the **Cue Preview** selector to set if any audio plays as you move the cue playhead. As you move the cue playhead through the sample waveform, you can set it to play the small part of the sample **Before** the cue playhead, play the small part of the sample **After** the cue playhead, or not play at all (**Off**).

Use the **Slice Preview** selector to set if any audio plays as you move a slice marker. As you move the slice marker through the sample waveform, you can set it to play the small part of the sample **Before** the slice marker, play the small part of the sample **After** the slice marker, or not play at all (**Off**).

Use the **Auto-Scroll** selector to set how the screen behaves relative to the audio playhead.

- **Follow:** Depending on the zoom setting, the waveform will scroll along in the background, keeping the audio playhead centered.
- **Page:** The waveform display will "turn over" to follow the audio playhead.
- **Off:** The waveform display will not move at all.

These functions also apply to the sample waveform in Grid View.

Use the **Timeline Units** selector to set the measurement units shown above the sample waveform. You can select one of the following options:

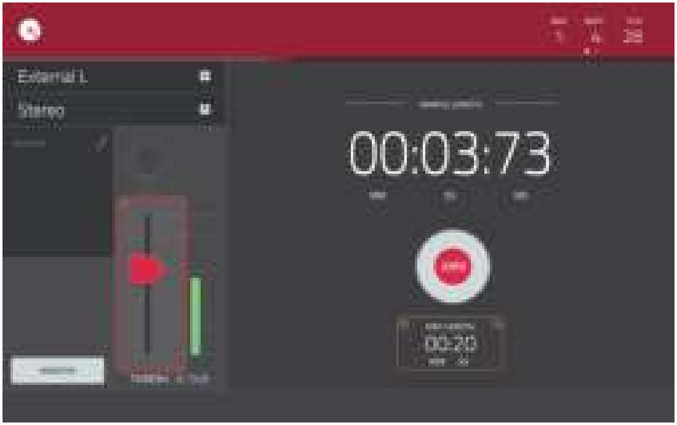
- **Time:** hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**)
- **Samples:** number of samples
- **Beats:** bars, beats, and ticks

Sampler

The Sampler lets you record audio samples to use in your projects.

Important: To record any audio, you need to connect an audio source to your MPC Touch or to your computer's audio interface.

To open the Sampler, press **Menu** and then tap **Sampler**.


External L
Stereo
00:03:73
00:20

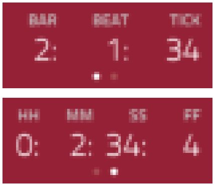
Recording using the Sampler.

To record using the Sampler:

1. Make sure to reduce the volume levels of your audio source and speakers/headphones/monitors before you make any connections to avoid “pops” or feedback.
2. Connect a microphone, audio player, etc. to the input(s) of your MPC Touch.
3. Turn the **Rec Gain** knob to set the input level while speaking into the microphone. You should now see the level in the meter. Make sure it does not exceed the maximum level (the meter should not be “peaking” constantly).
4. Set the recording controls as desired (described in this chapter).
5. Tap the **Arm** button to record-arm the Sampler.
6. Speak/sing into the microphone or play your audio source. The Sampler will start recording immediately when the input level reaches the threshold value. Alternatively, tap the round **Record** button to manually start recording.

   Tip: You can record a sample while playing a sequence.

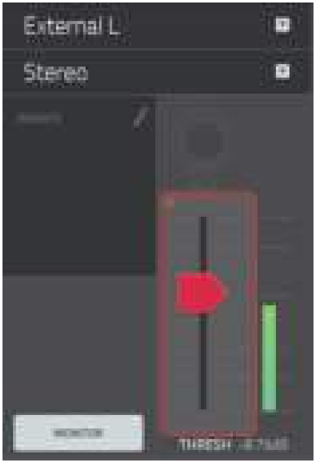
7. To stop recording, tap the round **Stop** button. Use the options in the **Keep or Discard Sample** window that appears to continue.



The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).



The upper-left **Input Source** field defines whether you are going to record an external audio signal (**External**) or an internal signal from the software (**Resampler**). Resampling does not require an audio connection because the source is within the software and is therefore recorded without any loss in audio quality. You can, for example, use Resample to record two or more samples by pressing the corresponding pads simultaneously. For each method, there are options for using the left (**L**) channel, right (**R**) channel, or both (**L+R**).

Use the second upper-left **Mono**/**Stereo** field to choose whether your recorded samples will be in **Mono** audio or **Stereo** audio.

The **Inserts** field shows any enabled or disabled effects for the Sampler. Tap the pencil icon to open a window where you can change and enable or disable the effects.

Important: These effects are applied to the audio as you record it. This means that the effects cannot be "removed" from the sound later. Learn more about how effects work in ***General Features*** > ***Effects***.

Tap the **Monitor** button to enable or disable input monitoring. When on, the audio you hear in your headphones will be taken *before* it reaches the software, ensuring zero latency. When off, the audio you hear in your headphones will be taken *after* it is processed in the software, so there may be some latency, but you will hear the audio source as it sounds in the recording.

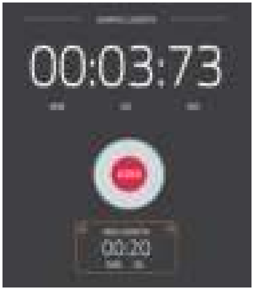
Tip: To avoid possible clicks or feedback while input monitoring, reduce the level of the audio sources.

Use the **Thresh** slider to adjust the threshold. Alternatively, turn the bottom-most **Q-Link Knob**.

When the Sampler is record-armed, the software automatically starts recording when the level of the incoming source exceeds this setting. If you set it too high, the recording may not start when you play the input source, or the start of the material you wanted to record may be missing. If you set it too low, the recording may start too early, before you play the external source. Set this parameter to an appropriate level using the level meter.

To reset the "peak hold," which shows the highest level of your input signal in the level meter, tap it.

For reference, the **Sample Length** display shows you the length of your sample during the recording procedure.



Tap the **Arm** button to record-arm the Sampler. The button will then change to **Record**.

When the button says **Record**, start recording by doing either of the following:

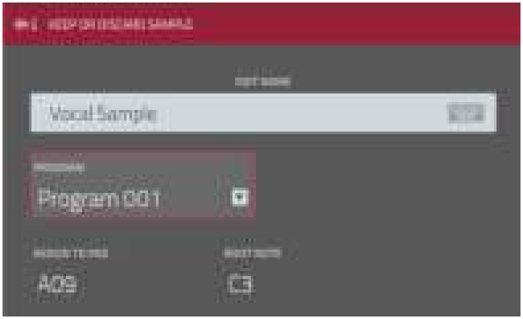
- Start performing so that the incoming audio level exceeds the threshold (**Thresh**).
- Tap the **Record** button to start recording.

To disarm the track instead, tap **Cancel**.

Use the **Max Length** field to define the maximum sampling time. Alternatively, turn the top-most and second **Q-Link Knobs**.

You can record up to 20 minutes and 59 seconds per sample. We recommend setting these to values that roughly match your estimated recording duration.

After you stop your recording, the Keep or Discard Sample window will appear.



Vocal Sample

Program 001

A09

C3

Keeping or discarding the recorded sample.

Use the **Edit Name** field to name the new sample. Tap it and use the virtual keyboard that appears.

Use the **Program** field to assign the new sample to a program. Select **<none>** if you want to save it to the project without assigning it to a program.

Use the **Assign to Pad** field to assign the sample to a pad in the program. If you recorded a sample while a sequence was playing, this window will show a few additional options if you select a pad. See the ***next page*** to learn more.

Use the **Root Note** field to set where the sample's original pitch will be on the keyboard.

To confirm your selections, tap **Keep** at the bottom edge of the touchscreen.

To discard the recording and return to the Sampler, tap **Discard** at the bottom edge of the touchscreen.

To play the recording, tap **Play** at the bottom edge of the touchscreen.

Tip: We recommend editing your recorded sample in **Sample Edit** Mode.

You can record a sample while playing a sequence. This is helpful when you want to record a sample that is at the same tempo as a specific sequence.

If you recorded a sample while a sequence was playing, the Keep or Discard Sample window will show a few additional options after you select a pad.

Check the **Add Event** box to automatically add the sample to the currently playing sequence.

Use the **@** field to select where you want the event to start:

- **Start:** The sample will be a note event at the start of the currently playing sequence.
- **Trigger:** The sample will be as a note event where you began recording it in the currently playing sequence.

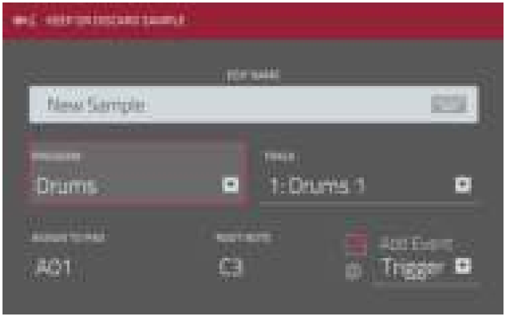
Use the **Track** field to set which track will contain the new event.

To confirm your selections, tap **Keep** at the bottom edge of the touchscreen.

To discard the recording and return to the Sampler, tap **Discard** at the bottom edge of the touchscreen.

To play the recording, tap **Play** at the bottom edge of the touchscreen.

Tip: We recommend editing your recorded sample in **Sample Edit** Mode.



New Sample

Drums

1: Drums 1

A01

C3

☐ Add Event

@ Trigger

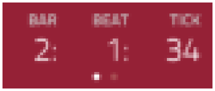
Pad Mute Mode

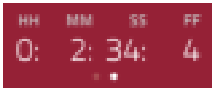
Pad Mute Mode lets you easily mute pads within a program or set mute groups for each pad.

To enter Pad Mute Mode, press **Menu**, and then tap **Pad Mute**.

There are two tabs you can view in this mode: Pad Mute or Pad Group. Tap each button in the lower-left corner to select it. See the following ***Pad Mute*** and ***Pad Group*** sections to learn about each.

Use the **Program** field at the top of the touchscreen to select a program.





The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).

Time Correct lets you quantize pad mutes. This is useful when you want your mutes to line up with a specific time division. For example, with **Time Division** set to **1 Bar**, your mutes will always align with the beginning of the measure immediately after you press the pad.

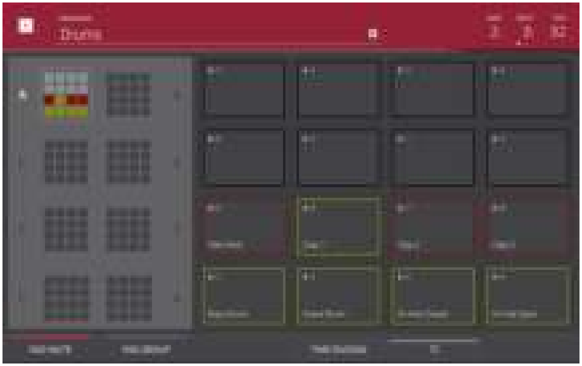
Tap **Time Division** at the bottom edge of the touchscreen, and select a value from **1/16** to **2 Bars** (**T** indicates a triplet-based time division).

Tap **TC** at the bottom edge of the touchscreen to enable or disable the Time Correct feature.

Pad Mute

You can mute or unmute individual sounds (on a single track) in real time by pressing the pads. This is useful if you want to hear a track without a particular sound or if you want to isolate specific sounds or combinations of sounds.

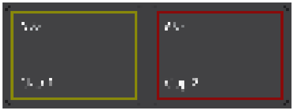
Tip: This function is similar to, but probably more convenient than, muting pads one at a time in the grid.



Pad Mute.

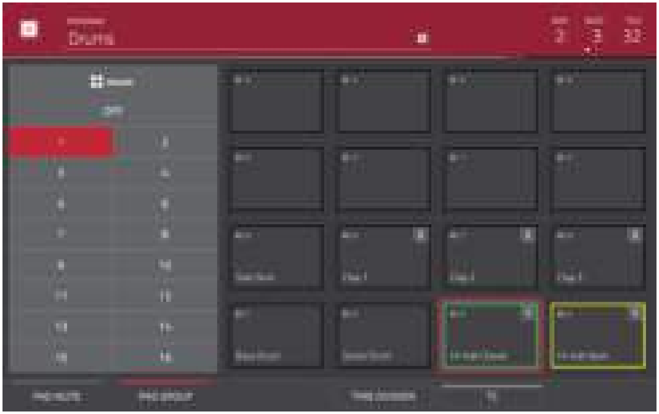
To mute pads in this mode:

1. If the **Pad Mute** tab in the lower-left corner is not already selected, tap it.
2. Select the desired pad bank. Use the **Pad Bank Buttons** or tap a pad bank shown on the left side of the touchscreen.
3. To mute or unmute a pad's sound, press it or tap it in the touchscreen. Muted pads are lit red. Unmuted pads are lit yellow. Unused pads do not show any sample names.



Pad Group

The pad group feature extends the concept of pad mutes: you can mute or unmute multiple pads (on a single track) by pressing one pad that you have assigned to a mute group. This is useful if you want to hear a track without a particular group of sounds or if you want to isolate specific sounds in various combinations. You can create up to 16 different pad groups.



Pad Group.

To use pad groups:

1. If the **Pad Group** tab in the lower-left corner is not already selected, tap it.
2. Select the desired pad bank. Use the **Pad Bank Buttons** or tap a pad bank shown on the left side of the touchscreen.
3. To select a pad to add to a mute group, press it or tap it on the touchscreen. The selected pad is lit green. If there are other pads in the same mute group, they will flash yellow.
4. Tap the number of the desired mute group. To remove it from a mute group, tap **Off**.

Pad Mixer

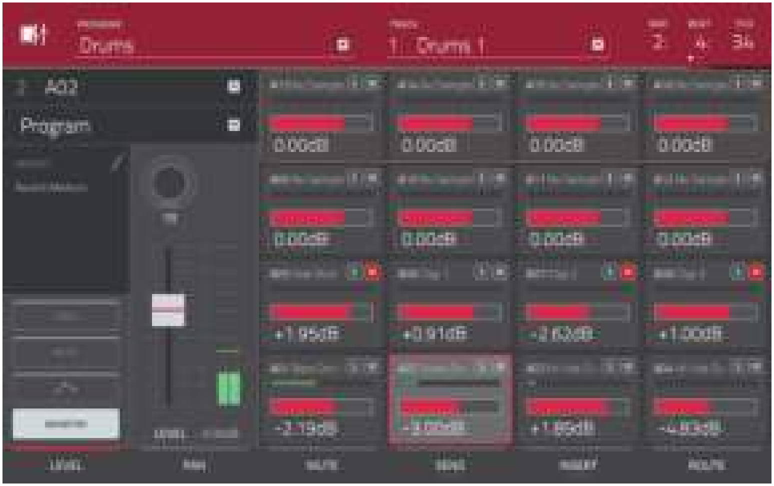
PAD MIXER

In the Pad Mixer, you can set a program's levels, stereo panning, routing, and effects.

For drum programs, this mode shows a pad with controls for each individual pad (of 128). For keygroup programs, this mode has a pad for each individual keygroup (up to 128). For MIDI programs and plugin programs, this mode has no channel strips.

For more information on how these programs differ, please see ***General Features*** > ***Programs***.

To enter the Pad Mixer, press **Menu**, and then tap **Pad Mixer**.


Drums
1: Drums 1
2
4
34
A02
Program
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
+1.95dB
+0.91dB
-2.62dB
+1.00dB
-2.15dB
-1.00dB
+1.65dB
-4.83dB

The Pad Mixer.

The Pad Mixer works like an audio mixer with various settings for each pad, shown in a 4x4 array. All of their functionality is identical. If a sample has been assigned to a pad, its name is displayed at the top of it.

To select a pad, press its corresponding pad or tap it on the touchscreen. Alternatively, use the **Pad** field in the upper-left corner.

To view more channels, use the **Pad Bank Buttons**.

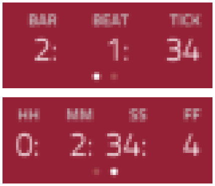
Use the **Program** field in the upper-left corner to select the program whose pads you want to view. Remember that only drum programs or keygroup programs will display properly in the Pad Mixer.

Use the **Track** field at the top of the touchscreen to select the desired track.

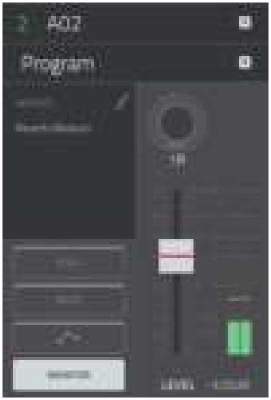
The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).



To view a specific setting on all channels, tap the **Level**, **Pan**, **Mute**, **Send**, **Insert**, or **Route** button on the bottom edge of the touchscreen. You can tap the **Send** or **Insert** buttons multiple times to cycle through the four available slots for each.

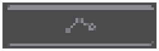


When a channel is selected, you can view and adjust all of its settings in the left side of the touchscreen rather than using the tab buttons at the bottom edge.

When viewing the channel strip:

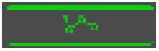
- The first field shows the current pad number, which you can change.
- The second field shows where the pad's audio is routed, which you can change.
- The **Inserts** field shows any enabled or disabled insert effects for that pad. Tap the pencil icon to open a window where you can change and enable or disable the effects.
- To solo or mute the pad, tap **Solo** or **Mute** (respectively).
- To change the pad's automation, tap the automation button to cycle through its three states:

  When **off**, the pad will ignore automation data. If you have already recorded or entered automation, tapping this will switch between Read (**R**) and Write (**W**) only, but you can override this and turn it off by pressing and holding **Shift** while tapping the button.

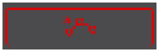
  

  Important: If you have already recorded automation and turn it off, the track will still use the effect and its parameter values at the point where you turned it off.

  When set to **Read** (**R**), the pad will read automation data but will not record any additional automation over it. You can still manually edit and enter automation. (Think of this as a protective feature to prevent accidental changes to your automation while recording.)

  When set to **Write** (**W**), the pad can record automation. (If you have any Q-Link Knobs assigned to automatable parameters, make sure not to touch any accidentally while you are recording.)

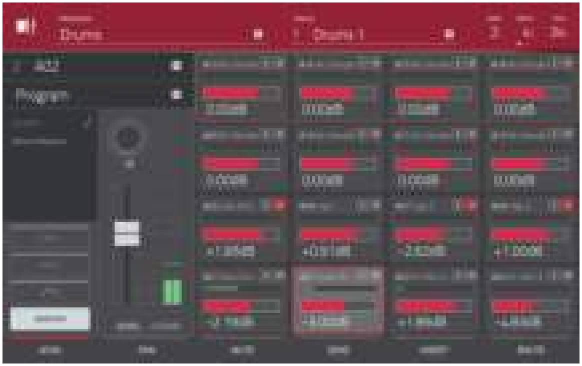
  Tip: You can quickly set all pads to the same automation in XYFX Mode. See the ***XYFX Mode*** chapter to learn how to do this.

- To turn direct monitoring on or off, tap the **Monitor** button.
- To change the panning or level of the pad, adjust the pan knob or **Level** slider.

Levels

When the **Level** tab is selected, use the **Data Dial** or **–/+** buttons to adjust the level of the currently selected pad.

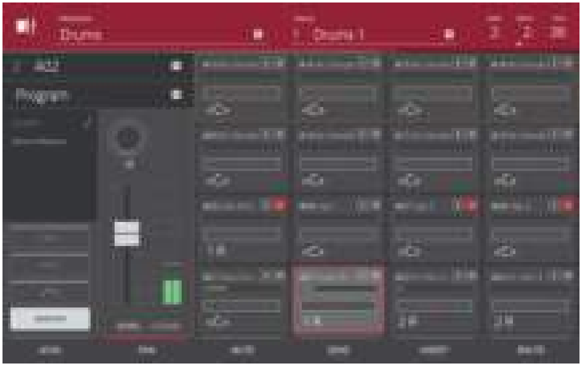
The level sliders and meters in each pad show a visual representation of the level. Double-tap a pad in the touchscreen to open a large version of the level slider and meter.



Panning

When the **Pan** tab is selected, use the **Data Dial** or **–/+** buttons to adjust the panning of the currently selected pad.

The pan sliders in each pad show a visual representation of the level. Double-tap a pad in the touchscreen to open a large version of the pan knob.

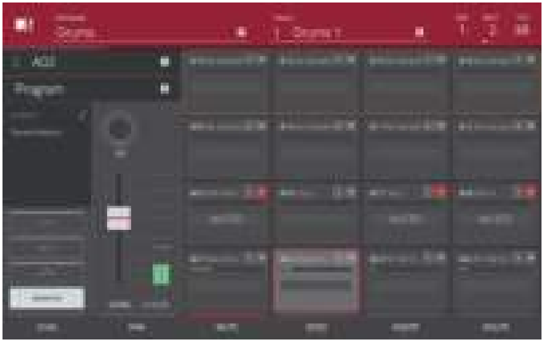


Mute

When the **Mute** tab is selected, mute the currently selected pad by doing any of the following:

- Turn the **Data Dial**.
- Use the **–/+** buttons.
- Tap the pad in the touchscreen.

When a pad is muted, its **M** button will light red.

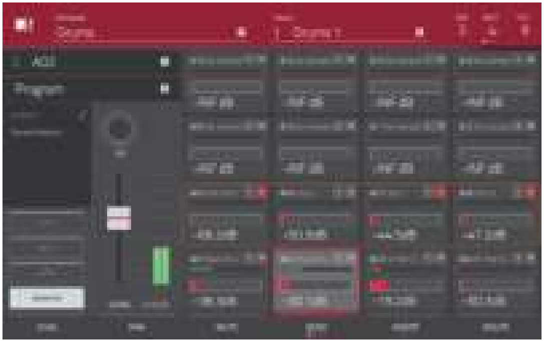


Send Effects

When the **Send** tab is selected, use the **Data Dial** or **–/+** buttons to adjust the send level of the currently selected pad.

The level sliders in each pad show a visual representation of the level. Double-tap a pad in the touchscreen to open a large version of the level slider.

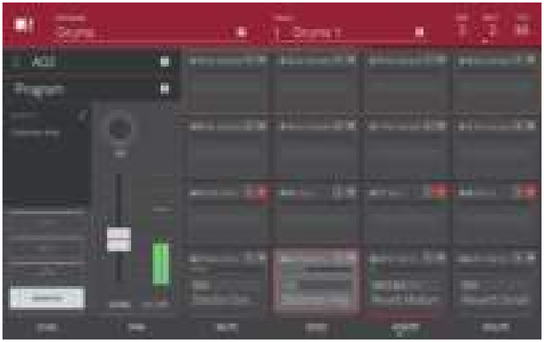
You can select up to **four send effects** for each pad. You can use various effects included in your MPC software as well as other VST and AU plugins installed on your computer. Tap the **Send** button to cycle through the four available slots for each.



To learn how to use send effects, please see ***General Features*** > ***Effects*** > ***Send/Return Effects***.

Important: To use a send effect, you have to load an effect into the corresponding send effect slot in the Channel Mixer.

Insert Effects



When the **Insert** tab is selected, use the **Data Dial** or **–/+** buttons to adjust the insert effect level of the currently selected pad.

The level sliders in each pad show a visual representation of the level. Double-tap a pad in the touchscreen to open a large version of the level slider.

You can select up to **four insert effects** for each pad. You can use various effects included in your MPC software as well as other VST and AU plugins installed on your computer. Tap the **Insert** button to cycle through the four available slots for each.

To learn how to use insert effects, please see ***General Features*** > ***Effects*** > ***Insert Effects***.

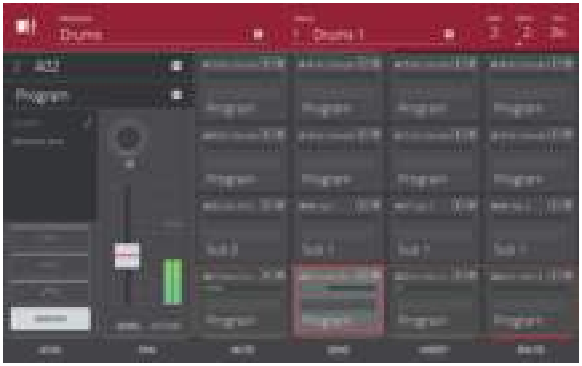
Important:

When using keygroup insert effects, they will be applied to *the entire keygroup program*. This is because a keygroup program uses the same sound across all pads, as opposed to drum programs where each pad can have its own insert effect.

If a routing is set to anything other than **Program**, then a program insert effect will *not* be applied to that pad or keygroup.

Routing

When the **Route** tab is selected, use the **Data Dial** or **–/+** buttons to select the output of the currently selected pad.

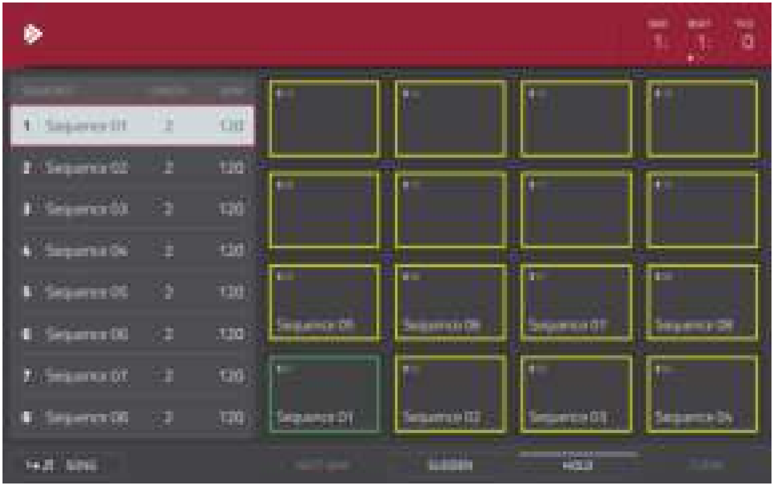

Drums
1 Drums 1
A02
Program

Next Sequence Mode

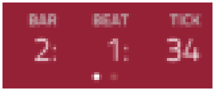
NEXT SEQUENCE

Next Sequence Mode lets you trigger different sequences simply by playing the pads. This is useful for live performances, letting you change a song's structure in real time.

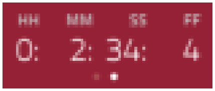
To enter Next Sequence Mode, press **Menu**, and then tap **Next Sequence**.


Sequence 01
Sequence 02
Sequence 03
Sequence 04
Sequence 05
Sequence 06
Sequence 07
Sequence 08
SUDDEN
HOLD

Next Sequence Mode.


BAR BEAT TICK

2: 1: 34

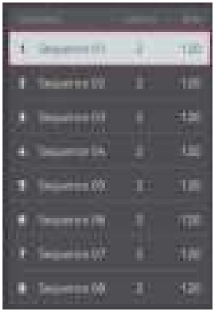

HH MM SS FF

0: 2: 34: 4

The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

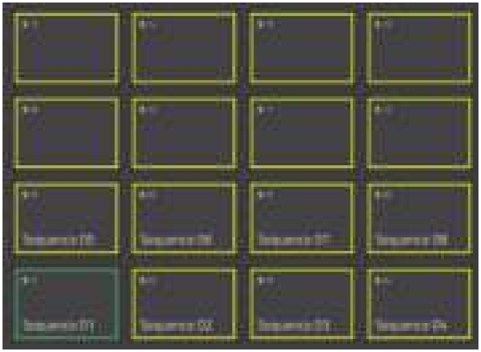
To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).



The sequence playlist on the left side shows a list-style overview of *all* used sequences in your project:

- The **Sequence** column shows the name of the song's sequences.
- The **Length** column shows the bar length of a sequence.
- The **BPM** column shows the tempo of a sequence in beats per minute.

The currently selected sequence is highlighted in the list. Tap a sequence in the list to select it.



In Next Sequence Mode, every pad is assigned to a sequence, starting from **Pad A01** with **Sequence 1** and ascending from there. The pads will show the names of their corresponding sequences. Blank pads correspond to sequences that are blank (unused). The currently selected pad will flash green.

During playback, change the next sequence that will play by pressing the corresponding pad or tapping it in the touchscreen. If you do not select another sequence, the current sequence will repeat indefinitely.

As a sequence plays, you can use the buttons at the bottom edge of the touchscreen to change how playback works:

- **To switch to the currently selected sequence at the beginning of the next bar,** tap **Next Bar**. This is useful if you want to switch to another sequence before the current one ends without having to worry about timing issues.
- **To switch to the currently selected sequence immediately,** tap **Sudden**. The new sequence will start playing whether or not the current sequence is done. This is useful in live performances if you need to switch to the next sequence instantly at a certain cue.
- **To delete the currently selected sequence from the sequence playlist,** tap **Clear**. This option is available only if that sequence is not playing at that moment.
- **To repeat the current sequence indefinitely and temporarily ignore pad presses,** tap **Hold**. To return to normal operation, tap it again. This is useful if you want to select other pads without selecting them to play next.

While not playing, tap **Copy to Song** to copy the sequence playlist to a song.

In the Copy to Song window that appears, select a song, and then tap **Do It** to continue or **Close** to cancel.

To read more about Song Mode, please see the ***Song Mode*** chapter.

Program Edit Mode

PROGRAM EDIT

Program Edit Mode contains all parameters for editing your Programs.

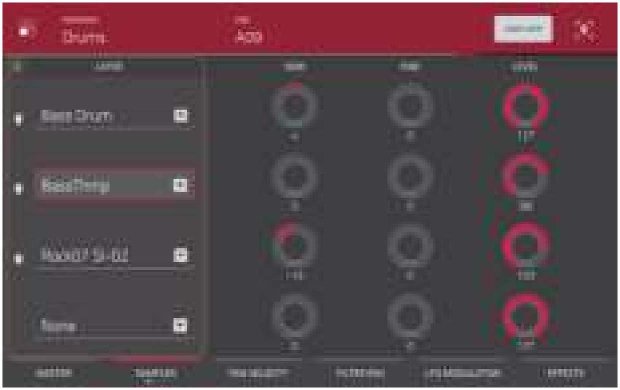
For drum programs, this mode includes the parameters of four layers as well as all synthesis parameters and insert effect settings. See the ***Drum Programs*** section to learn more.

For keygroup programs, this mode requires you to use the software window rather than the touchscreen. Keygroup programs have slightly more parameters than drum programs. See the ***Keygroup Programs*** section to learn more.

For plugin programs or MIDI programs, skip to ***Plugin Programs*** and ***MIDI Programs*** to learn more.

For more general information on the differences between these four kinds of programs, please see ***General Features*** > ***Programs***.

To enter Program Edit Mode, press **Menu**, and then tap **Program Edit**.



The Samples tab in Program Edit Mode.

Program Edit Mode lets you edit the parameters for each pad.

To select a pad, press it. Its parameters will appear on the screen immediately.

To view a specific tab of parameters, tap the **Master**, **Samples**, **Pan Velocity**, **Filter Env**, **LFO Modulation**, or **Effects** button on the bottom edge of the touchscreen. You can tap the **Samples** button multiple times to cycle through its four available sections.

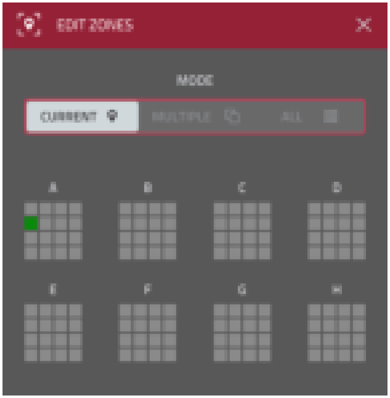
To turn Loop Lock on or off, tap the **Loop Lock** button. When on, the loop position is the same as the pad start (as determined in the third and fourth **Samples** tabs). When off, the loop position is independent from the pad start.

Drum Programs

Tap the icon in the upper-right corner to open the **Edit Zones** window, which is a feature for drum programs only. This window displays an overview of any selected pads. Use the **Mode** selector to set how the selected pads will be edited:

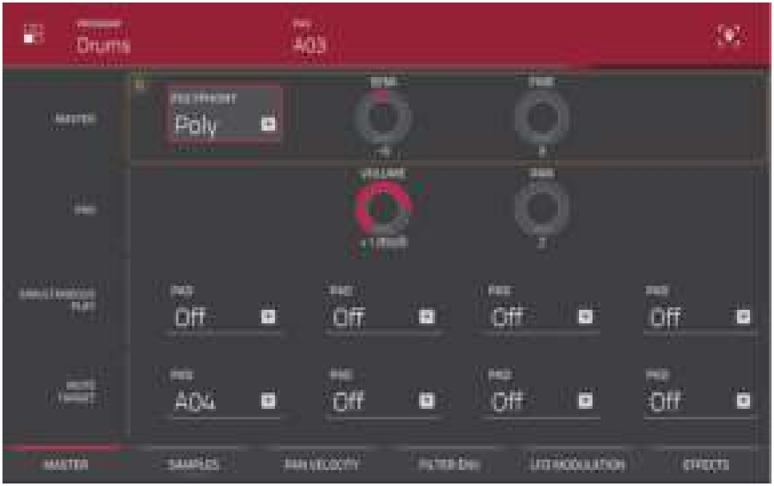
- **Current:** Only the currently selected pad can be edited.
- **Multiple:** All selected pads can be edited simultaneously.
- **All:** All pads can be edited simultaneously.

Tip: You can immediately select multiple pads while on any tab in Program Edit Mode (regardless of the current Edit Zones setting) by pressing and holding the **Shift** button and pressing each desired pad. The Edit Zones setting will automatically change to **Multiple**.



Master

In the Master tab, you can set the playback mode and tuning for the overall Program.



The Master tab for a drum program.

Polyphony sets the playback mode for the program's pads. In **Mono** Mode, only one pad will sound at a time. If a pad is played while another (or the same one) is still playing its sample(s), the new pad will immediately mute all other currently playing pads in that program. In **Poly** Mode, several pads can be triggered at the same time (limited only by the total number of voices available).

Semi lets you transpose the selected program up to 12 semitones up or down.

Fine provides fine-tuning of the program by fractions of a semitone up or down.

The **Simultaneous Play** section lets you set up to four pads that can be triggered by pressing one pad only. This function is useful for triggering a stack of sounds (e.g., layered bass drums). Use each **Pad** field to select the desired pad.

The **Mute Targets** tab lets you select up to four pads for the currently selected pad. When the currently selected pad is played, it will immediately silence its mute targets. Use each **Pad** field to select the desired mute target.

Tips:

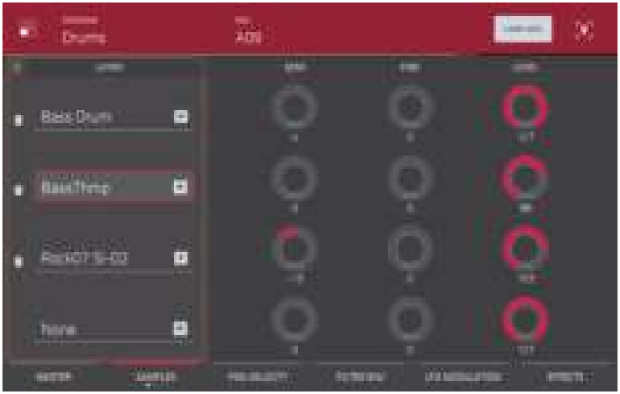
This feature is useful for programming realistic hi-hats, especially if only the open or closed hat should be heard.

This feature is similar to the mute group feature, available for both drum programs and keygroup programs.

Samples

Each pad can trigger up to four samples, which are assigned in four individual layers. Each layer has identical, independently assignable parameters.

Tap the **Samples** button to cycle through its four available sections.



The first Samples tab for a drum program.

Use the **Sample** field to select the sample file for that layer. Remember that the sample has to be loaded into the project's sample pool beforehand. For information on how to load samples into a project, please see the ***Browser*** chapter.

Semi lets you transpose the selected layer 12 up to semitones up or down.

Fine provides fine-tuning of each layer by fractions of a semitone.

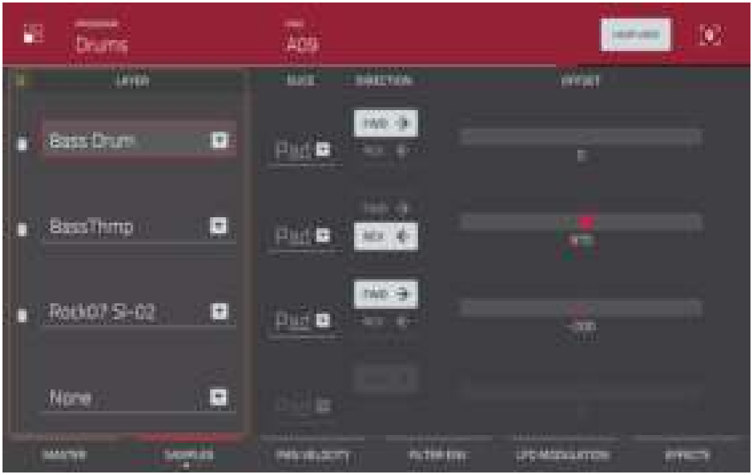
Level lets you adjust the each layer's volume, letting you control the "balance" of the samples assigned to the pad.

Important: The parameters on the second, third, and fourth **Samples** tabs work in conjunction with Chop Mode (in Sample Edit Mode). Here's how it works:

When working in Sample Edit Mode and using Chop Mode to divide a sample into slices for your pads, you can convert a slice using **Non-Destructive Slice** or **Pad Parameters**.

A **Non-Destructive Slice** will let its pad to refer to that slice when you press it; the original sample remains intact and each slice marker is like a "bookmark" for a pad. In Program Edit Mode, you'll see that the pad/layer to which it's assigned has its **Slice** drop-down menu set to the corresponding **slice number** in the original sample. Playing that pad will cause it to refer to that slice marker like a "bookmark" instead of creating an entirely new sample of that slice. This means that you no longer have to clutter your Project with a new sample for every slice (though you can still use this earlier method, if you prefer).

A slice converted using **Pad Parameters** is very similar to a non-destructive slice described above. The difference is that in Program Edit Mode, the pads/layers they're assigned to have their **Slice** drop-down menus set to **Pad** (instead of the slice number), and the **Pad Start** and **Pad End** points will correspond to the slice markers in the original sample.


Drums
A09
LAYER
SLICE
DIRECTION
OFFSET
Bass Drum
BassThmp
Rock07 Sl-02
None
Pad
Pad
Pad
FWD
REV
FWD
0
-100
MASTER
SAMPLES
PAD VELOCITY
FILTER ENV
LFO MODULATION
EFFECTS

The second Samples tab for a drum program.

Use the **Slice** field to select what part(s) of the sample will play:

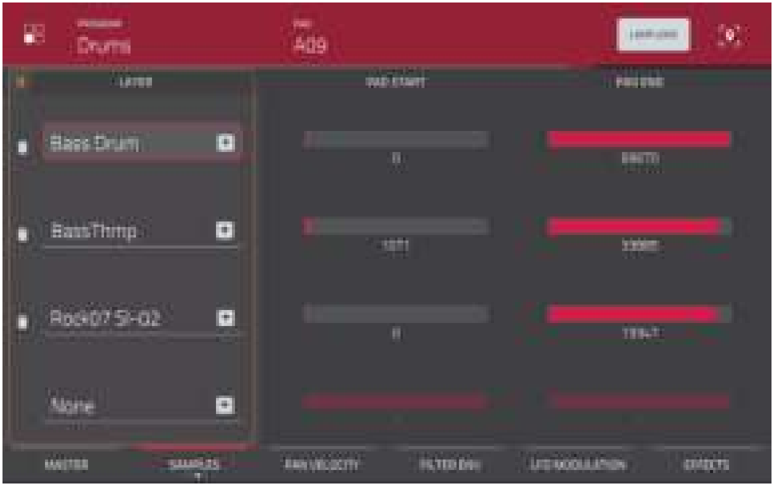
- **All:** The entire sample will play.
- **Pad:** The sample will play from the **Pad Start** position to the **Pad End** position, described ***below***. This also lets you activate ***Pad Loop***.
- **Slice 1, 2, 3, etc.:** If you have sliced the sample in Chop Mode, you can select which slice will play when you trigger the pad.

Use the **Direction** selector to select in which direction the sample will play:

- **Fwd:** The sample will play in the normal forward direction.
- **Rev:** The sample will play in reverse.

Use the **Offset** slider to determine a time offset for the sample's playback.

- **Positive values** (right of center)**:** When the pad is played, playback will start immediately but at a later point in the sample specified by the offset value.
- **Negative values** (left of center)**:** When the pad is played, playback will be delayed by the amount specified by the offset value.

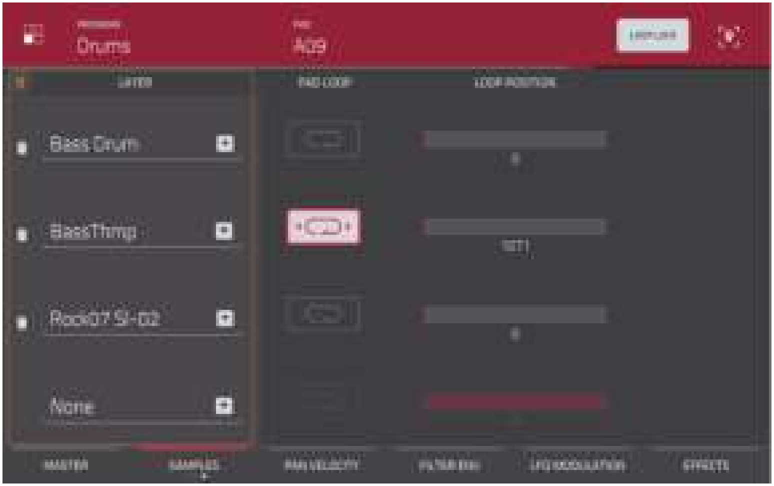

Drums
A09
LAYER
PAD START
PAD END
Bass Drum
BassThmp
Rock07 Sl-02
None
MASTER
SAMPLES
PAD VELOCITY
FILTER ENV
LFO MODULATION
EFFECTS

The third Samples tab for a drum program.

Use the **Pad Start** slider to determine the position (in samples) where the pad's playback will start. The minimum value is **0**, and the maximum value is the **Pad End** value.

Note: When Loop Lock is on, the loop position (as determined in the fourth **Samples** tab) is the same as the pad start. When off, the loop position is independent from the pad start.

Use the **Pad End** slider to determine the position (in samples) where the pad's playback will stop. The minimum value is the **Pad Start** value, and the maximum value is the sample's total length (in samples).


Drums
A09
LAYER
PAD LOOP
LOOP POSITION
Bass Drum
BassThmp
Rock07 SI-02
None
MASTER
SAMPLES
PAN VELOCITY
FILTER ENV
LFO MODULATION
EFFECTS

The fourth Samples tab for a drum program.

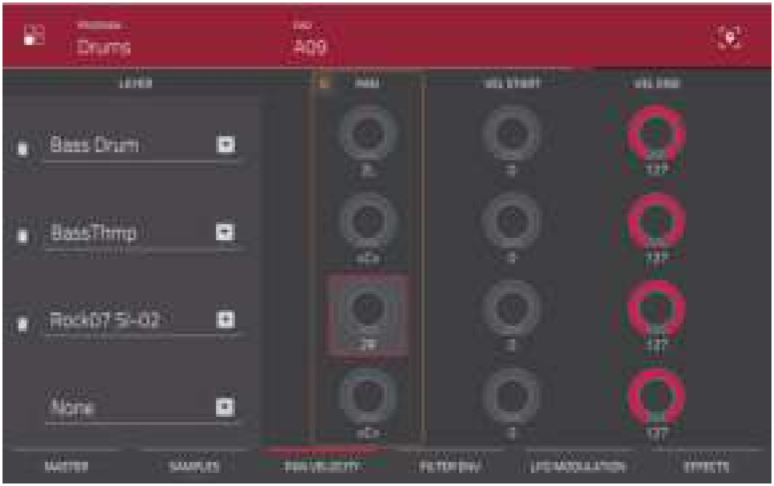
Use the **Pad Loop** button to enable or disable Pad Loop. When enabled, you can hold down the pad to cause that sample to repeat from the Loop Position (**Loop Pos**) to the end of the sample. Release the pad to stop the repeating playback.

Important: For Pad Loop to work, you must set **Sample Play** to **Note On** instead of One Shot.

Use the **Loop Position** slider to determine the position (in samples) where the pad's playback will repeat when Pad Loop is activated.

Note: When Loop Lock is on, the loop position is the same as the pad start (as determined in the third **Samples** tab). When off, the loop position is independent from the pad start.

Pan Velocity



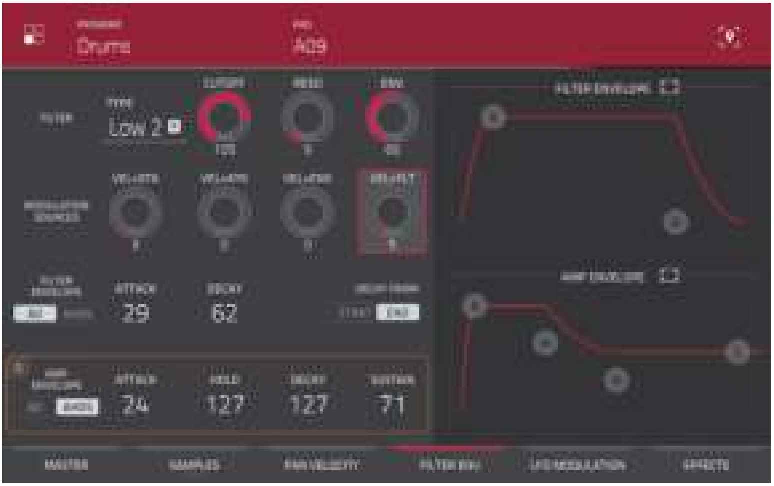
The Pan Velocity tab of a drum program.

Use the **Pan** knob to adjust the stereo placement of the respective layer.

Use the **Vel Start** and **Vel End** knobs to define the velocity range of each layer. Set the values by doing one of the following:

A range from **0** to **127** lets the layer respond to the entire velocity range which is input from the respectve pad while, for example, a range from **100** to **127** lets the layer respond only to higher velocity levels. By assigning several samples of one instrument, you can create a realistic-sounding “multi-sample” by adjusting the velocity ranges of each layer accordingly. (For example, you may have three samples of a drum hit with low force, medium force, and high force. You can set each sample to a layer and set the Velocity ranges so only low velocities trigger the low-force sample, only mid-range velocities trigger the medium-force sample, and only high velocities trigger the high-force sample.)

Filter Envelope


Drums
A09
Low 2
Attack
29
Decay
62
Attack
24
Hold
127
Decay
127
Sustain
71

The Filter Envelope tab of a drum program.

Use the **Type** field to select a filter for the selected pad. See ***Appendix*** > ***Glossary*** > ***Filter*** for an explanation of the available filter types.

Use the **Cutoff** knob to set the cutoff frequency for low-pass and high-pass filter types or the center frequency for band-pass and band-stop filter types.

Use the **Reso** knob to set the resonance/emphasis of the frequencies around the cutoff point.

Tip: Use values lower than **80** to give more brilliance to the sound. At values higher than **80**, the sound will result in a strong audible boost around the cutoff frequency.

Use the **Env** to determine the amount of influence the filter envelope has on the cutoff frequency. Higher settings will increase the modulation of the filter by the envelope; lower settings will result in only subtle changes of the filter **Cutoff** over time.

Tip: To give a sound a more distinctive attack, increase the **Env** setting and set low **Atk** and **Decay** values as well as a medium-low **Sust** value of the **Filter Envelope**. This will start a sound with the filter opened and close it shortly afterward, giving it a bright start followed by a darker sustain. String sounds, on the other hand, can sound much more "alive" with low **Env** settings and a high **Atk** value, resulting in a slight fade-in of the higher frequencies.

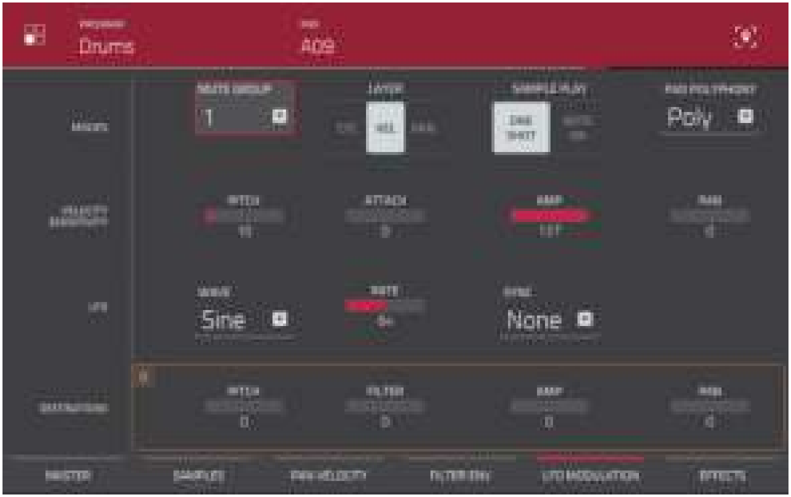
Use the **Modulation Sources** knobs to set how much velocity is required to modulate certain other parameters:

- **Vel>Sta** (Velocity→Start) sets how much velocity is needed (for a triggered pad) to modulate the sample startpoint.
- **Vel>Atk** (Velocity→Attack) sets how much velocity is needed (for a triggered pad) to modulate the Attack phase for the Amp envelope.
- **Vel>Env** (Velocity→Envelope) enables velocity information to control the amount of the filter envelope's effect on the cutoff frequency.
- **Vel>Flt** (Velocity→Filter) uses the velocity of a pad to modulate the cutoff frequency directly.

The **Filter Envelope** controls affect the filter frequency. Use the fields or "handles" of the envelope to shape the envelope or time-variant modulation output. Adjust envelope's influence on the filter frequency with the **Env** knob. See the later ***Anatomy of an Envelope*** section to learn about the envelope parameters.

The **Amp Envelope** controls affect level changes over time. Use the fields or "handles" of the envelope to shape the envelope or time-variant modulation output. Adjust envelope's influence on the filter frequency with the **Env** knob. See the later ***Anatomy of an Envelope*** section to learn about the envelope parameters.

LFO Modulation



The LFO Modulation tab of a drum program.

The **Modes** controls let you set the behavior for each pad’s samples in a drum program.

Use the **Mute Group** field to assign the selected pad to one of the 32 available groups. When pads assigned to the same mute group receive MIDI notes, the last pad played will silence all other pads in that mute group.

Tip: This feature is useful for programming realistic hi-hats, especially if only the open or closed hat should be heard.

Use the **Layer Play** selector to determine how multiple samples assigned to the same pad are played:

- **Cycle** (**Cyc**): Each time the pad is played, it will play the next layer's sample. In other words, the samples will cycle through the layers as follows: 1, 2, 3, 4, 1, 2, 3, 4… etc.
- **Velocity** (**Vel**): The pad will switch between layers depending on how hard you press a pad.
- **Random** (**Ran**): Each time the pad is played, it will play one its layer's samples at random.

Use the **Sample Play** selector to determine how much of the sample is played.

- **One-Shot:** The entire sample will play from start to end. Use this when you want to play short sounds.
- **Note-On:** The sample will play only as long as the pad is held. This is better for longer samples so you can control a sound's duration by pressing and holding its corresponding pad.

Use the **Pad Polyphony** selector to determine how the pad's sound behaves when multiple hits are registered:

- **Mono:** Only one pad will sound at a time. If a pad is played while another (or the same one) is still playing its sample(s), the new pad will immediately mute all other currently playing pads in that program.
- **Poly:** Several pads can be triggered at the same time (limited only by the total number of voices available).

The Velocity Sensitivity controls determine how much the velocity affects the sound's **Pitch**, Filter Envelope **Attack**, Volume (**Amp**) and Panning (**Pan**).

When you press a pad softly, only minimal modulation is applied. When you press it harder, the modulation amount also gets stronger depending on the setting of the corresponding knob.

A low-frequency oscillator (LFO) generates a periodic waveform with an adjustable frequency and shape which can be used for modulation purposes.

Use the **Wave** field to select the LFO waveform type:

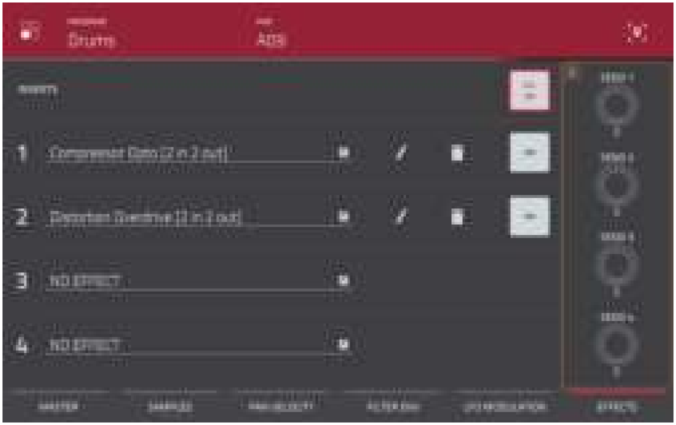
- **Triangle** (best suited for smooth modulations)
- **Sine** (best suited for smooth modulations)
- **Square** (interesting results with hard-panning modulations)
- **Saw** (can generate interesting filter or volume changes)
- **Saw Down** (can generate interesting filter or volume changes)
- **Noise** (generates random values and glides)
- **S&H** (samples a random value and holds it until the next value is generated)

Use the **Rate** field to determine the LFO frequency when **Sync** is on. At lower values, it might take some time for the LFO to complete a cycle, while higher values will come closer to audible range.

Use the **Sync** field to set whether the LFO's rate is synchronized with the tempo. When **None** is selected, Sync is off.

Use the **Destinations** sliders to determine how much the LFO affects the **Pitch**, Filter Cutoff frequency (**Filter**), Volume (**Amp**) and Panning (**Pan**).

Effects



The Effects tab of a drum program.

You can select up to four insert effects for each pad. You can use various effects included in your MPC software as well as other VST and AU plugins installed on your computer.

To learn how to use insert effects in the MPC software, please see ***General Features*** > ***Effects*** > ***Insert Effects***.

To add an effect:

1. Double-tap the desired **Inserts** slot. A list of effects will appear.
2. Swipe up or down to move through the list.

   You can tap the **Type** and **Manufacturer** buttons to sort your effects by those categories.
3. To load an effect, double-tap it, or tap **Select**.

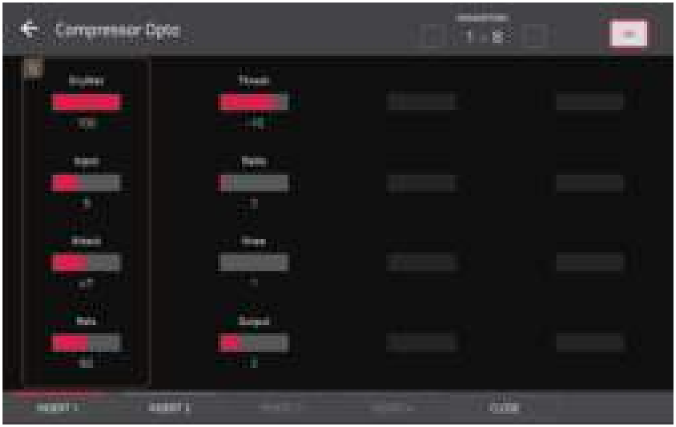
   To close the list, tap **Close**.

To remove an effect from its slot, tap the trash can icon.

To enable or disable the effect, tap the **On/Off** button for the slot.

To enable or disable all four insert effects, tap the **All On/Off** button in the upper-right corner.

To adjust the effect's parameters, tap the pencil icon. Use the sliders to set the value of each parameter. These values affect only this instance of the effect; insert effects are not global.



Editing an effect's parameters.

The audio of the pad will be routed to send effects (if you have any loaded) at their designated send levels. The send effects will then return the audio at the designated return levels.

Use the **Send** knobs to set the volume level of the signal the pad will route to each send effect.

You can select up to four send effects for each pad. You can use various effects included in your MPC software as well as other VST and AU plugins installed on your computer.

Important: To use a send effect, you have to load an effect into the corresponding send effect slot in the Channel Mixer. See ***Channel Mixer*** > ***Return Mixer*** to learn more how to do this. To learn about MPC send effects in general, please see ***General Features*** > ***Effects*** > ***Send/Return Effects***.

Keygroup Programs

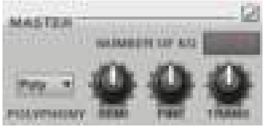
For the current release, Program Edit Mode is available in the touchscreen for drum programs, plugin programs, and MIDI programs. For keygroup programs, use the software window.

This part of the chapter describes how to use the software window to use Program Edit Mode with a keygroup program.

The Program Edit Mode sections for a keygroup program in the software window.

Master

In the Master section, you can set the playback mode and tuning for the overall program as well as the number of total key groups.



Number of KG (keygroups) lets you create up to 128 keygroups within a keygroup program. This is very useful when working with multi-samples. For example, if you want to create a realistic piano, you can use different keygroups (e.g., 88 for a grand piano) with every keygroup containing its own sampled note (with up to 4 possible velocity layers).

Use **KG Select** in the **Key Group** section to edit a keygroup—or all keygroups simultaneously.

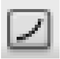
The **Polyphony** drop-down menu sets the playback mode for the program. When set to **Mono**, only one pad will sound at a time. If a pad is played while another (or the same one) is still playing its sample(s), the new pad will immediately mute all other currently playing pads in that program. When set to **Poly**, several pads can be triggered at the same time, limited only by the total number of voices available.

Semi lets you transpose the selected program up to 12 semitones up or down.

Fine provides fine-tuning of the program by fractions of a semitone up or down.

Trans transposes incoming notes; it does not change the pitch of a sample.

Click the **Automation** button in the upper-right corner to switch the program's automation between **Off**, **Read** (**R**), and **Write** (**W**).



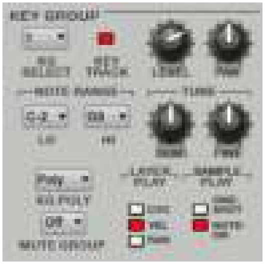
- When set to **Off**, the program will ignore automation data. If you have already recorded or entered automation, clicking the button will switch between **Read** (**R**) and **Write** (**W**) only, but you can override this and set it to **Off** by pressing and holding **Shift** on your computer keyboard while clicking the button.

- When set to **Read** (**R**), the program will read automation data but will not record any additional automation over it, though you can still manually edit and enter automation. (Think of this as a protective feature to prevent accidental changes to your automation while recording.)

- When set to **Write** (**W**), the Program can record automation. If you have any Q-Link Knobs assigned to automatable parameters, make sure not to touch any accidentally while you are recording.

Tip: Set all programs to the same automation setting by clicking the **Global Automation** button in the upper-right corner of the software window.

Key Group



Here, you can set additional keygroup program parameters.

Tips:

The loaded sample's root key will determine where the original pitch is located. For example, if the root key is **C3**, the original sample is located at **Pad D13**.

In a keygroup program, you can also use the pads on your MPC hardware to play samples assigned to keygroups. The 128 pads (A01 to H16) correspond to MIDI notes from from note number 0 to 127, allowing you to easily play a melody with a single sample over a wide range.

KG Select (Keygroup Select) lets you select a specific keygroup for editing. This parameter works in conjunction with the **Number of KG** (keygroups) parameter in the **Edit Layers** section, which lets you create up to 128 keygroups within one keygroup program. A default keygroup program contains only one single keygroup. When you have created more than one keygroup with **Number of KG**, use **KG Select** to select any keygroup for editing. **All** selects all available keygroups of a keygroup program for simultaneous editing.

Key Track allows you to switch a sample's automatic transposition on or off. If this is off, you will always hear the same pitch of the sample, no matter which note is triggered by pads or a connected MIDI keyboard.

Level controls the overall volume level of the loaded sample(s).

Pan controls the overall panning of the loaded sample(s) in the stereo field.

Note Range lets you restrict the key range used for a sample's playback. Only notes with a key number higher or equal (**Lo**) or lower and equal (**Hi**) to the selected value will trigger a sound. The settings for **Lo** and **Hi** are also shown in the virtual keyboard in the **Edit Layers** section.

Tip: Set the **Lo** parameter to **A0** and the **Hi** parameter to **C8** to emulate the range of a standard 88-key piano.

Semi lets you transpose the sample 12 semitones up or down, while **Fine** provides fine-tuning of each layer by fractions of a semitone up or down.

Tip: The **Edit Layers** section has some parameters similar to those in this section (**Level**, **Pan**, **Semi**, **Fine**, **Note Range**). Remember that **Key Group** parameters control the overall settings for the sample, while **Edit Layer** parameters control the settings for each layer (up to 4).

KG Poly (keygroup polyphony) lets you set the playback mode for the currently selected keygroup (in the **KG Select** menu). When set to **Mono**, only one pad will sound at a time. If a pad is played while another (or the same one) is still playing its sample(s), the new pad will immediately mute all other currently playing pads in that program. When set to **Poly**, several pads can be triggered at the same time, limited only by the total number of voices available.

Mute Groups let you assign the selected pad to one of the 32 available groups. When pads assigned to the same mute group receive MIDI notes, the last pad played will silence all other pads in that mute group.

Layer Play determines how multiple samples assigned to the same pad are played:

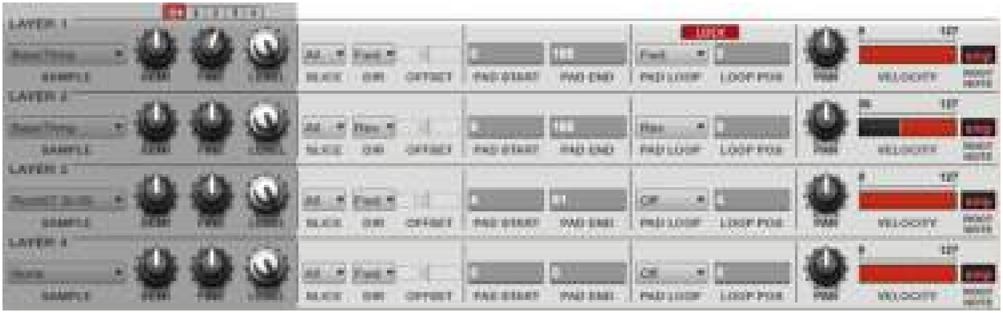
- **Cycle** (**Cyc**): Each time the pad is played, it will play the next layer's sample. In other words, the samples will cycle through the layers as follows: 1, 2, 3, 4, 1, 2, 3, 4… etc.
- **Velocity** (**Vel**): The pad will switch between layers depending on how hard you press a pad.
- **Random** (**Ran**): Each time the pad is played, it will play one its layer's samples at random.

Sample Play determines how much of the sample is played:

- **One-Shot:** The entire sample will play from start to end. Use this when you want to play short sounds.
- **Note-On:** The sample will play only as long as the pad is held. This is better for longer samples so you can control a sound's duration by pressing and holding its corresponding pad.

Layers

Each pad can trigger up to four samples, which are assigned in four individual layers. Each layer has separate parameters.


LAYER 1
LAYER 2
LAYER 3
LAYER 4
SAMPLE
OFFSET
PAD START
PAD END
PAD LOOP
LOOP POS
PAN
VELOCITY

Click the **Sample** drop-down menu to select the sample file for that layer. Remember that the sample has to be loaded into the project's sample pool beforehand.

Semi lets you transpose the selected layer 12 up to semitones up or down.

Fine provides fine-tuning of each layer by fractions of a semitone.

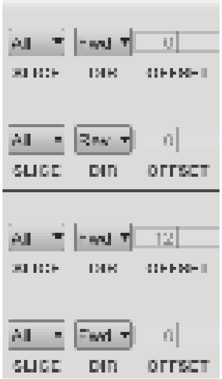
Level lets you adjust the each layer's volume, letting you control the "balance" of the samples assigned to the pad.

Important:

When working in Sample Edit Mode and using Chop Mode to divide a sample into slices for your pads, you can convert a slice using **Non-Destructive Slice** or **Pad Parameters**.

A **Non-Destructive Slice** will let its pad to refer to that slice when you press it; the original sample remains intact and each slice marker is like a “bookmark” for a pad. In Program Edit Mode, you’ll see that the pad/layer to which it’s assigned has its **Slice** drop-down menu set to the corresponding **slice number** in the original sample. Playing that pad will cause it to refer to that slice marker like a “bookmark” instead of creating an entirely new sample of that slice. This means that you no longer have to clutter your project with a new sample for every slice (though you can still use this earlier method, if you prefer).

A slice converted using **Pad Parameters** is very similar to a non-destructive slice described above. The difference is that in Program Edit Mode, the pads/layers they’re assigned to have their **Slice** drop-down menus set to **Pad** (instead of the slice number), and the **Pad Start** and **Pad End** points will correspond to the slice markers in the original sample.



Use the **Slice** drop-down menu to select what part(s) of the sample will play:

- **All:** The entire sample will play.
- **Pad:** The sample will play from the **Pad Start** position to the **Pad End** position, described ***below***. This also lets you activate ***Pad Loop***.
- **Slice 1**, **2**, **3**, etc.**:** If you have sliced the sample in Chop Mode, you can select which slice will play when you trigger the pad.

Use the **Dir** drop-down menu to select in which direction the sample will play:

- **Fwd:** The sample will play in the normal forward direction.
- **Rev:** The sample will play in reverse.

Use the **Offset** field to determine a time offset for the sample’s playback. Alternatively, double-click the field and type in a number.

- **Positive values** (right of center)**:** When the pad is played, playback will start immediately but at a later point in the sample specified by the offset value.
- **Negative values** (left of center)**:** When the pad is played, playback will be delayed by the amount specified by the offset value.

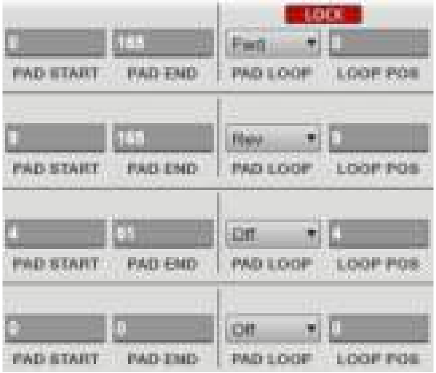
- **Pad Start:** Click and drag this field up or down to determine the position (in samples) where the pad's playback will start. Alternatively, double-click the field and type in a number. The minimum value is **0**, and the maximum value is the **Pad End** value.

- **Pad End:** Click and drag this field up or down to determine the position (in samples) where the pad's playback will stop. Alternatively, double-click the field and type in a number. The minimum value is the **Pad Start** value, and the maximum value is the sample's total length (in samples).

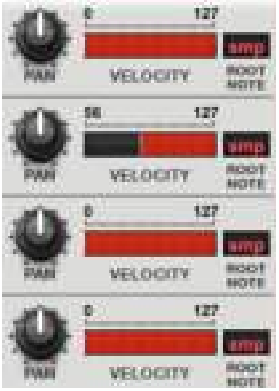
- **Pad Loop:** Click this box to activate or deactivate Pad Loop. When activated, you can hold down the pad to cause that sample to repeat from the Loop Position (**Loop Pos**) to the end of the sample. Release the pad to stop the repeating playback.

  Important: For Pad Loop to work, you must set **Sample Play** (in the **Key Group** section) to **Note On** instead of **One Shot**.

- **Loop Pos** (position)**:** Click and drag this field up or down to determine the position (in samples) where the pad's playback will repeat when Pad Loop is activated. Alternatively, double-click the field and type in a number.



Pan adjusts the stereo placement of the respective layer.

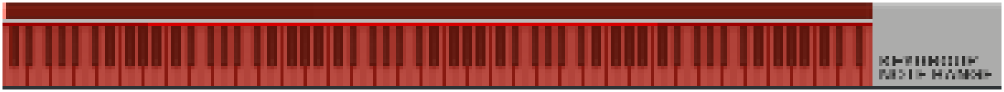

0
127
smp
PAN
VELOCITY
ROOT NOTE
56
127
smp
PAN
VELOCITY
ROOT NOTE
0
127
smp
PAN
VELOCITY
ROOT NOTE
0
127
smp
PAN
VELOCITY
ROOT NOTE

Velocity defines the velocity range of each layer. To set the values, click in the segment chain on the right side of the **Layer** area and drag its left and right ends to the desired values.

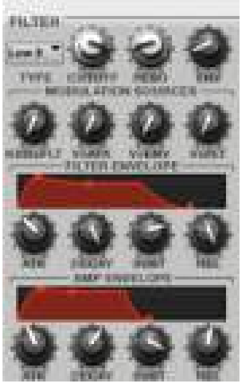
A range from **0** to **127** lets the layer respond to the entire velocity range which is input from the respective pad while, for example, a range from **100** to **127** lets the layer respond only to higher velocity levels. By assigning several samples of one instrument, you can create a realistic-sounding "multi-sample" by adjusting the velocity ranges of each layer accordingly. (For example, you may have three samples of a drum hit with low force, medium force, and high force. You can set each sample to a layer and set the **Velocity** ranges so only low velocities trigger the low-force sample, only mid-range velocities trigger the medium-force sample, and only high velocities trigger the high-force sample.)

Use the **Root Note** field to set the root key of each loaded sample.

The virtual keyboard shows the **Note Range**, which can be set in the **Key Group** section. You can also drag the left or right range with your computer mouse.


KEYBOARD
NOTE RANGE

Filter



The **Filter Type** drop-down menu lets you select a filter for the selected pad. See ***Appendix*** > ***Glossary*** > ***Filter*** for an explanation of the available filter types.

Cutoff controls the cutoff frequency for low-pass and high-pass filter types or the center frequency for band-pass and band-stop filter types.

Reso controls the resonance/emphasis of the frequencies around the cutoff point.

Tip: Use values lower than **80** to give more brilliance to the sound. At values higher than **80**, the sound will result in a strong audible boost around the cutoff frequency.

Env determines the amount of influence the filter envelope has on the cutoff frequency. Higher settings will increase the modulation of the filter by the envelope; lower settings will result in only subtle changes of the filter **Cutoff** over time.

Tip: To give a sound a more distinctive attack, increase the **Env** setting and set low **Atk** and **Decay** values as well as a medium-low **Sust** value of the **Filter Envelope**. This will start a sound with the filter opened and close it shortly afterward, giving it a bright start followed by a darker sustain. String sounds, on the other hand, can sound much more “alive” with low **Env** settings and a high **Atk** value, resulting in a slight fade-in of the higher frequencies.

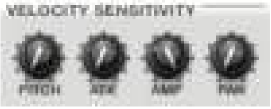
The **Modulation Sources** set the amount for different modulation. The following modulation sources are available:

- **Kbd>Flt** (Keyboard→Filter) sets how much aftertouch data (from a pad) is needed to modulate the cutoff frequency.
- **V>Atk** (Velocity→Attack) sets how much velocity is needed (for a triggered pad) to modulate the Attack phase for the Amp envelope.
- **V>Env** (Velocity→Envelope) enables velocity information to control the amount of the filter envelope's effect on the cutoff frequency.
- **V>Flt** (Velocity→Filter) uses the velocity of a pad to modulate the cutoff frequency directly.

The **Filter Envelope** controls affect the filter frequency. The knobs control the envelope shape or time-variant modulation output. Adjust envelope's influence on the filter frequency with the **Env** knob. See the later ***Anatomy of an Envelope*** section to learn about the envelope parameters.

The **Amp Envelope** controls affect level changes over time. The knobs control the envelope shape or time-variant modulation of a sound's level. See the later ***Anatomy of an Envelope*** section to learn about the envelope parameters.

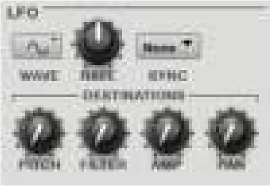
Velocity Sensitivity



Here, you can set how much velocity affects various sound parameters: **Pitch**, Filter Envelope Attack (**Atk**), Volume (**Amp**) and Panning (**Pan**).

When you press a pad softly, only minimal modulation is applied. When you press it harder, the modulation amount also gets stronger depending on the setting of the corresponding knob.

LFO



A low-frequency oscillator (LFO) generates a periodic waveform with an adjustable frequency and shape which can be used for modulation purposes.

Wave sets the LFO waveform. Click the drop-down menu and select one of the following:

- **Sine** (best suited for smooth modulations)
- **Triangle** (best suited for smooth modulations)
- **S&H** (samples a random value and holds it until the next value is generated)
- **Saw** (can generate interesting filter or volume changes)
- **Saw Down** (can generate interesting filter or volume changes)
- **Square** (interesting results with hard-panning modulations)
- **Noise** (generates random values and glides)

Rate determines the LFO frequency when **Sync** is on. At lower values, it might take some time for the LFO to complete a cycle, while higher values will come closer to audible range.

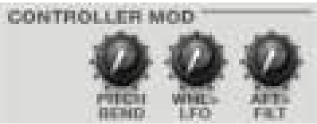
Sync will synchronize the LFO to the tempo, based on the rate selected in the drop-down menu. When **None** is selected, Sync is off.

The LFO modulation **Destinations** determine the amount of effect of the LFO has on **Pitch**, Filter Cutoff frequency (**Filter**), Volume (**Amp**) and Panning (**Pan**).

Controller Mod

The **Controller Mod** section determines the influence of additional play controllers on various sound parameters.

Important: To use these parameters, make sure that a connected MIDI device can send pitch bend messages as well as aftertouch and modulation wheel data.

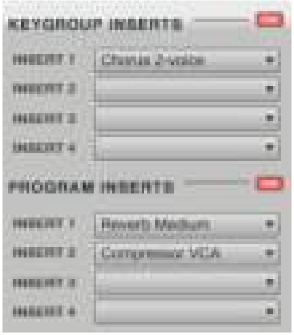


Pitch Bend sets the range (in semitones) of a connected MIDI keyboard's pitch-bend wheel.

Whl>LFO (Wheel→LFO) determines how much a connected MIDI keyboard's modulation wheel affects the LFO intensity.

Aft>Filt (Aftertouch→Filter Cutoff) determines how much a connected MIDI keyboard's aftertouch data affects the filter cutoff.

Insert Effects


KEYGROUP INSERTS
INSERT 1
Chorus 2-voice
INSERT 2
INSERT 3
INSERT 4
PROGRAM INSERTS
INSERT 1
Reverb Medium
INSERT 2
Compressor VCA
INSERT 3
INSERT 4

You can select up to four insert effects for each pad or keygroup or for the entire program. You can use various effects included in your MPC software as well as other VST and AU plugins installed on your computer.

To learn how to use insert effects in the MPC software, please see ***General Features*** > ***Effects*** > ***Insert Effects***.

Important:

When using keygroup insert effects, they will be applied to *the entire keygroup program*. This is because a keygroup program uses the same sound across all pads, as opposed to drum programs where each pad can have its own insert effect.

If the **Keygroup Audio Route** menu is set to anything other than **Program**, then program insert effect will *not* be applied to that pad or keygroup.

Keygroup Audio Route

KEYGROUP AUDIO ROUTE
Program

This menu lets you select where the audio for currently selected pad or keygroup will be routed.

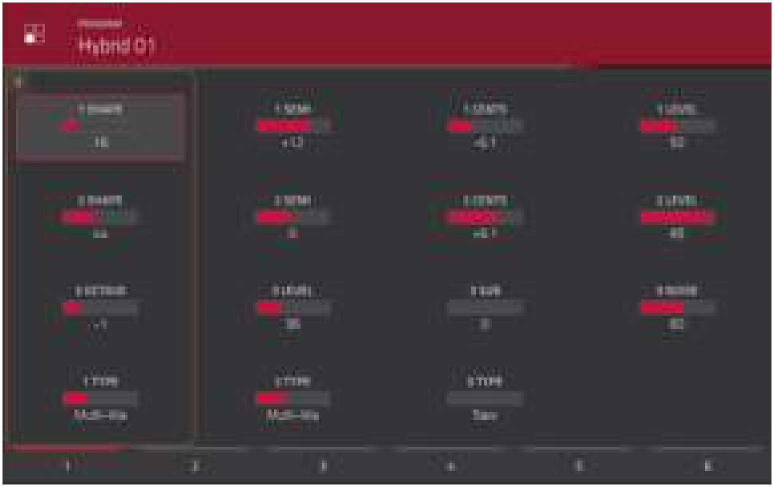
Click the drop-down menu, and select any one of the following outputs: **Program**, **Submix 1–8**, or **Out 1,2–Out 31,32**.

This will determine where the audio of *the entire program* is sent. This is because a keygroup program uses the same sound across all pads, as opposed to drum programs where each pad can have its own insert effect.

Important: If the **Keygroup Audio Route** menu is set to anything other than **Program**, then Program insert effect will not be applied to that pad.

Plugin Programs

For plugin programs, you will see an overview of all available parameters of your loaded virtual instrument with a slider for each.



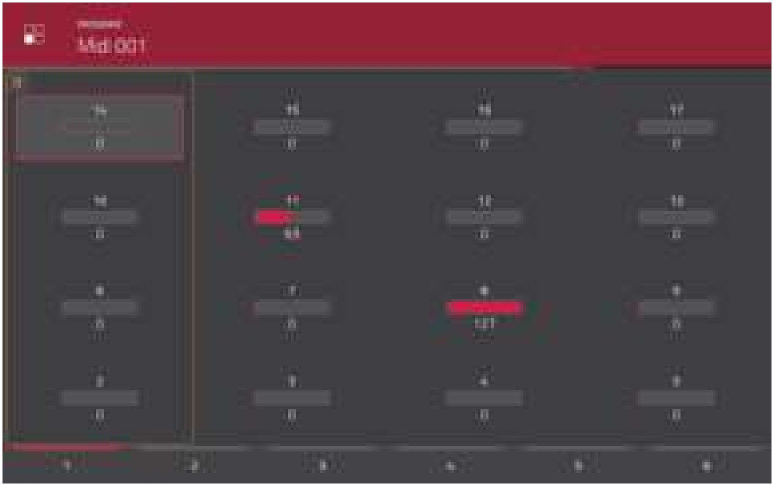
Program Edit Mode for a plugin program.

Use the sliders to set the value of each parameter.

Use the 6 tabs at the bottom edge of the touchscreen to access the available parameters.

MIDI Programs

For MIDI programs, you will see an overview of all available MIDI CCs with a slider for each.



Program Edit Mode for a MIDI program.

Use the sliders to set the value of each parameter.

Use the 6 tabs at the bottom edge of the touchscreen to access the available parameters.

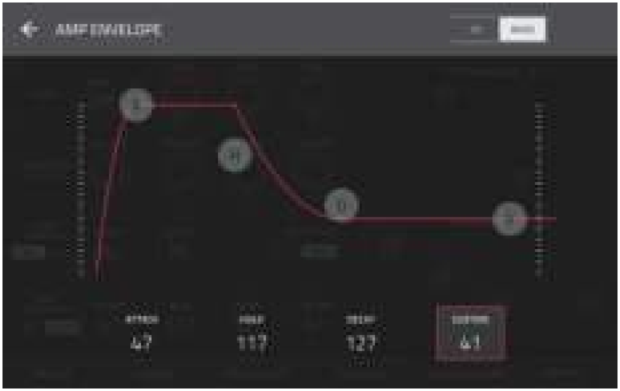
To assign a parameter to one of the controls, use the software window: Click the drop-down menu above the corresponding knob, and select the desired MIDI CC number.

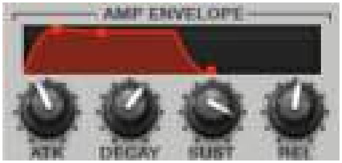
Anatomy of an Envelope

An envelope creates a variable control signal. It can be used, for instance, to modulate the filter settings of a sound over a given period of time.

For drum programs, use the **AD**/**AHDS** selector to select an AD or AHDS envelope.

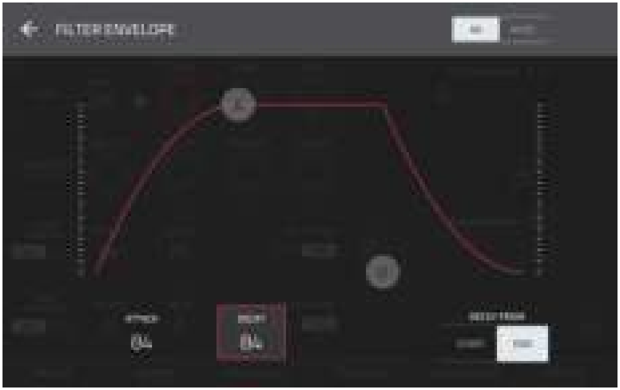
Keygroup programs always use **AHDS** envelopes.

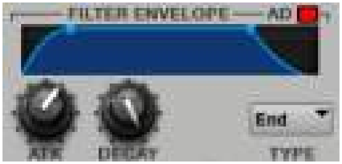




With **AHDS** envelopes, the following happens when you trigger a sample:

1. Within the period of time you have defined with the Attack (**Atk**) parameter, the sample volume rises to its maximum value.
2. The sample's maximum volume will be maintained during the **Hold** phase.
3. During the **Decay** phase, the sample's volume will gradually drop to the sustain level.
4. The sample's volume will stay at the sustain level (**Sust**) until the pad is released.





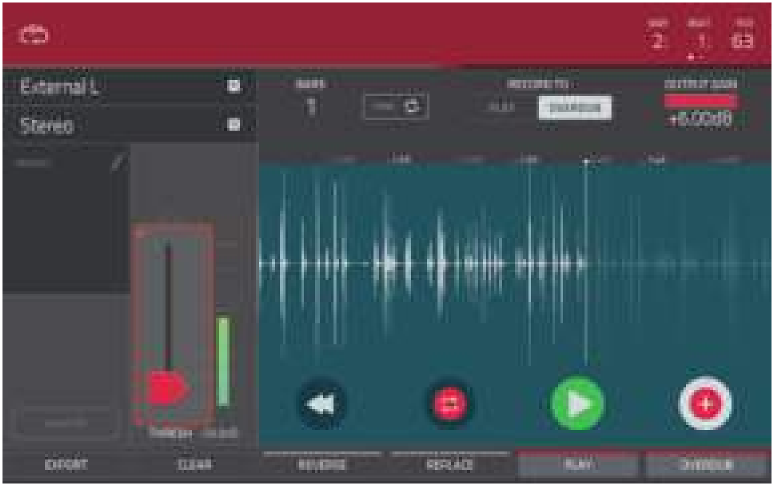
With **AD** envelopes, the following happens when you trigger a sample:

1. Within the period of time you have defined with the Attack (**Atk**) parameter, the sample volume rises to its maximum value.
2. The sample's maximum volume will be maintained until its **Decay** phase, when the sample's volume will gradually drop to zero over the set duration. Click the **Type** drop-down menu to select how the decay functions:
    - **Decay From Start:** The volume will start decreasing immediately after reaching its maximum level.
    - **Decay From End:** The maximum volume will be maintained for a hold phase until it reaches the decay phase.

Looper

The Looper lets you record and overdub audio in real time—a great tool for live performance as well as spontaneous moments in the studio. You can export the loop as a sample to use in your project.

To open the Looper, press **Menu**, and then tap **Looper**.



Recording in the Looper.

To get started using the Looper:

1. Make sure to reduce the volume levels of your audio source and speakers/headphones/monitors before you make any connections to avoid “pops” or feedback.
2. Connect a microphone, audio player, etc. to the input(s) of your MPC Touch.
3. Turn the **Rec Gain** knob to set the input level while speaking into the microphone. You should now see the level in the meter. Make sure it does not exceed the maximum level (the meter should not be “peaking” constantly).
4. Set the recording controls as desired (described in this chapter).
5. Tap the **Record To** selector so **Overdub** is selected.
6. Tap the **Rec**/**Record** button in the lower-right corner to record-arm the Looper.
7. Speak/sing into the microphone or play your audio source. The Looper will start recording immediately when the input level reaches the threshold value. Alternatively, tap ▶/**Play** at the bottom edge of the touchscreen to manually start recording.

   Each time the Looper repeats, its contents are being overdubbed—a new layer of audio will be added each time you let the Looper repeat as it records.

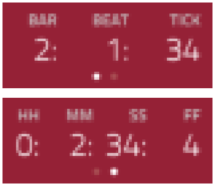
   Tip: You can record a loop while playing a sequence in the background for reference.

8. To stop recording, tap ▶/**Play** at the bottom edge of the touchscreen.

   To export your loop as a sample, tap Export to open the **Keep or Discard Sample** window.

   To clear the contents of the Looper, tap **Clear**.

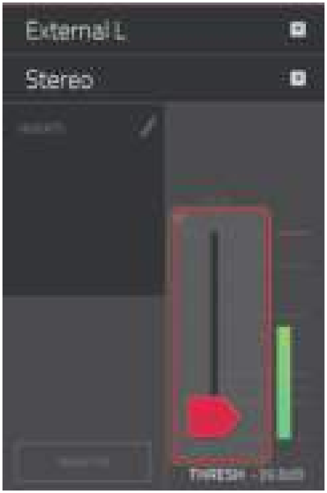
Continue reading this chapter to learn how to use the Looper in different cases.



The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).



The upper-left **Input Source** field defines whether you are going to record (**External L**) channel, right (**External R**) channel, or both (**External L+R**).

Use the second upper-left **Mono**/**Stereo** field to choose whether your recorded samples will be in **Mono** audio or **Stereo** audio.

The **Inserts** field shows any enabled or disabled effects for the Looper. Tap the pencil icon to open a window where you can change and enable or disable the effects.

Important: These effects are applied to the audio as you record it. This means that the effects cannot be “removed” from the sound later. Learn more about how effects work in ***General Features*** > ***Effects***.

Tap the **Monitor** button to enable or disable input monitoring. When on, the audio you hear in your headphones will be taken *before* it reaches the software, ensuring zero latency. When off, the audio you hear in your headphones will be taken *after* it is processed in the software, so there may be some latency, but you will hear the audio source as it sounds in the recording.

Tip: To avoid possible clicks or feedback while input monitoring, reduce the level of the audio sources.

Use the **Thresh** slider to adjust the threshold. Alternatively, turn the bottom-most **Q-Link Knob**.

When the Looper is record-armed, the software automatically starts recording when the level of the incoming source exceeds this setting. If you set it too high, the recording may not start when you play the input source, or the start of the material you wanted to record may be missing. If you set it too low, the recording may start too early, before you play the external source. Set this parameter to an appropriate level using the level meter.

To reset the "peak hold," which shows the highest level of your input signal in the level meter, tap it.

Use the **Bars** field to define the length of your loop. Regardless of how much or how little audio you record, this is how long your loop will be.

Use the **Sync** button to sync or un-sync the looper with sequence playback. When on, the Looper will stay in step with your current sequence. When you play or record into the Looper, it will wait until the sequence starts playing Bar 1 to start.

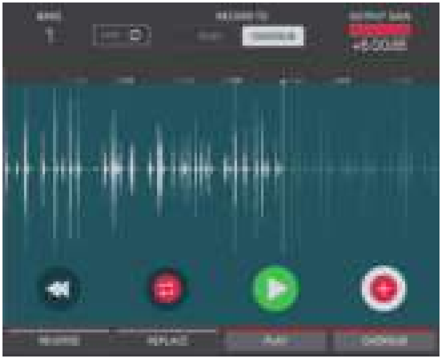
Use the **Record To** selector to determine the loop recording behavior:

- **Play:** Before recording, you must first tap the **▶/Play** button on the touchscreen, which will start playing the Looper.
- **Overdub:** Before recording, you must first tap the **Rec**/**Record** button in the lower-right corner to record-arm the Looper.

Use the **Output Gain** slider to set the output signal level of the Looper.

To record with the Looper:

Important: To record without erasing any audio you've already recorded in the loop, use the **Overdub** button. To overwrite the audio you've already recorded, use the **Replace** button.



- If **Record To** is set to **Play**:

  To start recording, tap the **Replace** or **Overdub** button as the loop is playing. The Looper will start recording immediately.

  To stop recording, tap the **Replace** or **Overdub** button. The Looper will stop recording but continue playing.

  To stop playback *and* recording, tap the ▶/**Play** button.

- If **Record To** is set to **Overdub**:

  To start recording, tap the ▶/**Play** button on the touchscreen.

  If **Sync** is off, you can also speak/sing into the microphone or play your audio source so that the input level reaches the threshold value.

  If **Sync** is on, you can also press the **Play** or **Play Start** button to start playing a sequence; recording will start when the sequence starts on Bar 1.

  To stop recording, tap **Overdub**. The Looper will stop recording but continue playing.

  To stop playback *and* recording, tap the ▶/**Play** button, or press stop to stop sequence playback.

To play or stop the loop (without recording)**,** tap the **▶/Play** button on the touchscreen.

To reverse loop playback, tap **Reverse**. If **Sync** is **on**, playback will reverse once the Looper's playhead reaches the end of the loop. If **Sync** is **off**, playback will reverse immediately.

To erase the loop immediately, tap **Clear**.

To export the loop as a sample:

1. Tap **Export** to open the Export Loop as a Sample window.
2. Tap the **Edit Name** field and use the virtual keyboard that appears to enter a new name.
3. **Optional:** Use the **Program** field to assign it directly to a program. To ignore this feature, select <**none**>.
4. **Optional:** If you're assigning the sample to a program, use the **Assign to Pad** field to assign it to a specific pad. Alternatively, just press the pad. To ignore this feature, select **Off**.
5. Use the **Root Note** field to select the sample's root note.
6. **Optional:** Tap and hold your finger on **Play** to play the sample.
7. Tap **Do It** to confirm your choice, or **Cancel** to cancel.

When your loop is done exporting, it will be added to your project's sample pool with the name you entered and will be assigned to the program and pad you selected (if any).

Track Mute Mode

Track Mute Mode lets you easily mute tracks within a sequence or set mute groups for each track.

To enter Track Mute Mode, press **Menu**, and then tap **Track Mute**.

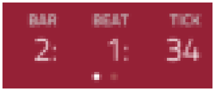
There are two tabs you can view in this mode: Track Mute or Track Group. Tap each button in the lower-left corner to select it. See the following ***Track Mute*** and ***Track Group*** sections to learn about each.

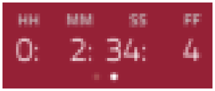
Use the **Sequence** field at the top of the touchscreen to select a sequence.

The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).





Time Correct lets you quantize track mutes. This is useful when you want your mutes to line up with a specific time division. For example, with **Time Division** set to **1 Bar**, your mutes will always align with the beginning of the measure immediately after you press the pad.

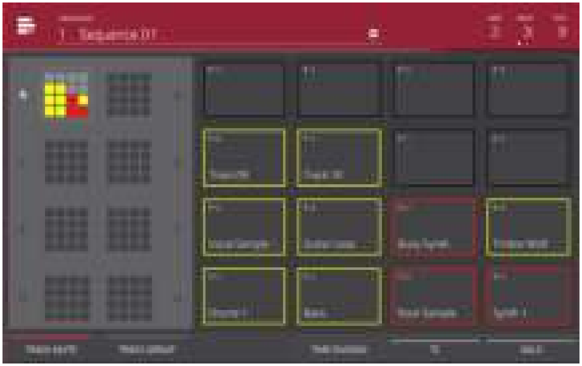
Tap **Time Division** at the bottom edge of the touchscreen, and select a value from **1/16** to **2 Bars** (**T** indicates a triplet-based time division).

Tap **TC** at the bottom edge of the touchscreen to enable or disable the Time Correct feature.

Track Mute

This is useful if you want to hear a sequence without a particular track (e.g., muting your keyboard track to focus on the bass) or if you want to isolate specific sounds or combinations of sounds that are separated by track.

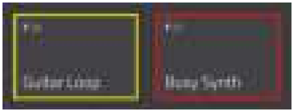
Tip: This function is similar to, but more convenient than, muting tracks one at a time in Track View.



Track Mute.

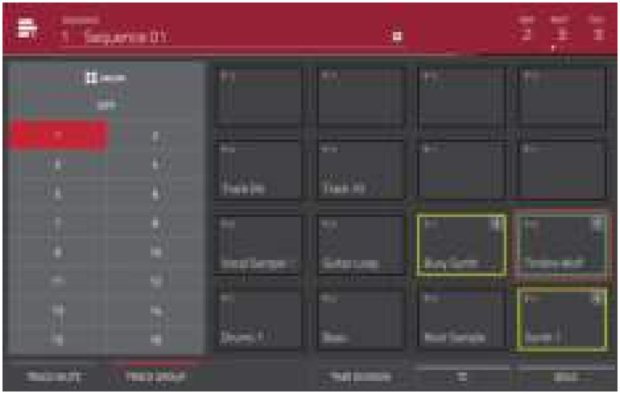
To mute tracks in this mode:

1. If the **Track Mute** tab in the lower-left corner is not already selected, tap it.
2. Select the desired pad bank. Use the **Pad Bank Buttons** or tap a pad bank shown on the left side of the touchscreen.
3. To mute or unmute a track, press the corresponding pad or tap it in the touchscreen. Pads for muted tracks are lit red. Pads for unmuted tracks are lit yellow. Pads for unused tracks do not show any information.



Track Group

The track group feature extends the concept of track mutes: you can mute or unmute multiple tracks (in a single sequence) by pressing one pad that you have assigned to a track group. This is useful if you want to hear a track without a particular group of sounds or if you want to isolate specific sounds in various combinations. You can create up to 16 different track groups.



Track Group.

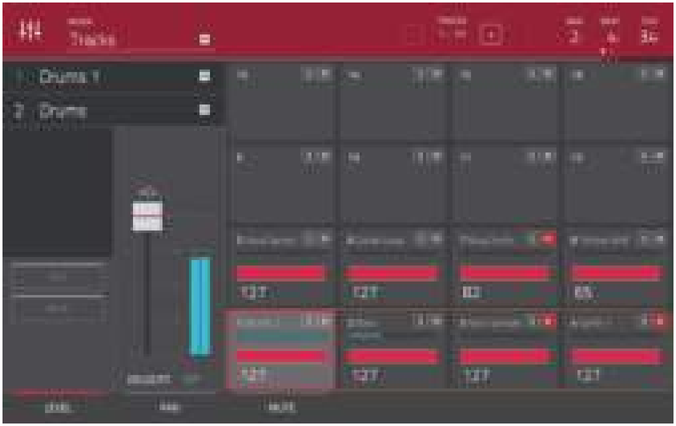
To use track groups:

1. If the **Pad Group** tab in the lower-left corner is not already selected, tap it.
2. Select the desired pad bank. Use the **Pad Bank Buttons** or tap a pad bank shown on the left side of the touchscreen.
3. To select a track to add to a mute group, press the corresponding pad or tap it on the touchscreen. The pad for the selected track is lit green. If there are other pads for tracks in the same mute group, they will flash yellow.
4. Tap the number of the desired mute group. To remove it from a mute group, tap **Off**.

Channel Mixer

In the Channel Mixer, you can set levels, stereo panning, and other settings for your tracks, programs, returns, submixes, and masters.

To open the Channel Mixer, press **Menu**, and then tap **Channel Mixer**.



The Channel Mixer.

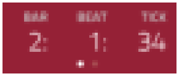
The Channel Mixer works like an audio mixer with various settings for each channel, shown in a 4x4 array. Their functionality is mostly identical. The name of the track, program, or channel displayed at the top of it.

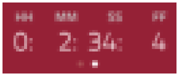
Use the **Mixer** field at the top of the touchscreen to select which mixer you want to view: ***Tracks***, ***Programs***, ***Returns***, ***Submixes***, or ***Masters***. Each page has slight differences, described in each section.

The following controls and tabs are available for all of the mixers (or most of them, as indicated):

To select a channel, press its corresponding pad or tap it on the touchscreen. Alternatively, use the field in the upper-left corner.

To view more channels (while viewing tracks of programs)**,** use the **–/+** buttons at the top of the touchscreen or the **Pad Bank Buttons**.





The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).

Levels

When the **Level** tab is selected, use the **Data Dial** or **–/+** buttons to adjust the level of the currently selected track, program, return, submix, or master.

The level sliders and meters in each pad show a visual representation of the level. Double-tap a pad in the touchscreen to open a large version of the level slider and meter.

Panning

When the **Pan** tab is selected, use the **Data Dial** or **–/+** buttons to adjust the panning of the currently selected track, program, return, submix, or master.

The pan sliders in each pad show a visual representation of the level. Double-tap a pad in the touchscreen to open a large version of the pan knob.

Mute

When the **Mute** tab is selected, mute the currently selected track, program, return, submix, or master by doing any of the following:

- Turn the **Data Dial**.
- Use the **–/+** buttons.
- Press the pad.
- Tap the pad in the touchscreen.

When a track, program, return, submix, or master is muted, its **M** button will light red.

Send Levels (Programs and Submixes only)

When the **Send** tab is selected, use the **Data Dial** or **–/+** buttons to adjust the send level of the currently selected program or submix.

The level sliders in each pad show a visual representation of the level. Double-tap a pad in the touchscreen to open a large version of the level slider.

You can use up to four send channels. Tap the **Send** button to cycle through the four available slots for each.

To learn how to use send effects, please see ***General Features*** > ***Effects*** > ***Send/Return Effects***.

Important: When using send channels, make sure you have already loaded an effect to it using the return mixer. See ***Return Mixer*** below to learn how to do this.

Insert Effects (Programs, Returns, Submixes, and Masters only)

When the **Insert** tab is selected, use the **Data Dial** or **–/+** buttons to adjust the insert effect level of the currently selected program, return, submix, or master.

The level sliders in each pad show a visual representation of the level. Double-tap a pad in the touchscreen to open a large version of the level slider.

You can select up to four insert effects for each program, return, submix, or master. You can use various effects included in your MPC software as well as other VST and AU plugins installed on your computer. Tap the **Insert** button to cycle through the four available slots for each.

To learn how to use insert effects, please see ***General Features*** > ***Effects*** > ***Insert Effects***.

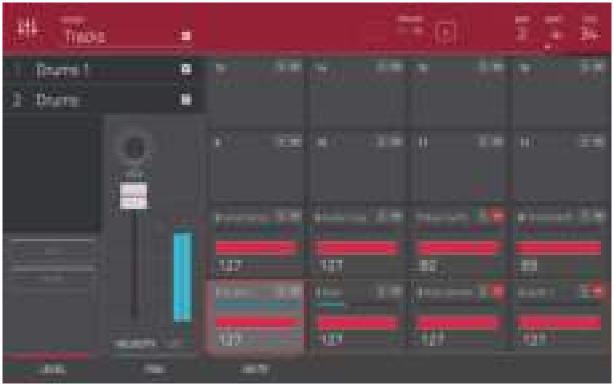
Routing (Programs, Returns, and Submixes only)

When the **Route** tab is selected, use the **Data Dial** or **–/+** buttons to select the output of the currently selected program, return, or submix.

Track Mixer

The track mixer shows levels, panning, and mute states for all used tracks.

To view a specific setting on all tracks, tap the **Level**, **Pan**, or **Mute** button on the bottom edge of the touchscreen.



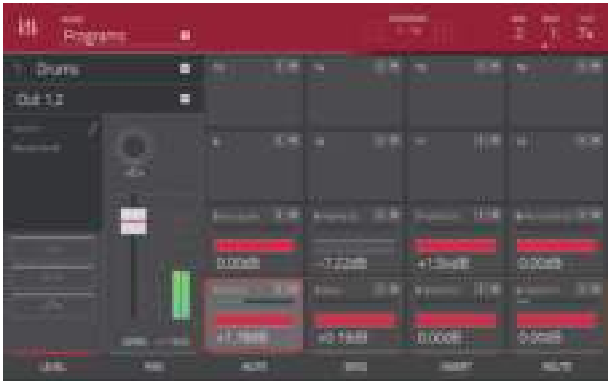
When a track is selected, you can view and adjust all of its settings in the left side of the touchscreen rather than using the tab buttons at the bottom edge.

When viewing the track channel strip:

- The first field shows the current track, which you can change.
- The second field shows the current program the track is using, which you can change (to a program of the same type).
- To solo or mute the pad, tap **Solo** or **Mute** (respectively).
- To change the panning of velocity of the track, adjust the pan knob or **Velocity** slider.

Note: If the track is using a plugin program, then the slider will send CC #**7** (Volume) and the knob will send CC #**10** (Pan) to your instrument plugin. The plugin will then handle these messages as it normally would.

Program Mixer



The program mixer shows levels, panning, mute states, send and insert effects, and routing for all used tracks.

To view a specific setting on all programs, tap the **Level**, **Pan**, **Mute**, **Send**, **Insert**, or **Route** button on the bottom edge of the touchscreen. You can tap the **Send** or **Insert** buttons multiple times to cycle through the four available slots for each.

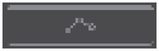
When a program is selected, you can view and adjust all of its settings in the left side of the touchscreen rather than using the tab buttons at the bottom edge.

When viewing the program channel strip:

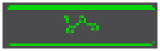
Note: This is the same as the program channel strip in Main Mode.

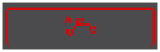
- The first field shows the current program number and name, which you can change.
- The second field shows where the program is routed, which you can change.
- The **Inserts** field shows any enabled or disabled effects for that program. Tap the pencil icon to open a window where you can change and enable or disable the effects.
- To solo or mute the program, tap **Solo** or **Mute** (respectively).

- To change the program's automation, tap the automation button to cycle through its three states:
    - When **off**, the program will ignore automation data. If you have already recorded or entered automation, tapping this will switch between **Read** (**R**) and **Write** (**W**) only, but you can override this and turn it off by pressing and holding **Shift** while tapping the button.

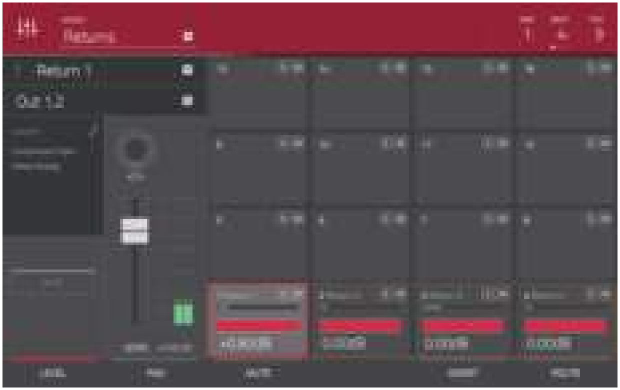
      Important: If you have already recorded automation and turn it off, the track will still use the effect and its parameter values at the point where you turned it off.
    - When set to **Read** (**R**), the program will read automation data but will not record any additional automation over it. You can still manually edit and enter automation. (Think of this as a protective feature to prevent accidental changes to your automation while recording.)

      
    - When set to **Write** (**W**), the program can record automation. (If you have any Q- Link Knobs assigned to automatable parameters, make sure not to touch any accidentally while you are recording.)

      Tip: You can quickly set all programs to the same automation in XYFX Mode. See the ***XYFX Mode*** chapter to learn how to do this.
- To change the panning or level of the program, adjust the pan knob or **Level** slider.

Return Mixer



Pads and programs can each be sent to up to 4 send channels. Their audio signals will be routed to the send channels at their designated send levels. After being processed by the effect(s) on those channels, their signals are then sent back based on their return settings (levels, panning, etc.). This view displays the 4 return channels. The return mixer shows levels, panning, mute states, insert effects, and routing for all used tracks.

To view a specific setting on all returns, tap the **Level**, **Pan**, **Mute**, **Insert**, or **Route** button on the bottom edge of the touchscreen. You can tap the **Insert** button multiple times to cycle through the four available slots.

When a return is selected, you can view and adjust all of its settings in the left side of the touchscreen rather than using the tab buttons at the bottom edge.

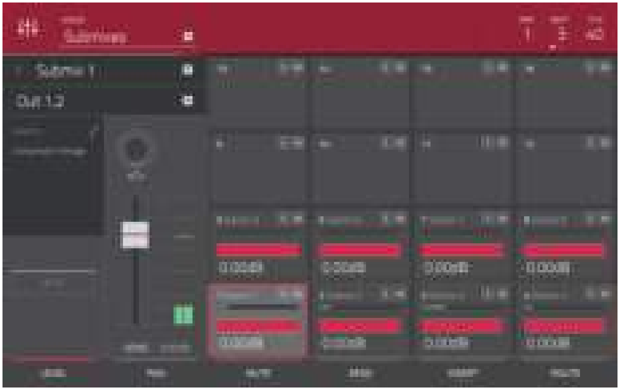
When viewing the return channel strip:

- The first field shows the current return number, which you can change.
- The second field shows where the return is routed, which you can change.
- The **Inserts** field shows any enabled or disabled effects for that return. Tap the pencil icon to open a window where you can change and enable or disable the effects.
- To mute the return, tap **Mute**.
- To change the panning or level of the program, adjust the pan knob or **Level** slider.

Submixer

The submixer shows levels, panning, mute states, send and insert effects, and routing for the 8 available submixes.

To view a specific setting on all submixes, tap the **Level**, **Pan**, **Mute**, **Send**, **Insert**, or **Route** button on the bottom edge of the touchscreen. You can tap the **Send** or **Insert** buttons multiple times to cycle through the four available slots for each.



When a return is selected, you can view and adjust all of its settings in the left side of the touchscreen rather than using the tab buttons at the bottom edge.

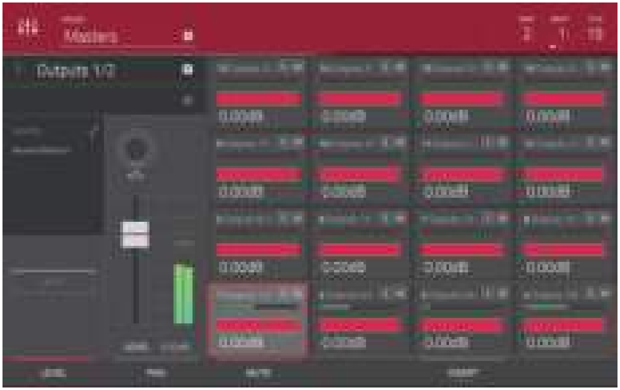
When viewing the submix channel strip:

- The first field shows the current submix, which you can change.
- The second field shows where the submix is routed, which you can change.
- The **Inserts** field shows any enabled or disabled effects for that submix. Tap the pencil icon to open a window where you can change and enable or disable the effects.
- To mute the submix, tap **Mute**.
- To change the panning or level of the submix, adjust the pan knob or **Level** slider.

Master Mixer

The master mixer shows levels, panning, mute states, and insert effects for all used stereo pair of outputs.

To view a specific setting on all outputs, tap the **Level**, **Pan**, **Mute**, or **Insert** button on the bottom edge of the touchscreen. You can tap the **Insert** button multiple times to cycle through the four available slots.


Masters
Outputs 1/2
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB
0.00dB

When viewing the master channel strip:

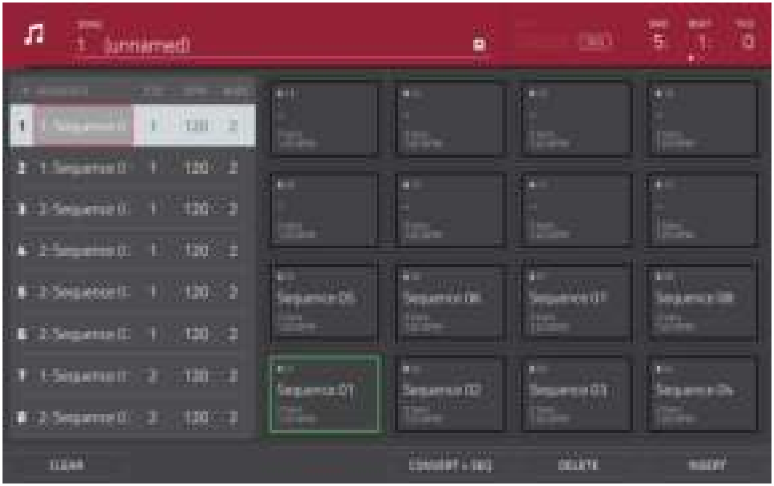
- The first field shows the current pair of outputs, which you can change.
- The **Inserts** field shows any enabled or disabled effects for that pair of outputs. Tap the pencil icon to open a window where you can change and enable or disable the effects.
- To mute that pair of outputs, tap **Mute**.
- To change the panning or level of the master output, adjust the pan knob or **Level** slider.

Song Mode

Song Mode lets you arrange sequences in a specific order and/or repetition to create songs. You can edit the structure of a song during playback for easy, on-the-fly composing.

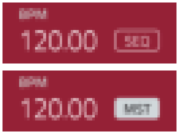
A project can contain up to 32 songs, each consisting of up to 999 “steps.” Each step can have an assigned sequence as well as the number of times that sequence will repeat.

To open Song Mode, press **Menu**, and then tap **Song Mode**.


1 (unnamed)
Sequence 05
Sequence 06
Sequence 07
Sequence 08
Sequence 01
Sequence 02
Sequence 03
Sequence 04
CLEAR
CONVERT > SEQ
DELETE
INSERT

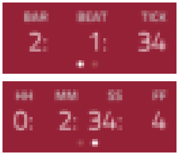
Song Mode.

Use the **Song** field to select the song you want to show.



Use the **BPM** field to adjust the tempo of the sequence.

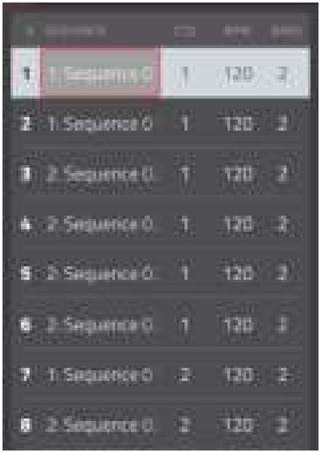
To set whether the sequence follows its own tempo or a master tempo, tap the **Seq/Mst** button next to the BPM field. Alternatively, press and hold **Shift+Tap Tempo**.



The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).



1	1: Sequence 0	1	120	2
2	1: Sequence 0	1	120	2
3	2: Sequence 0	1	120	2
4	2: Sequence 0	1	120	2
5	2: Sequence 0	1	120	2
6	2: Sequence 0	1	120	2
7	1: Sequence 0	2	120	2
8	2: Sequence 0	2	120	2

The sequence playlist on the left lists of the “steps” of a song.

Each step has (in columns, left to right):

- a step number (each song can contain up to 999 steps)
- a sequence number and name
- how many times the sequence plays (each step can play up to 999 times; set it to **Hld** [the lowest/minimum value] to set the sequence to repeat indefinitely until you stop playback)
- the tempo of the sequence
- the number of bars the step occupies (based on how many times it plays)

Each used sequence is assigned to a pad. Empty pads correspond to unused sequences. You can use the **Pad Bank** buttons to access the sequences assigned to pads in other banks.

Sequence 01
Sequence 02

To insert a step:

1. Tap a step in the sequence playlist after which you want to insert a step.
2. Tap **Insert** in the lower-right corner of the touchscreen.

To change a step's sequence:

1. In the desired step, tap the sequence name.
2. Use the **Data Dial** or **–/+** buttons to select another sequence.

To delete a step, tap it, and then tap **Delete** in the lower-right corner of the touchscreen.

To clear the entire sequence playlist (delete all steps), tap **Clear**.

To convert the current song to a single sequence:

1. Tap **Convert > Seq** to open the Convert to Sequence window.
2. Use the **To Sequence** field to select which sequence you want the song to export to.
3. Use the **Track Status** field to select whether you want the song to **Ignore Muted Tracks** or **Include Muted Tracks** in the new sequence.
4. To confirm your selections, tap **Do It**.

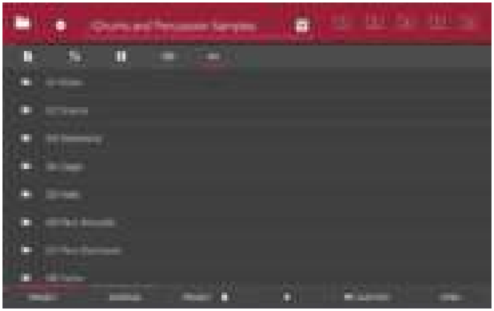
   To cancel the process, tap **Close**.

Browser

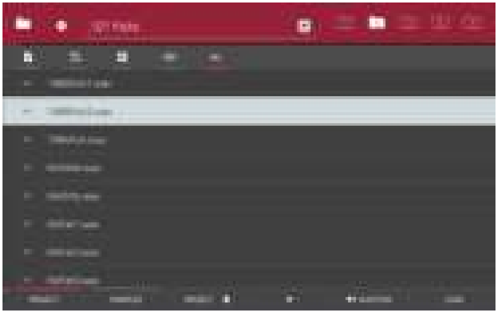
The browser lets you navigate your computer's internal and external hard disks to load samples, sequences, songs, etc. Using filter buttons and user-definable folders, you can easily adapt it to your preferred workflow. You can also audition (preview) your samples before loading them.

To show the Browser, do any of the following:

- Press **Shift+Menu/Browse**.
- Double-press **Menu/Browse**.
- Press **Menu** and then tap **Browser**.



Viewing folders in the Browser.



Viewing files in the Browser.

To view the files and folders on your computer, tap **Project** in the lower-left corner.

To view the project's sample pool and pads, tap **Samples** in the lower-left corner.

When the **Project** tab is selected, you can do any of the following:

- **To move to the previous folder,** tap the up (∧) button in the upper-left corner.
- **To enter another hard disk,** double-tap the file path field at the top of the touchscreen. In the list that appears, tap the desired location. Alternatively, tap the file path field and then use the **Data Dial** or the **–/+** buttons to select a location.
- **To move through a list,** swipe up or down.
- **To select a file or folder,** tap it.
- **To enter a selected folder,** tap it once more or tap **Open**.
- **To load a selected sample file,** tap it once more or tap **Load**. This will load it to the currently selected pad (lit green) and the project's sample pool.
- **To load all samples in a selected folder,** press and hold **Shift** and then tap **Load All** in the lower-right corner. You should not be in the folder when you do this—the folder itself should be highlighted in the Browser list.
- **To preview a selected sound,** tap **Play** (▶) at the bottom of the touchscreen.
- **To enable or disable the audition function,** tap **Audition** at the bottom of the touchscreen. In the window that appears, tap **Auto** to enable or disable it. To adjust the level, tap and drag the **Level** slider up or down. Tap **Audition** once more to hide the window.

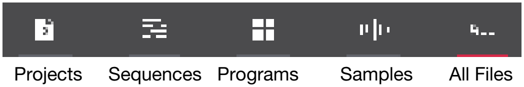
  Important: Only audio samples can be previewed. Also, make sure that your audio hardware is connected properly to listen to the audio file.

To get the most efficient use of the Browser, set the file path to your hard disk(s) first. There are five folder buttons labeled **1–5** in the upper-right corner. You can set these to be shortcuts to five locations on your hard disk(s), giving you quick access to your files.

Note: The browser will not display irrelevant files (e.g., text documents, spreadsheets, pictures, etc.).

To assign the current location to a folder button, press and hold **Shift**, and then tap one of the folder buttons (**1–5**). Now, when you tap that folder button again, the Browser will display that folder's content immediately.

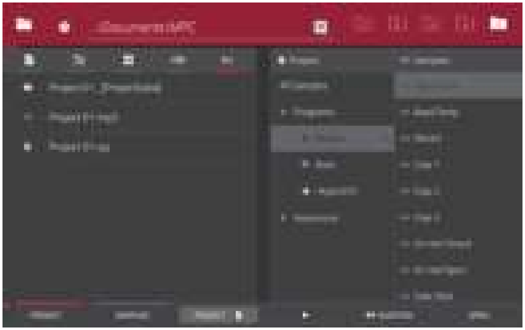
You can use the filter buttons to show only specific types of files in the Browser. The selected button will be underlined red.



- To show project files only, tap the **P**/page icon.
- To show sequence files only, tap the bars icon.
- To show program files only, tap the four-squares icon.
- To show sample files only, tap the waveform icon.
- To show all file types, tap **All**.

The Project panel can show you the available programs, sequences, and samples that are already in your project. This is useful for checking your project's available sounds without having to exit the Browser.

To show or hide the Project panel, tap the **Project** button with the **P**/page icon at the bottom of the touchscreen.



The Project panel in the Browser.

In the **Project** panel, you can do any of the following:

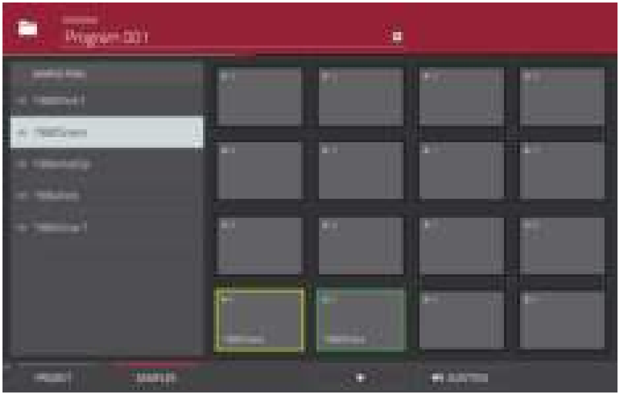
- **To move through a list,** swipe up or down.
- **To expand or collapse the list of programs or sequences,** tap the arrow (v or **>**) to its left.
- **To select a program, sequence, or sample,** tap it.
- **To immediately select a sample and enter Sample Edit Mode,** double-tap it.

When the **Samples** tab is selected, you can do any of the following:

- **To move through the Sample Pool,** swipe up or down.
- **To preview a selected sound in the Sample Pool,** tap **Play** (▶) at the bottom of the touchscreen.
- **To select another program,** double-tap the **Program** field at the top of the touchscreen. In the list that appears, tap the desired program. Alternatively, tap the **Program** field and then use the **Data Dial** or the **–/+** buttons to select a location.
- **To enable or disable the audition function,** tap **Audition** at the bottom of the touchscreen. In the window that appears, tap **Auto** to enable or disable it. To adjust the level, tap and drag the **Level** slider up or down. Tap **Audition** once more to hide the window.

  Important: Only audio samples can be previewed. Also, make sure that your audio hardware is connected properly to listen to the audio file.

- **To assign a sample to a pad,** tap it (or press it) so it lights green. Then, in the **Sample Pool** list, double-tap the desired sample. Alternatively, use the **Data Dial** or **–/+** buttons to assign a sample to and/or change the assigned sample on the selected pad.
- **To clear a sample from a pad,** tap it (or press it) so it lights green, and then press the **Data Dial**.



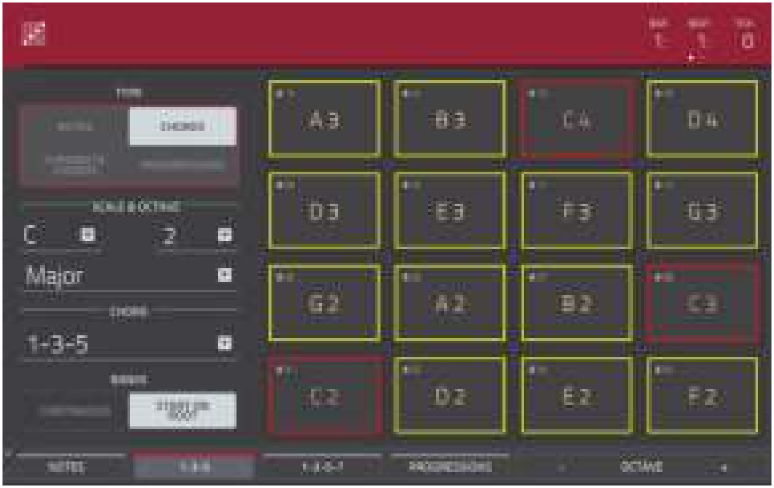
The Samples tab in the Browser.

Pad Perform Mode

PAD PERFORM

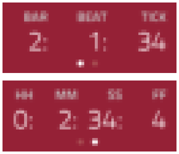
Pad Perform Mode lets you assign musical scales/modes, chords, or progressions to the pads for more creative performance.

To enter Pad Perform Mode, press **Menu**, and then tap **Pad Perform** while using a keygroup program, MIDI program, or plugin program.


TYPE
NOTES
CHORDS
SCALE & OCTAVE
C
2
Major
CHORD
1-3-5
A3
B3
C4
D4
D3
E3
F3
G3
G2
A2
B2
C3
C2
D2
E2
F2
NOTES
1-3-5
1-3-5-7
PROGRESSIONS
OCTAVE

Pad Perform Mode.

The display will show the current pad bank’s mapping of notes or chords.



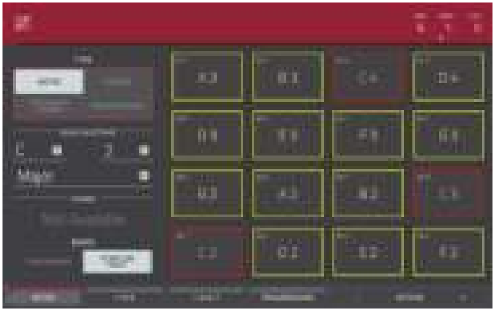
The counter indicates the current playhead position.

To adjust the position, tap it, and then use the use the **Data Dial** or the **–/+** buttons.

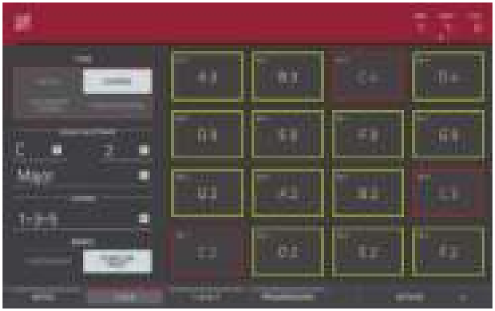
To switch the time increments, double-tap it. You can view it in **Bars**, **Beats**, and **Ticks** or in hours (**HH**), minutes (**MM**), seconds (**SS**), and frames (**FF**).

Use the **Type** selector to determine what will be mapped over the pads:

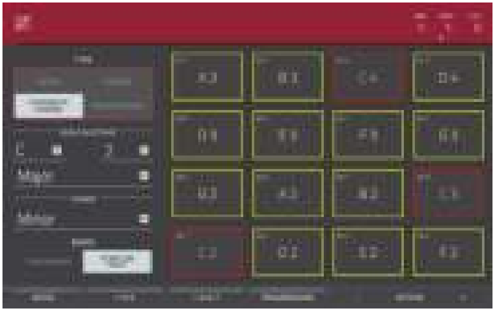
- **Notes:** Each pad is assigned a note, ascending by one scale degree with each pad.
- **Chords:** Each pad is assigned a chord, the root note ascending by one scale degree with each pad. All available chords will play in the key determined by the **Scale**.
- **Chromatic Chords:** Each pad is assigned a chord, the root note ascending by one scale degree with each pad. You can play any chord type regardless of the key determined by the **Scale**. Essentially, this is like the Chords setting but with more options to play chords out of the set key.
- **Progressions:** Each pad is assigned a chord in a chord progression. You can play the pads in (or out of) order to construct songs quickly. The available chords are determined by the **Chord** field.



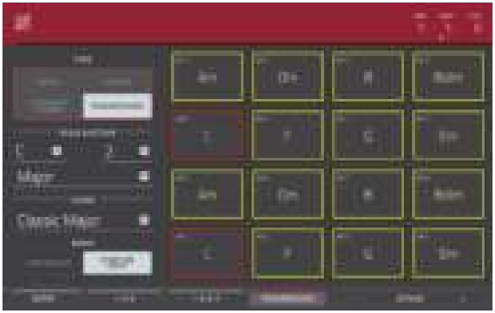
Notes in Pad Perform Mode.



Chords in Pad Perform Mode.



Chromatic Chords in Pad Perform Mode.



Progressions in Pad Perform Mode.

Use the **Scale & Octave** fields to determine the root note and the scale type.

- **Root Note** (pitch and register)**:** This is the starting point of the scale. The available notes are all chromatic notes across the range of the pads. The pad that's assigned the root note will be lit differently (and highlighted in the display) to indicate where the scale starts in each octave.
- **Scale Type:** This is the scale or mode based on the root note. (This is disabled when **Type** is set to **Progressions**.) The available scales are:

  Major
  Minor (melodic)
  Pentatonic Major
  Pentatonic Minor
  Blues (minor)
  Flamenco
  Gypsy
  Hungarian Gypsy
  Persian
  Major Bebop
  Whole Tone
  Chromatic
  Dorian
  Phrygian
  Lydian
  Mixolydian
  Aeolian
  Locrian

Use the **Chord** fields to determine what chord type will play when pressing a pad. The resulting chord will use those scale degrees based off of the pad's root note. You can use this only when the **Type** is set to **Chords** or **Chromatic Chords**.

When set to **Chords**, the available chords are:

1-3-5 (major/minor)
1-4-5 (sus4)
1-2-5 (sus2)
1-3-5-7 (major7/minor7)
1-3-5-7b (dominant)

When set to **Chromatic Chords**, the available chords are:

Major
Minor
Sus2
Sus4
Major7
Minor7
Major9
Minor9
Augmented
Diminished

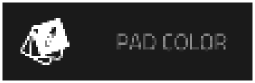
Use the **Banks** selector to determine how the notes are mapped across the pad banks.

- **Start on Root: Pad 01** will always be the root note of the scale in every pad bank.
- **Continuous: Pad 01** of one bank is always one scale degree higher than **Pad 16** of the previous bank.

You can use the buttons at the bottom edge of the touchscreen to quickly select different Types and Chords:

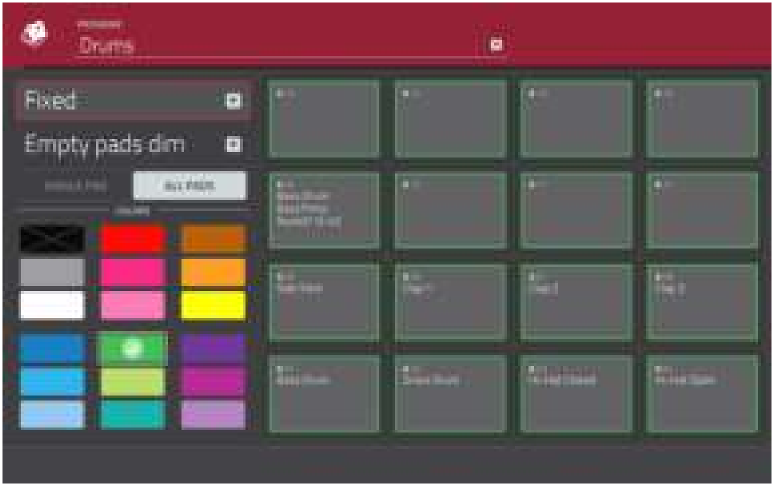
- Tap **Notes** to automatically set the **Type** to **Notes**.
- Tap **1-3-5** to automatically set the **Type** to **Chords** and set the **Chord** to **1-3-5** (major/minor).
- Tap **1-3-5-7** to automatically set the **Type** to **Chords** and set the **Chord** to **1-3-5-7** (major7/minor7).
- Tap **Progressions** to automatically set the **Type** to **Progressions**.
- Tap **Octave –/+** to shift the pad assignments down or up by an octave.
- Press **Shift+1-4-5** to automatically set the **Type** to **Chords** and set the **Chord** to **1-4-5** (sus4).
- Press **Shift+1-3-5-7b** to automatically set the **Type** to **Chords** and set the **Chord** to **1-3-5-7b** (dominant).
- Press **Shift+Note –/+** to shift the pad assignments down or up by a scale degree.

Pad Color Mode



Pad Color Mode lets you assign specific colors to your pads in each program.

To enter Pad Color Mode, press **Menu**, and then tap **Pad Color**.


Drums
Fixed
Empty pads dim

Pad Color Mode.

Use the **Program** field to select the program whose pad colors you want to set.

Use the field in the upper-left corner to set how the pad lights will display:

- **Off:** The pads will be unlit whether you are playing them or not.
- **Classic Velocity:** The pads will be unlit while you are not playing them. When you press them, they will light with colors according to the velocity: red indicates a high velocity, yellow indicates a low velocity.
- **Fixed:** The pads will be lit with their assigned colors whether you are playing them or not.
- **Off->Velocity**: The pads will be unlit when you are not playing them. When you press them, they will light with their assigned color with a brightness that corresponds with the velocity.
- **Dim->Velocity:** The pads will be dimly lit when you are not playing them. When you press them, they will light with their assigned color with a brightness that corresponds with the velocity.
- **Bright->Velocity:** The pads will be brightly lit when you are not playing them. When you press them, they will light with their assigned color with a brightness that corresponds with the velocity.

Use the **Empty Pads** field in the upper-left corner to set how empty pads will display:

- **Empty pads off:** Pads without any sounds will remain off.
- **Empty pads dim:** Pads without any sounds will remain more dimly lit than pads with sounds assigned.
- **Empty pads normal:** Pads without any sounds will appear the same as pads with sounds assigned.

Use the **Single Pad**/**All Pads** select to determine whether you are setting the color for a **Single Pad** or **All Pads**.

Tip: To quickly assign that color to all pads in the program, press and hold **Shift** while tapping a color button.

Use the **color buttons** to select which color you are assigning.

Tip: To select the color button corresponding a specific pad's color, press and hold **Shift**, and then press the pad or tap it on the touchscreen.

Press a pad on MPC Touch or tap it on the touchscreen to select it.

Appendix

Effects and Parameters

This chapter lists the available effects in the software. To learn more about how effects work in the software, please see ***General Features*** > ***Effects***.

Note: Some of these effects have a "sync" version (e.g., **Flanger Sync**, **Autopan Sync**, etc.) whose rates will be affected by the current tempo. While viewing the rate of these effects, a **.** next to the time division indicates a triplet-based rate.

Reverbs

Options: ***Reverb Small***, ***Reverb Medium***, ***Reverb Large***, ***Reverb Large 2***, ***Reverb In Gate***, and ***Reverb Out Gate***.

Reverb Small

This is a spatial effect, designed to emulate a small room.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Pre-Delay	1–100	50
Early Reflection	0–100	50
Density	0–100	50
Diffuse	0–100	50
Decay	0–100	50
Lo-Cut	0–100	15
Hi-Cut	0–100	10

Reverb Medium

This is a spatial effect, designed to emulate a medium room.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Pre-Delay	1–100	50
Early Reflection	0–100	50
Density	0–100	50
Diffuse	0–100	50
Decay	0–100	50
Lo-Cut	0–100	15
Hi-Cut	0–100	10

Reverb Large

This is a spatial effect, designed to emulate the sound of a large hall.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Pre-Delay	1–100	50
Early Reflection	0–100	50
Density	0–100	50
Diffuse	0–100	50
Decay	0–100	75
Lo-Cut	0–100	10
Hi-Cut	0–100	10

Reverb Large 2

This is a less CPU-intensive spatial effect, emulating the sound of a large hall.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Pre-Delay	1–100	50
Early Reflection	0–100	50
Density	0–100	50
Diffuse	0–100	50
Decay	0–100	75
Lo-Cut	0–100	10
Hi-Cut	0–100	10

Reverb In Gate

This is a hall reverb with an additional control. The reverb effect is cut off when the input drops below the level set in the **Gate In** parameter.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Pre-Delay	1–100	50
Early Reflection	0–100	50
Density	0–100	50
Diffuse	0–100	50
Decay	0–100	75
Lo-Cut	0–100	10
Hi-Cut	0–100	10
Gate In	0–100	0

Reverb Out Gate

This is a hall reverb that has an additional control. The reverb effect is cut off when the output drops below the level set in the **Gate Out** parameter.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Pre-Delay	1–100	50
Early Reflection	0–100	50
Density	0–100	50
Diffuse	0–100	50
Decay	0–100	75
Lo-Cut	0–100	10
Hi-Cut	0–100	10
Gate Out	0–100	0

Delays

Delays the original signal for a specified period of time and plays it back over an adjustable period of time.

Options: ***Delay Mono***, ***Delay Mono Sync***, ***Delay Stereo***, ***Delay Sync (Stereo)***, ***Delay LP***, ***Delay HP***, ***Delay Analog***, ***Delay Analog Sync***, ***Delay Tape Sync***, ***Delay Ping Pong***, and ***Delay Multi-Tap***.

Delay Mono

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time	2–2000 ms	100
Feedback	0–100	25
Damping	0–100	100

Delay Mono Sync

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time	1 bar – 1/16 triplets	1/4
Feedback	0–100	25
Damping	0–100	100

Delay Stereo

Stereo Delay operates similarly to Mono Delay but in true stereo.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time	2–2000 ms	100
Feedback	0–100	25
Damping	0–100	100

Delay Sync (**Stereo**)

Stereo Delay operates similarly to Mono Delay but in true stereo.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time	1 bar – 1/16 triplets	1/4
Feedback	0–100	50
Damping	0–100	100

Delay LP

LP Delay is identical to the Mono Delay, but it uses a resonant low-pass filter in the delay line.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time	2–2000 ms	500
Feedback	0–100	50
Cutoff	0–100	50
Resonance	0–100	20

Delay HP

HP Delay is identical to the Mono Delay, but it uses a resonant high-pass filter in the delay line.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time	2–2000 ms	100
Feedback	0–100	50
Cutoff	0–100	33
Resonance	0–100	33

Delay Analog

Analog Delay is similar to the Mono Delay, except that it's designed to emulate an analog "bucket brigade"-style delay. This delay has a unique character to it that gives a warmer sound by adding subtle inaccuracies in phase and timing.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time	2–2000 ms	100
Feedback	0–100	25

Delay Analog Sync

Analog Delay is similar to Mono Delay, except that it's designed to sound like an analog "Bucket Brigade"-style delay. This delay has a unique character to it that gives a warmer sound by adding subtle inaccuracies in phase and timing.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time	1 bar – 1/16 triplets	1/4
Feedback	0–100	50
Ramp	0–100	50

Delay Tape Sync

Tape Delay emulates a delay system using an analog tape loop and a series of tape heads to produce an echo effect. This delay type yields a very distinct echo sound often heard in reggae and dub-style music.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time	1 bar – 1/16 triplets	1/4
Feedback	0–100	50
Ramp	0–100	50
Head 1	0–100	100
Head 2	0–100	0
Head 3	0–100	0
Head 4	0–100	0
Tone	0–100	50
Spread	0–100	50
Wow & Flutter	0–100	50

Delay Ping Pong

This stereo delay allows you to set different delay times for its left and right repeats.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time, Left	2–2000 ms	100
Time, Right	2–2000 ms	100
Feedback	0–100	25
Damping	0–100	100

Delay Multi-Tap

This delay is a mono delay which has three delay generators with independently adjustable delay times and stereo position.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	50
Time 1	2–2000 ms	100
Time 2	2–2000 ms	100
Time 3	2–2000 ms	100
Feedback	0–100	25
Pan 1	0–100	50
Pan 2	0–100	50
Pan 3	0–100	50
Damping	0–100	100
Gain 1	0–100	25
Gain 2	0–100	25
Gain 3	0–100	25

Flangers

A flanger is a modulated delay to emulate the sound created when running two analog tape machines in parallel with a slight time disalignment. Slow **Rate** settings can produce a "whooshing" jet engine sound, while faster rates result in more of a "warble."

Options: ***Flanger*** and ***Flanger Sync***.

Flanger

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Rate	0–100	10
Feedback	-100 – 100	0
Delay	0–100	20
Width	0–100	80

Flanger Sync

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Rate	8 bars – 1/16 triplets	1/4
Feedback	-100 – 100	0
Delay	0–100	20
Width	0–100	80

Chorus

A chorus effect uses an LFO to modulate the pitch and a delay of the input signal, which are then added to the dry signal. In small amounts, this creates the illusion of multiple voices playing at once. Turn up the **Feedback** and **Depth** for more pronounced "shimmering" and "watery" sounds.

Options: ***Chorus 2-Voice*** and ***Chorus 4-Voice***.

Chorus 2-Voice

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Delay	0–100	20
Amount	0–100	80
Width	0–100	80
Feedback	0–100	50
Rate	0–100	10

Chorus 4-Voice

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Delay	0–100	20
Amount	0–100	80
Width	0–100	80
Feedback	0–100	50
Rate	0–100	10

Autopans

This effect uses an LFO to move the incoming signal back and forth across the stereo field, creating a rotary effect.

Options: ***Autopan*** and ***Autopan Sync***.

Autopan

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Rate	0–100	10

Autopan Sync

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Rate	8 bars – 1/32	1/4

Tremolos

This effect uses an LFO to increase and decrease the volume of the signal. Depending on the LFO shape, this can produce a smooth wave effect (sine wave) or a stuttering "on-off" effect (square wave).

Options: ***Tremolo*** and ***Tremolo Sync***.

Tremolo

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Rate	0–100	10
Sine to Square	0–100 (sine–square)	0

Tremolo Sync

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Rate	1 bar – 1/16 triplets	1/4
Sine to Square	0–100 (sine–square)	0

Phasers

The phaser is a classic effect, created by multiple ganged all-pass filters to create "notches," or sharp spikes, in the frequency spectrum. The frequencies of these all-pass filters are usually modulated by an LFO to create a sweeping sound.

Options: ***Phaser 1***, ***Phaser 2***, and ***Phaser Sync***.

Phaser 1

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Rate	0–100	10

Phaser 2

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Rate	0–100	10

Phaser Sync

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Rate	1 bar – 1/16 triplets	1/4

HP (High-Pass) Filters

Options: ***HP Filter***, ***HP Filter Sweep***, ***HP Filter Sync***, and ***HP Shelving Filter***.

HP Filter

This effect is a static filter without modulation.

Parameter	Value Range	Default Value
Frequency	10–19999 Hz	1500
Resonance	0–100	0

HP Filter Sweep

This effect is a high-pass filter with its cutoff frequency modulated by an LFO.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	80
Low Frequency	0–100	50
High Frequency	0–100	100
Resonance	0–100	33
Rate	0–100	10

HP Filter Sync

This effect is a high-pass filter with its cutoff frequency modulated by an LFO.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Low Frequency	0–100	0
High Frequency	0–100	100
Resonance	0–100	50
Rate	8 bars – 1/32	1/4

HP Shelving Filter

This filter differs from the standard filter type, as it attenuates all frequencies after the cutoff point equally.

Parameter	Value Range	Default Value
Frequency	10–19999 Hz	1500
Resonance	0–100	0
Gain	-18.0 – 18.0 dB	0.0

LP (Low-Pass) Filters

Options: ***LP Filter***, ***LP Filter Sweep***, ***LP Filter Sync***, and ***LP Shelving Filter***.

LP Filter

This effect is a static filter without modulation.

Parameter	Value Range	Default Value
Frequency	10–19999 Hz	1500
Resonance	0–100	0

LP Filter Sweep

This effect is a low-pass filter with its cutoff frequency modulated by an LFO.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	80
Low Frequency	0–100	0
High Frequency	0–100	100
Resonance	0–100	33
Rate	0–100	10

LP Filter Sync

This effect is a low-pass filter with its cutoff frequency modulated by an LFO.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Low Frequency	0–100	0
High Frequency	0–100	100
Resonance	0–100	50
Rate	8 bars – 1/32	1/4

LP Shelving Filter

This filter differs from the standard filter type, as it attenuates all frequencies after the cutoff point equally.

Parameter	Value Range	Default Value
Frequency	10–19999 Hz	1500
Resonance	0–100	0
Gain	-18.0 – 18.0 dB	0.0

Parametric EQs

Options: ***PEQ 2-Band, 2-Shelf*** and ***PEQ 4-Band***.

PEQ 2-Band, 2-Shelf

This effect is a combination of one two-band parametric equalizer and two shelving filters.

Parameter	Value Range	Default Value
Low Frequency	22–1000 Hz	220
Frequency 1	82–3900 Hz	820
Frequency 2	220–10000 Hz	2200
High Frequency	560–19999 Hz	5600
Q1	0–100	0
Q2	0–100	0
Low Gain	-18.0 – 18.0 dB	0.0
Gain 1	-18.0 – 18.0 dB	0.0
Gain 2	-18.0 – 18.0 dB	0.0
High Gain	-18.0 – 18.0 dB	0.0

PEQ 4-Band

This effect is a powerful four-band parametric equalizer with four independent EQ ranges.

Parameter	Value Range	Default Value
Low Frequency	22–1000 Hz	220
Frequency 1	82–3900 Hz	820
Frequency 2	220–10000 Hz	2200
High Frequency	560–19999 Hz	5600
Q1	0–100	5
Q2	0–100	5
Q3	0–100	5
Q4	0–100	5
Gain 1	-18.0 – 18.0 dB	0.0
Gain 2	-18.0 – 18.0 dB	0.0
Gain 3	-18.0 – 18.0 dB	0.0
Gain 4	-18.0 – 18.0 dB	0.0

Distortions

Options: ***Distortion Amp***, ***Distortion Fuzz***, ***Distortion Grimey***, ***Distortion Overdrive***, and ***Distortion Custom***.

Distortion Amp

This effect is designed to reproduce the sound of a tube amplifier at high volumes.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Drive	0–100	50
Tone	0–100	50
Dynamics	0–100	50
Output	0–100	50

Distortion Fuzz

This popular effect uses hard clipping of the audio signal, which, at extreme settings, can turn a standard waveform into a square wave, producing a "razor" effect.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Drive	0–100	50
Output	0–100	50
Low	0–100	50
Low-Mid	0–100	50
High-Mid	0–100	50
High	0–100	50

Distortion Grimey

This is a unique distortion effect that distorts a frequency range in a selectable band.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Drive	0–100	50
Grime	0–100	50
Center	0–100	50
Width	0–100	50
Resonance	0–100	50
Output	0–100	50

Distortion Overdrive

This distortion is designed to sound like a mildly distorting amplifier at medium volumes. It is the smoothest distortion type available.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Drive	0–100	50
Tone	0–100	50
Output	0–100	50

Distortion Custom

This effect is a highly customized distortion, capable of a wide range of useable sounds.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Drive	0–100	50
+Soft	5–75	2
+Clip	5–50	25
–Soft	5–75	2
–Clip	5–50	25
Low	-18.0 – 18.0 dB	0.0
Mid	-18.0 – 18.0 dB	0.0
High	-18.0 – 18.0 dB	0.0
Output	-18.0 – 18.0 dB	50

Compressors

A compressor is an effect that changes the dynamic range of a signal by automatically reducing its gain.

Options: ***Compressor Master***, ***Compressor Opto***, ***Compressor VCA***, and ***Compressor Vintage***.

Compressor Master

This is the most transparent compressor, able to perform substantial volume adjustments without artifacts.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Attack	0–100	50
Release	0–100	50
Threshold	-50 – 0 dB	0
Ratio	1–20	1
Oldskool	Off, On	Off
Output	-6 – 24 dB	0

Compressor Opto

The Opto Compressor is modeled after a vintage compressor type using an optical circuit to control the volume reduction of the input signal. These compressors are usually associated with soft and unobtrusive attack and release characteristics.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Input	-6 – 18 dB	0
Attack	0–100	50
Release	0–100	50
Threshold	-50 – 0 dB	0
Ratio	1–20	1
Knee	1–100	1
Output	-6 – 24 dB	0

Compressor VCA

This compressor is more modern-sounding, with a slightly more transparent sound. A VCA Compressor tends to have quicker attack and release times than an Opto Compressor.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Input	-6 – 18 dB	0
Attack	0–100	50
Release	0–100	50
Threshold	-50 – 0 dB	0
Ratio	1–20	1
Knee	1–100	1
Output	-6 – 24 dB	0

Compressor Vintage

This compressor has a sound similar to classic tube compressors, with their gentle yet pumping response and a dash of tube saturation.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Input	-6 – 18 dB	0
Attack	0–100	50
Release	0–100	50
Threshold	-50 – 0 dB	0
Ratio	1–20	1
Knee	1–100	1
Output	-6 – 24 dB	0

Bit Reducers

Options: ***Decimator*** and ***Resampler***.

Decimator

Decimator down-samples the incoming signal by removing bits from the digital signal. The difference between decimation and resampling is that Decimator does not use any filtering to mask or correct digital artifacts. The result is an effect ranging from mild to almost completely pure digital distortion, depending on the setting and the source material.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Decimate	0–100	0
Bit Reducer	4–32	32

Resampler

Resampler is similar to Decimator in that it removes bits from an incoming signal. The difference is that Resampler applies a complex suite of filters and anti-aliasing to attempt to retain the original sound quality. This is a method used by popular vintage samplers and sampling drum machines from the 1980s. Resampler can be used to achieve a "dirty" sound on drum loops, without the harshness of distortion.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Rate	0–100	0
Decimate	0–100	0

Other

Options: ***Auto Wah***, ***Frequency Shifter***, and ***Transient Shaper***.

Auto Wah

This effect is a low-pass filter modulated by an envelope that yields a classic funky "wah-wah"-like sound. The envelope is triggered by the incoming signal's amplitude. The amount of the envelope on the cutoff frequency is user-definable.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Resonance	0–100	75
Attack	0–100	30
Release	0–100	30
Center	0–100	50
Sensitivity	0–100	50

Frequency Shifter

A frequency shifter changes the frequencies of an input signal by a fixed amount and alters the relationship of the original harmonics. This can produce a chorus-like effect as well as very crazy artificial timbres.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Frequency	-1000 – 1000	0
Asynchrony	0–1000	0
A Pan	0–100	0
B Pan	0–100	100
A Gain	0–100	75
B Gain	0–100	75

Transient Shaper

A transient shaper can be used to enhance or soften the Attack and Release phases of audio material.

Parameter	Value Range	Default Value
Dry/Wet	0–100 (dry–wet)	100
Attack	0–100	50
Release	0–100	50
Output	0–100	50

Glossary

A lot of the terms in this manual are based on the MPC parameter names. This glossary briefly explains many of the technical terms used throughout.

Aftertouch	The majority of contemporary keyboards are capable of generating aftertouch messages. On this type of keyboard, when you press harder on a key you are already holding down, a MIDI aftertouch message is generated. This feature makes sounds even more expressive (e.g., through vibrato).
Aliasing	Aliasing is an audible side effect arising in digital systems as soon as a signal contains harmonics higher than half the sampling frequency.
Amount	Describes to which extent a modulation source influences a given parameter.
Amplifier	An amplifier is a component that influences the volume level of a sound via a control signal. It can be modulated by a control signal (e.g., generated by an envelope or an LFO).
Attack	An envelope parameter. This term describes the ascent rate of a time-relevant process (e.g., an envelope from its starting point to the point where it reaches its highest value). The attack phase is initiated immediately after a trigger signal is received (e.g., after you play a note on a trigger pad or a keyboard).
Bit Rate	Bit rate (also known as **word length**), is the number of bits used to store the level information of each single sample slice within a whole sample. The higher the bit rate, the more precise the information about a sample (i.e., its dynamics' resolution). Normal audio CDs use 16-bit. MPC supports full 24-bit resolution.
Clipping	Clipping is a sort of distortion that occurs when a signal exceeds the maximum value that can be handled by a signal processing system it is fed into. The curve of a clipped signal is dependent on the system where the clipping occurs. In the analog domain, clipping effectively limits the signal to a given maximum level. In the digital domain, clipping is similar to a numerical overflow, resulting in negative polarity of the signal's portions exceeding the maximum level.

Control Change (Controllers)	MIDI messages enable you to manipulate the behavior of a sound generator to a significant degree. This message essentially consists of two components: • The controller number, which defines the parameter to be influenced. It can range from 0 to 127. • The controller value, which determines the extent of the modification. Controllers can be used for effects such as slowly swelling vibrato, changing the stereo panning position and influencing filter frequency.
Cutoff	The cutoff frequency is a significant factor for filters. A low-pass filter for example dampens the portion of the signal that lies above this frequency. Frequencies below this value are allowed to pass through without being processed.
Decay	Decay describes the descent rate of an envelope once the attack phase has reached its maximum and the envelope drops to the level defined by the sustain value.
Envelope	An envelope is used to modulate a sound-shaping component within a given time. For instance, an envelope that modulates the cutoff frequency of a filter opens and closes this filter over a period of time. An envelope is started via a trigger, usually a MIDI note. The classic **ADSR** envelope consists of four individually variable phases: **attack**, **decay**, **sustain**, and **release**. Attack, decay and release are time or slope values, while sustain is an adjustable level. Once an incoming trigger is received, the envelope runs through the attack and decay phases until it reaches the programmed sustain level. This level remains constant until the trigger is terminated. The envelope then initiates the release phase until it reaches the minimum value.
Filter	A filter is a component that allows some of a signal's frequencies to pass through it and dampens other frequencies. The most important aspect of a filter is the filter cutoff frequency. Filters generally come in four categories: low-pass, high-pass, band-pass, and band-stop. A low-pass filter dampens all frequencies above the cutoff frequency. A high-pass filter in turn dampens the frequencies below the cutoff. The band-pass filter allows only those frequencies around the cutoff frequency to pass; all others are dampened. A band-stop filter does just the opposite; it dampens only the frequencies around the cutoff frequency. The most common type is the low-pass filter.

LFO	**LFO** is an acronym for **low-frequency oscillator**. The LFO generates a periodic oscillation at a low frequency and features variable waveshapes. Similar to an envelope, an LFO can be used to modulate a sound-shaping component.
MIDI	**MIDI** stands for **musical instrument digital interface**. Developed in the early 1980s, MIDI enables interaction between various types of electronic music instruments from different manufacturers. At the time a communications standard for heterogeneous devices did not exist, so MIDI was a significant advance. It made it possible to link various devices with one another through simple, standardized connectors. Essentially, this is how MIDI works: One sender is connected to one or several receivers. For instance, if you want to use a computer to play a MIDI synthesizer, the computer is the sender and the synthesizer acts as the receiver. With a few exceptions, the majority of MIDI devices are equipped with two or three ports for this purpose: MIDI In, MIDI Out and in some cases MIDI Thru. The sender transfers data to the receiver via the MIDI Out jack. Data are sent via a cable to the receiver's MIDI In jack. MIDI Thru has a special function. It allows the sender to transmit to several receivers. It routes the incoming signal to the next device without modifying it. Another device is simply connected to this jack, thus creating a chain through which the sender can address a number of receivers. Of course it is desirable for the sender to be able to address each device individually. To achieve this, a MIDI channel message is sent with each MIDI event.
MIDI Channel	This is a very important element of most messages. A receiver can only respond to incoming messages if its receive channel is set to the same channel as the one the sender is using to transmit data. Subsequently, the sender can address specific receivers individually. MIDI Channels 1–16 are available for this purpose.
MIDI Clock	The MIDI clock message transmits real-time tempo information to synchronize processes among several connected devices (e.g., a sound generator's delay time to a MIDI sequencer).
Modulation	A modulation influences or changes a sound-shaping component via a modulation source. Modulation sources include envelopes, LFOs or MIDI messages. The modulation destination is a sound-shaping component such as a filter or a VCA.

Note On and **Note Off**	This is the most important MIDI message. It determines the pitch and velocity of a generated note. A note-on message will start a note. Its pitch is derived from the note number, which can range from 0 to 127. The velocity lies between 1 and 127. A velocity value of 0 is equivalent to a note-off message.
Normalize	Normalization is a function to raise the level of a sample to its maximum (**0 dB**) without causing distortion. This function automatically searches a sample for its maximum level and consequently raises the entire sample's level until the previously determined maximum level reaches 0 dB. In general this results in a higher overall volume of the sample.
Panning	The process or the result of changing a signal's position within the stereo panorama.
Pitch-Bend	Pitch-bend is a MIDI message. Although pitch-bend messages are similar in function to control change messages, they are a distinct type of message. The resolution of a pitch-bend message is substantially higher than that of a conventional controller message. The human ear is exceptionally sensitive to deviations in pitch, so the higher resolution is used because it relays pitch-bend information more accurately.
Program	A program is a file that contains a list of all samples to be used, and settings for each sample (e.g., pad assignments, loop points, pitch tuning, effects, etc.) MPC's Program Edit Mode is where you can edit and assign samples. The software can have a total of 128 programs in a project. There are two kinds of programs that use samples for their sound source: drum programs, mostly used for creating drum programs and easy and quick assigning of samples to a pad, and keygroups programs. With keygroup programs, you can use one sample (or more) and spread it across two or more keys and play the sample chromatically over a keyboard. That way, there is no need to sample every key of, for instance, a piano.
Program Change	These are MIDI messages that select sound programs. Program numbers 1 through 128 can be changed via program change messages.

Release	An envelope parameter. This term describes the descent rate of an envelope to its minimum value after a trigger is terminated. The release phase begins immediately after the trigger is terminated, regardless of the envelope's current status. For instance, the release phase may be initiated during the attack phase.
Resonance	Resonance or emphasis is an important filter parameter. It emphasizes the frequencies around the filter cutoff frequency by amplifing them with a narrow bandwidth. This is one of the most popular methods of manipulating sounds. If you increase the emphasis to a level where the filter enters a state of self-oscillation, it will generate a relatively pure sine waveform.
Root Key	The root key defines the original pitch of a recorded instrument or of a sample. Samples in the software contain the dedicated root key information. This information will be created automatically during recording or importing.
Sample	When you tap the pads on your MPC hardware, you can trigger sounds that we call **samples**. Samples are digitized snippets of audio that can either be recorded using the recording function of your MPC software or loaded from the Browser. Once a sample is present in the software, it can be manipulated in different ways. For example, a sample can be trimmed, looped, pitch-shifted or processed, using various effects offered by the software. When you have finished editing your sample, you can assign it to one or more drum pads to play it. Samples can be either mono or stereo.
Sample Rate	This is the frequency representing the amount of individual digital sample scans per second that are taken to capture an analog siginal digitally. For normal CD audio recordings, 44100 samples per second are used, also written as **44.1 kHz**. The software offers sampling rates up to 96 kHz.
Sequence	A sequence is the most basic building-block of music you can compose on the software. MIDI information from the MPC hardware pads, buttons, and Q-Link Knobs are recorded to the tracks of a sequence. Each sequence contains 64 tracks. Each project can store up to 128 separate sequences. The length of a sequence can be set from 1 to 999 bars, which would be enough to create an entire song using only one sequence. However, the software has a dedicated Song Mode that lets you chain sequences together to create a song.

Song	The software has a special Song Mode that allows you to arrange different sections (verse, chorus, hook, etc.) in order to build a song. Each song can have up to 999 “steps” (stages in which a sequence may play one or more times). Each project can store up to 32 songs.
Sustain	This term describes the level of an envelope remaining constant after it has passed the attack and decay phases. Once reached, the sustain level is kept until the trigger is terminated.
Track	A sequence contains 64 tracks and each track can record notes and controller data. For example, you can record the verses of a song on Track 1, while recording the choruses on Track 2. Alternatively, you can record different instruments on each track. Note that your performances are recorded as MIDI events and the actual digital audio is not recorded onto a track. That way, you can edit your performance in many different ways once the performance has been captured.
Trigger	A trigger is a signal that initiates events. Trigger signals are very diverse. For instance, a MIDI note or an audio signal can be used as a trigger. The events a trigger can initiate are also very diverse. A common application for a trigger is its use to start an envelope.

Trademarks and Licenses

Akai Professional and MPC are trademarks of inMusic Brands, Inc., registered in the U.S. and other countries.

AAX and RTAS are trademarks or registered trademarks of Avid Technology, Inc. in the U.S. and other countries.

ASIO, Cubase, and VST are trademarks of Steinberg Media Technologies GmbH.

Mac and OS X are trademarks of Apple Inc., registered in the U.S. and other countries.

Windows is a registered trademark of Microsoft Corporation in the United States and other countries.

All other product or company names are trademarks or registered trademarks of their respective owners.

AKAI®
PROFESSIONAL

akaipro.com