

**AKAI**  
*professional*

**MPC SAMPLE**

User Guide v1.3.0 (RevA)



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## Introduction

## Box Contents

MPC Sample  
USB-C® Cable  
Quickstart Guide  
Safety & Warranty Manual

## Support

To learn more about MPC Sample, visit [akaipro.com](https://akaipro.com).

To register your product, visit [profile.inmusicbrands.com](https://profile.inmusicbrands.com). Log in or register for an account if you do not already have one, and then select **Register New Product** to register MPC Sample. You can also download the **inMusic Software Center** from your Account to register your product, as well as access updates and support links.

For additional product support, visit [support.akaipro.com](https://support.akaipro.com).

## About This User Guide

This manual should help you get familiar with using your MPC Sample. We use 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:

To open the Flex Beat page, press and hold **SHIFT** and press the **PAD FX / FLEX BEAT** button.

Press the **B3** Function Button to **Bypass** Knob FX on all affected pads.

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:

See the **Pad Play** section for more information on Chop Mode controls.

While in **Step Edit** mode, you can also use the fader to adjust event timing.

You can also click on certain images to jump to specific sections of the manual.

## Setup

This chapter describes how to initially set up your MPC Sample and connect it with other equipment. We recommend reviewing this chapter before continuing to the [Tutorial](#) chapter to get started making beats with MPC Sample.

For a more detailed overview of MPC Sample's controls and connections, proceed to the following [Features](#) chapter.

For additional information on MPC Sample's functions, proceed to the [Operation](#) chapter.

## Firmware Updates

Before you use MPC Sample for the first time, we recommend checking for available firmware updates. These updates add exciting new features and improvements, so staying up-to-date ensures the best experience with MPC Sample.

To check for available firmware updates and apply them to your MPC Sample:

1. Connect MPC Sample to an available USB port on a computer using the included USB-C cable.
2. Power on MPC Sample.
3. Open a web browser, and navigate to [mpc-sample.local](http://mpc-sample.local).

**Tip:** If you are having trouble connecting, try restarting MPC Sample while connected via USB. If this still does not work, try entering [192.168.155.1](http://192.168.155.1) into your web browser instead.

4. Once the web page is loaded and a connection is established, your current firmware version is automatically scanned. If there is a firmware update available, follow the instructions on screen to apply it to your device.
5. You can also click **Manual Firmware Upload** if you have a firmware update file that you would like to load to your device.

**IMPORTANT:** Windows 10 users should download the MPC Sample Firmware Update application from the MPC Sample Downloads page at [akai.pro.com/mpc-sample](http://akai.pro.com/mpc-sample) instead of using the web-based updater.

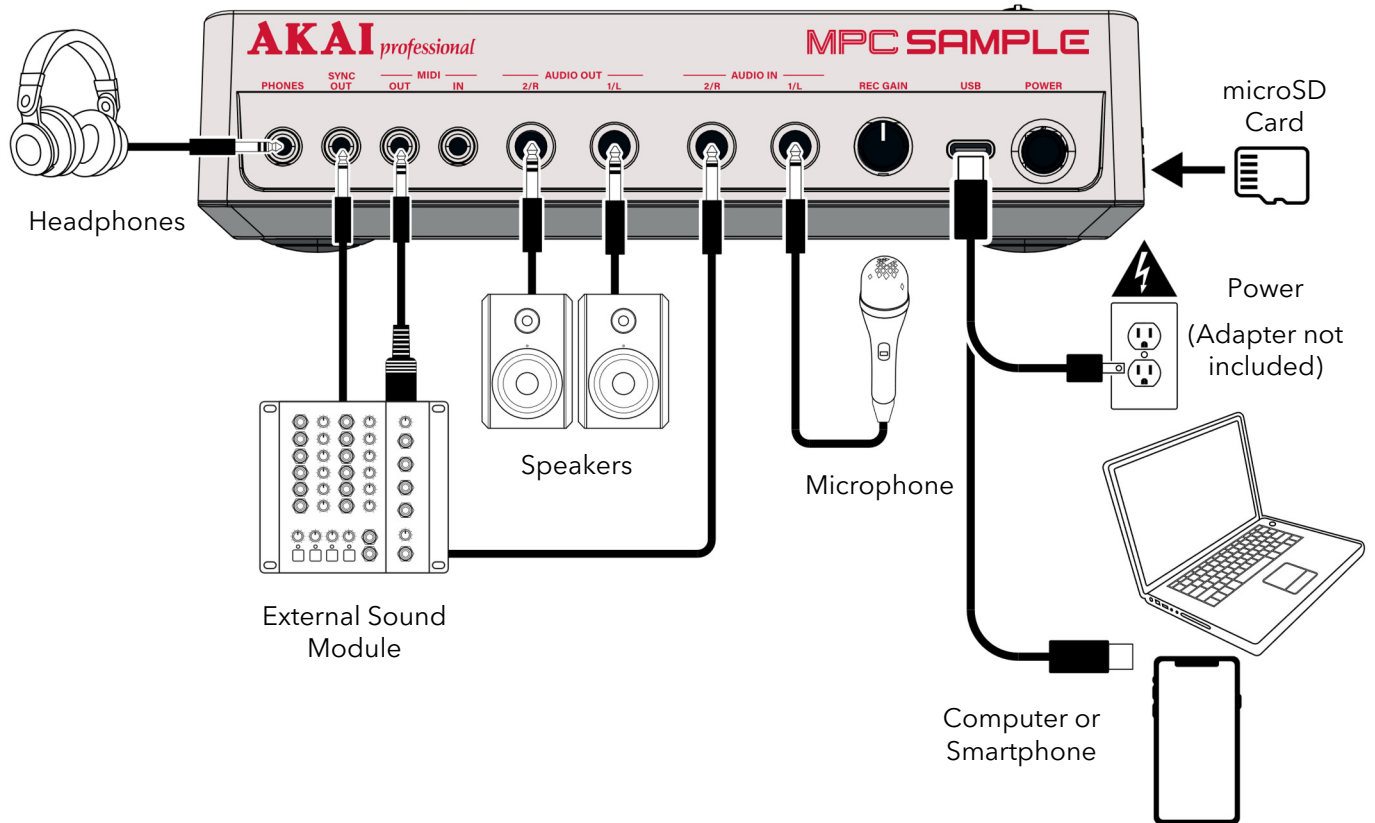
If you have downloaded the inMusic Software Center, you can also use this to check for updates and apply them to your MPC Sample.

In addition to checking before you use MPC Sample the first time, we recommend periodically checking for firmware updates. You can also visit [akai.pro.com](http://akai.pro.com) for the latest product news.

## Connection Diagram

Pictured below is an example of how to set up MPC Sample with other equipment. Note that items not listed under the **Box Contents** are sold separately.

Proceed to the **Features** chapter for more information on these connections.



## Tutorial

This tutorial walks you through the basics of making beats with MPC Sample. We recommend following the steps in this chapter in order.

There are links throughout this section to later chapters of the manual if you would like to learn more about specific functions.

You can also watch tutorials by visiting the Akai Professional YouTube channel at [youtube.com/AkaiProVideo](https://youtube.com/AkaiProVideo).

### Playing Sounds

As soon as you turn on MPC Sample, a sample demo project loads automatically so you can get started immediately.

1. Press the **POWER** button to turn MPC Sample on.
2. Turn up the **MAIN VOLUME** knob.

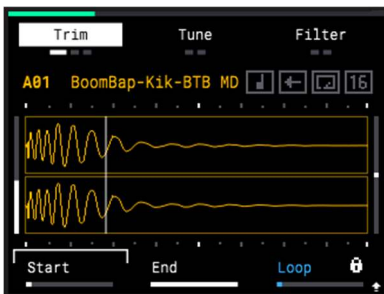


This will adjust the audio level coming from the built-in speaker, or from the **PHONES** or **AUDIO OUT** if you have audio output devices connected to them.

3. Press the **PLAY** button to hear a sequence using the startup project.



As the sequence plays, the pads light up as each sound is triggered.



4. Press the **STOP** button to stop playback.



If you want to stop all sounds at once, quickly double-press the **STOP** button.

After you stop the sequence, try tapping on the pads. Each time you hit a pad, the sample triggers, and the sample waveform is shown on the MPC Sample display. This is known as **Sample Mode**, which can be accessed any time by pressing the **SAMPLE** button.



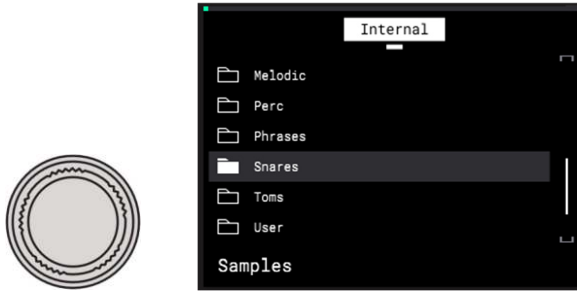
## Exploring Samples

MPC Sample includes hundreds of different samples, from individual drum and instrument hits to full drum breaks and melodic phrases.

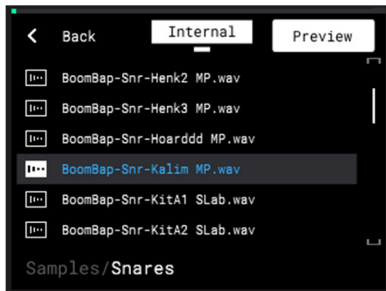
1. Tap a pad, and then press the **SAMPLE SELECT** button. For example, try tapping **PAD 2** and then press **SAMPLE SELECT**.



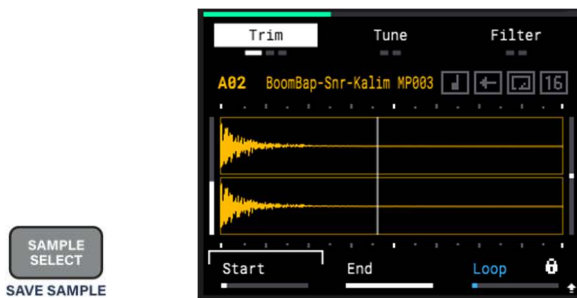
2. Turn the **ENCODER** to browse the list of sample content folders. Try turning the **ENCODER** so that the **Snares** folder is highlighted.



3. Press the **ENCODER** to open the folder, and then turn it to browse the list of samples. As each sample is highlighted, the sample is previewed from the built-in speaker or a connected audio output.
4. Select a new sample, and then press the **ENCODER** to load the highlighted sample to the pad.



5. Press the **SAMPLE SELECT** button again to return to Sample Mode.



6. Try playing the sequence back again to hear the difference in sound with the new sample.

## Playing Sequences

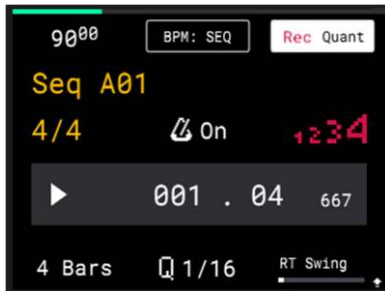
Now that you've heard one sequence, you can explore how to use MPC Sample to play multiple sequences together.

1. Press the **SEQ** button to open **Sequence Mode**.

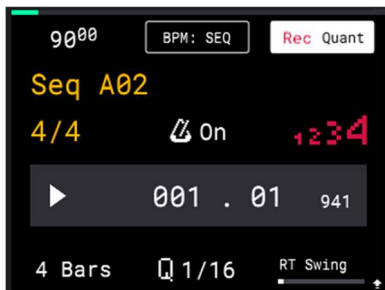


In this mode, the pads are used to select and trigger different sequences.

2. With **PAD 1** still selected, press the **PLAY** button again to begin sequence playback.



3. While Sequence 1 is still playing, tap **PAD 2**. This queues Sequence 2 to start playing as soon as Sequence 1 ends, and PAD 2 will start blinking. Continue listening until you hear the sequence change. PAD 2 also lights up once that sequence begins playing.



4. Try triggering other sequences in different orders as MPC Sample continues playing to hear how you can create longer songs with different parts.
5. When you are finished, press the **STOP** button to stop playback.



## Recording a Sequence

While in Sequence Mode, you can also try recording your own new sequence using the current sounds.

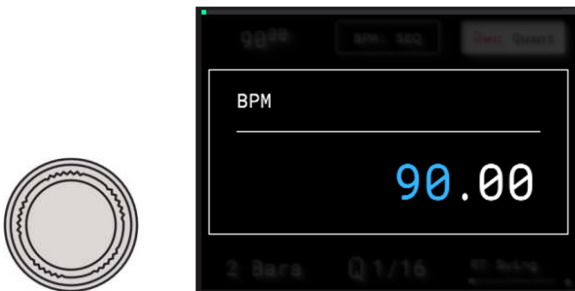
1. Tap a dimly lit pad to select an empty sequence. For example, tap **PAD 9** in the demo startup project.



2. Press and hold the **B1** Function Button (the left-most button above the display) to open the Sequence BPM window.



Turn the **ENCODER** to adjust the tempo to the desired BPM.



You can also press the **TAP TEMPO** button at a regular interval to set a new tempo.



3. Press the **B3** Function Button (the right-most button above the display) to turn Record Quantization on or off. When on, the notes you play while recording are snapped to the grid at the current **Q** value.

You can adjust the **Q** value by turning the **K2** Knob.



4. Turn the **K1** Knob to adjust the sequence length, in bars.



5. When you are ready to record, press the **SEQ RECORD** button, and the pads will return to sample triggering mode.



6. Press the **PLAY** button to begin recording, and tap the pads to add recorded events.



- When the end of the Sequence is reached, MPC Sample continues overdub recording and any samples triggered will play back at their recorded locations.
- When you are finished, press the **SEQ RECORD** button again to stop recording but continue playback. You can also press the **STOP** button to stop recording and playback at the same time. The pads will return to sequence triggering mode.

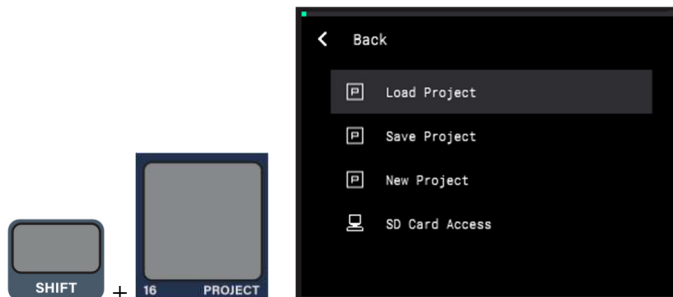


- Try launching your new sequence, and then try launching other sequences in the project.

## Starting a New Project

When you're ready to move on from the included startup project, you can start a new project.

- Press and hold the **SHIFT** (  ) button and press **PAD 16 - PROJECT**. This will open the **Project** menu.

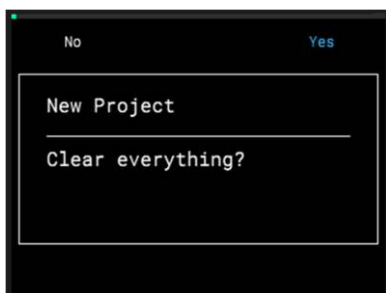


**Tip:** If you'd like to save your work so far, turn the **ENCODER** so that **Save Project** is highlighted, and then press it to select. You can use the **ENCODER** and **-/+** buttons to enter a name for your project and save it.

- Turn the **ENCODER** so that **New Project** is highlighted, and then press it to select.



- If you have unsaved changes in the current project, you can press the **B3** Function Button to confirm you want to clear everything. If you need to save your project, press the **B1** Function Button to return to the Project menu, and follow the instructions in the **Tip** above to save your project.



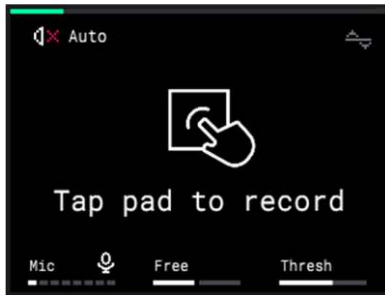
## Recording a Sample

In addition to the hundreds of included samples, you can sample any kind of audio with MPC Sample to create your own samples. Let's try using the built-in microphone to capture sound from around you to create a new sample.

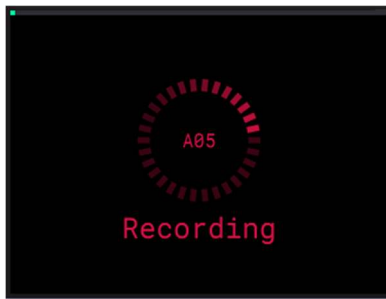
1. Press the **SAMPLE RECORD** (  ) button to enter **Sample Record Mode**.



2. Turn the **K1** Knob to adjust the current input Source. Select **Mic** for the built-in microphone.



3. Tap a pad to begin recording. Try humming, singing, or even tapping on your surroundings to make some noise!



4. When you are finished recording, tap the **PAD** again to return to the Sample Record page.

## Editing a Sample

After recording your own sample, or if you want to change one of the included samples, you can use MPC Sample's editing features.

1. Make sure you are in Sample Mode by pressing the **SAMPLE** button.



2. Tap a pad to select the sample you want to edit. If you recorded a sample above, tap that pad to select it.
3. Your recorded sample might have extra audio around the start and end of your recording that you don't need.

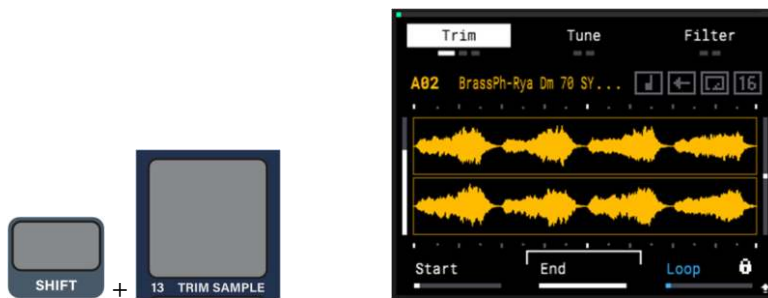
Turn the **K1** Knob to adjust the sample **Start** point. Turn the **K2** Knob to adjust the sample **End** point. Try isolating the best part of your recorded sample.



**Note:** If you move the knob but the parameter doesn't change, look for the arrows (◀▶) next to the parameter name. Move the knob in this direction until you regain control of the parameter.

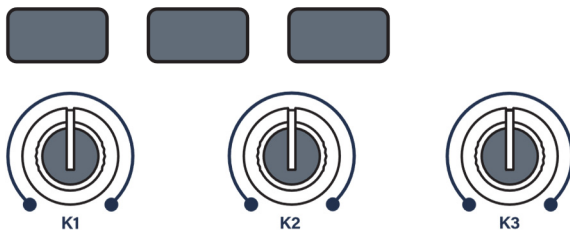


- When you tap the pad again, the sample now plays between the sample Start and End points. You can permanently alter the sample to be this length by pressing and holding **SHIFT** and pressing **PAD 13 - TRIM SAMPLE**. This will discard any audio before the Start point and after the End point.



There are many other ways to edit your sample.

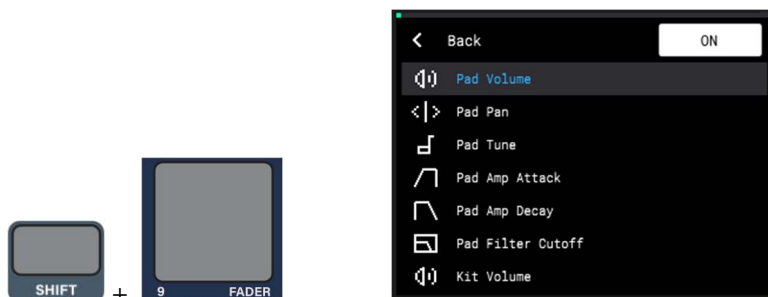
- Try pressing the **B1**, **B2**, and **B3** Function Buttons to cycle between different options in Sample Mode. Use the **K1**, **K2**, and **K3** Knobs to adjust the various parameters, from pad volume and tuning to filter and amplitude envelopes.



- Try using the buttons in the **PAD PLAY** section to adjust sample playback. For example, press the **LOOP** button to make the sample loop continuously when triggered.



- Press and hold **SHIFT** and press **PAD 9 - FADER** to open the Fader control menu. You can select from different parameters that can be adjusted using the Fader. Try selecting Pad Tune. Move the fader as you trigger a pad to hear the pitch of the sample change.



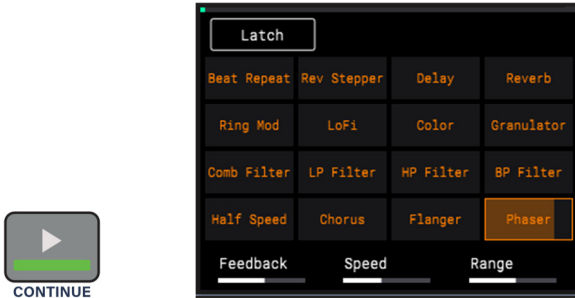
## Using FX

As your projects grow, you can take your beats to the next level with MPC Sample's powerful effects. First, try using the Pad FX mode. In this mode, each pad triggers a different effect, and the level of the effect is determined by how hard you press the pad.

1. Press the **PAD FX** button to open Pad FX mode.



2. Press the **PLAY** button to play the current sequence, and then tap and hold on the pads to trigger the respective effects.



3. Use the **K1-K3** Knobs to adjust different parameters for each effect.



Next, try using Knob FX mode. In this mode, a single effect is controlled using the **K1-K3** Knobs, freeing the MPC Sample pads for other uses. For example, this is perfect for applying effects as transitions between sequences.

1. Press the **KNOB FX** button to open Knob FX mode.



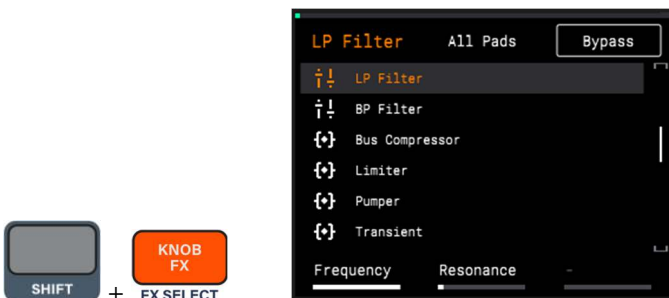
2. Press **SEQ** to open Sequence mode, and press **PLAY** to play a sequence.



3. Use the **K1-K3** Knobs to adjust the effect while you launch different sequences.



4. To change the current Knob FX, press and hold **SHIFT** and press the **KNOB FX / FX SELECT** button. Use the **ENCODER** to select a different effect.



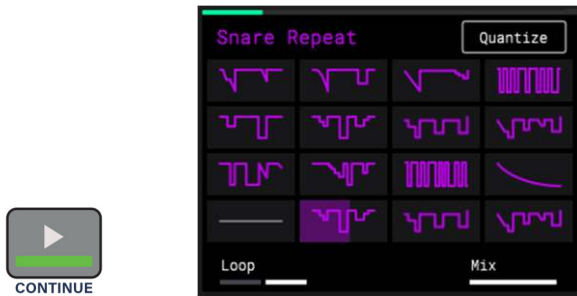
While in this menu, you can also press the **PADS** to determine which samples are affected by the Knob FX. Knob FX affects lit pads, while dim pads are not affected. Press the **B2** Function Button to apply Knob FX to **All Pads** at once.

Finally, let's explore Flex Beat mode. Similar to Pad FX, the pads trigger different effects in this mode, but the effects are time-based effects that warp the pitch, time, and volume of your sequence for beat chops, DJ-style scratches, and trance gate effects.

1. Press and hold **SHIFT** and press the **PAD FX / FLEX BEAT** button to open Flex Beat mode.



2. Press the **PLAY** button to play the current sequence, and then tap the pads to trigger the respective effects. Each Flex Beat effect begins looping once you press the pad, and you will hear your sequence's audio change.



3. Press **PAD 1** to return to the "Empty" effect.



In addition to the many features and functions covered in this Tutorial, there's so much more you can do to make beats with MPC Sample.

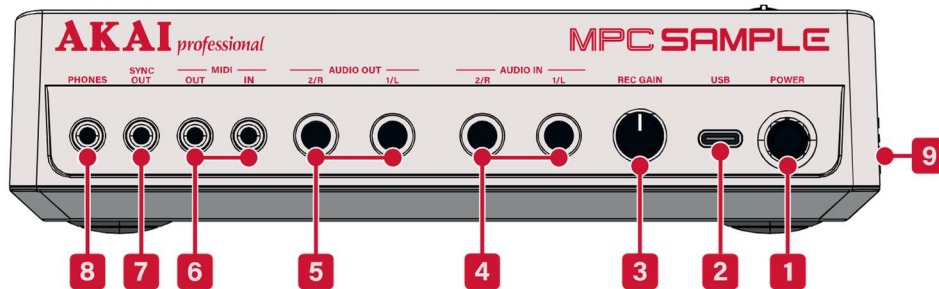
The following **Features** chapter gives you a breakdown of every connection and control on MPC Sample and its function.

The **Operation** chapter provides greater detail on the different modes and functions of MPC Sample.

## Features

This chapter describes the functions of MPC Sample's connections and controls. Click on the picture to jump directly to the selected control.

For more information on using some of the features described below, proceed to the following [Operation](#) chapter.



1. **POWER:** Press this button to turn MPC Sample's power on and off.
2. **USB-C® Port:** To power MPC Sample and charge the internal battery, use the included USB-C cable to connect this port to a USB-C power adapter or USB-C power bank (not included). When charging, the **Charging Icon** on the top panel lights up.

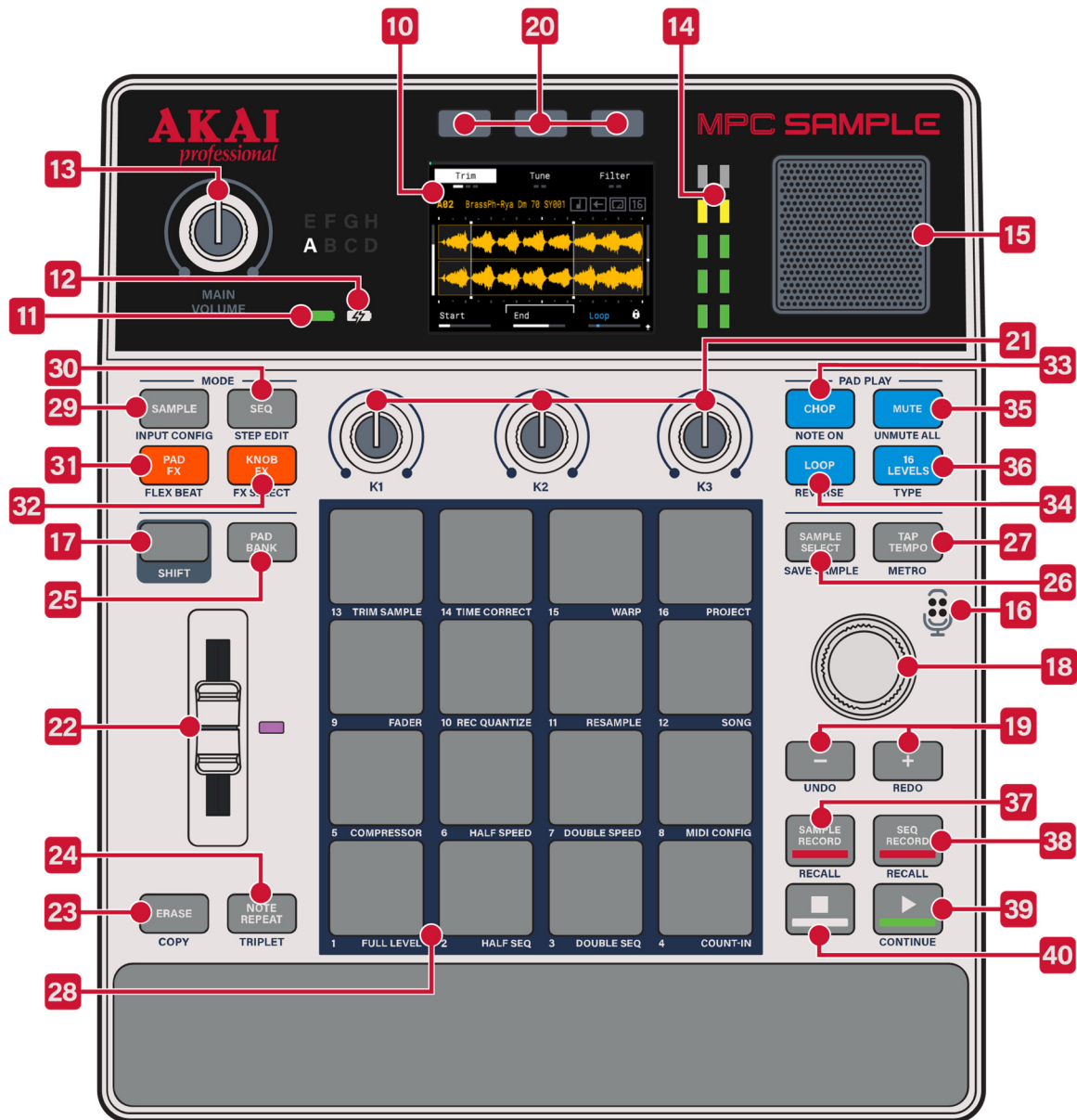
You can also connect this to a USB-C host port on your computer (or mobile device) to send and receive audio and MIDI, and transfer files to and from a microSD card inserted into the **microSD Card Slot**.

**Important:** Depending on the type of USB cable and power source used, charging of MPC Sample may be limited to when it is powered off only. For best results, use the included USB-C cable with a minimum 5V, 2A power source.

3. **REC GAIN:** Turn this knob to adjust the recording level of the line-level **AUDIO IN** connections.
4. **AUDIO IN (1/4" [6.35 mm], TRS):** Use these inputs to connect a microphone, instrument, or other line-level audio source (mixer, synthesizer, drum machine, etc.).
5. **AUDIO OUT (1/4" [6.35 mm], TRS):** Use these outputs to connect to your speakers, a mixer, or other audio output destination. Use the **MAIN VOLUME** control to adjust the level of the audio output.
6. **MIDI IN / OUT (1/8" [3.5 mm], TRS [Type A]):** Connect external MIDI devices such as drum machines or synthesizers to the MIDI Input and Output using 1/8" TRS (Type A) to 5-Pin MIDI DIN connectors (not included).
7. **SYNC OUT (1/8" [3.5 mm], TS):** Use this 5V control voltage (CV) output to send clock pulse for syncing external modular gear.

**Note:** You can adjust MIDI and Sync settings in the MIDI Configuration menu.

8. **PHONES (1/8" [3.5 mm], TRS):** Connect standard headphones here to monitor MPC Sample's audio. Use the **MAIN VOLUME** control to adjust the level of the headphones output. When headphones are connected, the built-in **Speaker** will be deactivated.
9. **microSD Card Slot (Left side, not pictured):** Insert a microSD card here for external file storage. You can access this storage using SD Card Access Mode in the [Project](#) menu.



10. **Display:** The display on MPC Sample shows the various menus and parameters available. To learn more about all of MPC Sample's features and functions, continue reading below and proceed to the [Operation](#) chapter for more details.



11. **Battery Icon:** This icon shows the current battery life of MPC Sample. If this icon is green, the battery has between 100% and 30% charge. If the icon is amber, the battery has between 29% and 15% charge. If the icon is red, the battery has between 14% and 5% charge. If the battery is blinking red, the battery has less than 5% charge and needs to be connected to power immediately.



12. **Charging Icon:** This icon lights up when MPC Sample is connected to power and charging. If MPC Sample is not connected to power, or if the battery is fully charged, the icon does not light up.



13. **MAIN VOLUME:** Turn this knob to adjust the audio output level. This applies to the built-in **SPEAKER** as well as audio to the **PHONES** and **AUDIO OUT** connections on the rear panel.
14. **Meters:** These meters display the main output volume level, or the input source level when recording a sample. If the meter consistently lights up in the red during playback, adjust the volume of your samples. If the meter consistently light up in the red while recording, reduce the volume of your audio input source directly, or by turning down the **REC GAIN** knob for audio connected to the **AUDIO IN** connection on the rear panel.
15. **Speaker:** This built-in speaker plays audio when nothing is connected to the **PHONES** or **AUDIO OUT** connections on the rear panel. Adjust the volume of the speaker by turning the **MAIN VOLUME** knob.

**Important:** When recording using the built-in **Microphone**, the speaker is automatically deactivated to prevent feedback.



16. **Microphone:** This built-in condenser microphone allows you to easily sample anything. For more information on recording samples and adjusting the microphone settings, see the [Sample Record Mode](#) chapter.



17. **SHIFT:** This button provides access to secondary functions on MPC Sample. Press and hold it and then press another button or pad to access its secondary function. These are printed below the selected control, and are highlighted in the descriptions below.

When viewing parameters and menus on the **Display**, if the **Shift icon** (🔑) is visible you can press and hold this button to access additional parameters for control using the **K1-K3** Knobs or **B1-B3** Function Buttons.



18. **Encoder:** Turn this knob to navigate menus, adjust settings, and more, depending on the current mode.



19. **-/+:** Press these buttons to decrease (-) or increase (+) the selected parameter, or move down (-) or up (+) in the current list.

**Undo/Redo:** Press and hold **SHIFT** and press these buttons to undo the last action (-) or redo the last action you undid (+).

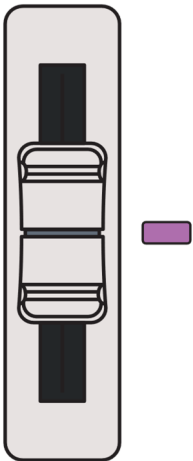


20. **B1, B2, B3 Function Buttons:** Press these buttons above the display to cycle between pages on the display or enable certain functions.



21. **K1, K2, K3 Knobs:** Turn these knobs to adjust various settings and parameters as shown on the display.

**Important:** These knobs have absolute position only. This means that as you are moving between banks of controls, the knob's position may not align with the current setting of the parameter in that bank. When this happens, an arrow will appear to the left or right of the parameter name, pointing in that direction. Turn the knob in the direction shown until the parameter becomes selected and the arrow disappears. You will now be able to regain control of the selected parameter using the knob.



22. **Fader:** The fader can be used to adjust various pad and kit parameters. By default, the fader adjusts pad volume.

Press and hold **SHIFT** and press **PAD 9 - FADER** to select a different parameter to control. See [Menus > Fader](#) for more information.

While in [Step Edit](#) mode, you can also use the fader to adjust event timing.

**Important:** Like the knobs, the fader has absolute position only. This means that as you are moving between different controls, the fader's position may not align with the current setting of the new parameter. The brightness of the Fader LED indicates the relative position of the current parameter value. The brighter the LED, the higher the value. Move the fader until the LED begins changing brightness again, indicating the fader has regained control of the current parameter value.



23. **ERASE:** This button is used to erase samples, sequences, events, and automation.

To erase a sample from a pad, stop playback in [Sample Mode](#), then press and hold this button and press a pad. If playback is active, press and hold this button and then press and hold a pad to erase note events from that pad on the current sequence. While in [Step Edit](#) Mode, you can also press and hold this button and then press a pad to erase all events from that pad.

To erase a sequence, press and hold this button and then press a pad in [Sequence Mode](#).

To erase automation, select the pad that contains the automation you want to erase. Then, press and hold this button and move the **K1-K3** Knob for the parameter with recorded automation. If the **FADER** is set to control a parameter with automation, you can also move the **FADER** while holding **ERASE**. A menu will appear on the display for confirmation. Press the **B3** Function Button to continue, or press the **B1** Function button to cancel.

**COPY:** Press and hold **SHIFT** and press this button to initiate the copy process for samples and sequences. The currently selected pad determines the sample or sequence that is being copied. While still holding **SHIFT** and **COPY**, press a pad or pads to select the destination(s) for the copied sample or sequence. Selected pads turn red, and can be pressed again to deselect. Finally, release **SHIFT** and **COPY** to complete the copy process for the sample or sequence.

NOTE  
REPEAT

TRIPLET

24. **NOTE REPEAT:** Press this button to engage Note Repeat mode. When enabled, pressing a pad will cause it to sound repeatedly at the set time division. Use the **B1-B3** Function Buttons to set the current division.

You can also press and hold this button to temporarily engage Note Repeat. Release the button to disengage Note Repeat.

**TRIPLET:** While Note Repeat is engaged, press and hold **SHIFT** to display triplet time divisions for selection using the **B1-B3** Function Buttons.

PAD  
BANK

25. **PAD BANK:** Press this button to cycle between pad banks A-H. You can also press and hold this button and press **PADS 1-8** to jump directly to a bank. The current bank is shown on the top panel next to the **MAIN VOLUME** control.

Press and hold **SHIFT** and press this button to move to the previous pad bank.

SAMPLE  
SELECT

SAVE SAMPLE

26. **SAMPLE SELECT:** Press this button to open the sample browser, where you can browse and select a sample to add to the current pad from the internal drive or a connected microSD card (not included).

**SAVE SAMPLE:** Press and hold **SHIFT** and press this button to save the currently selected sample. See [Loading and Saving Samples](#) for more information.

TAP  
TEMPO

METRO

27. **TAP TEMPO:** Press this button at a regular interval to set a new project tempo. You can also press and hold this button in any mode and use the **ENCODER** to adjust the project tempo from the BPM pop-up.

**METRO:** Press and hold **SHIFT** and press this button to cycle the metronome (or "click") between its three states: **Off** (the metronome does not play), **On** (the metronome always plays during playback and recording), or **Record** (the metronome only plays during recording).



28. **PADS:** These 16 velocity-sensitive pads with poly-aftertouch are used to trigger samples and sequences, and perform other functions. See the [Operation](#) chapter to learn more about using the pads in each mode.

**SHIFT FUNCTIONS:** Press and hold **SHIFT** and press each pad to perform the additional function printed below the pad.

- **PAD 1 - FULL LEVEL:** Sets all pads to play at full velocity, no matter how soft or hard they are struck.
- **PAD 2 - HALF SEQ:** Cuts the current sequence length in half.
- **PAD 3 - DOUBLE SEQ:** Doubles the length of the current sequence, duplicating all recorded events.
- **PAD 4 - COUNT-IN:** Activates or deactivates the count-in, which gives you a one-bar introduction prior to recording a sequence.
- **PAD 5 - COMPRESSOR:** Opens the [Compressor](#) menu, where you can apply the compressor effect and adjust its parameters.
- **PAD 6 - HALF SPEED:** Makes the events of the current sequence play back at half the speed, taking twice as much space in the sequence.
- **PAD 7 - DOUBLE SPEED:** Makes the events of the current sequence play back at twice the speed, taking half as much space in the sequence.
- **PAD 8 - MIDI CONFIG:** Opens the [MIDI Configuration](#) menu, where you can adjust device settings for MIDI and CV, as well as reset MPC Sample.
- **PAD 9 - FADER:** Opens the [Fader](#) menu, where you can select the active fader parameter, or deactivate it entirely.
- **PAD 10 - REC QUANTIZE:** Activates or deactivates record quantization, causing all events you record to snap to the grid based on the current quantization setting. You can adjust the quantize value in the [Time Correct](#) or [Sequence Mode](#) pages.
- **PAD 11 - RESAMPLE:** Automatically resamples all audio from the current sequence and adds it as a new sample to the chosen pad.
- **PAD 12 - SONG:** Opens the [Song Mode](#) page, where you can combine your sequences into a song and export it to a new audio file or a new sequence.
- **PAD 13 - TRIM SAMPLE:** Trims the sample on the selected pad, removing any content before the Start point and after the End point.
- **PAD 14 - TIME CORRECT:** Opens the [Time Correct](#) menu, where you can adjust the timing and quantization settings for pads in your project.
- **PAD 15 - WARP:** Toggles the current Warp mode between Time Stretch and Pitch. When set to Time Stretch, adjusting the Warp value changes the length (and tempo) of the sample, but keeps the pitch the same. When set to Pitch, adjusting the Warp values changes the length (and tempo) of the sample as well as adjusting the pitch.
- **PAD 16 - PROJECT:** Opens the [Project](#) page, where you can load, save, or start a new project. You can also access the internal microSD Card Storage from this menu when connected to a computer.

**Mode:** The buttons in this section determine the current function mode of MPC Sample. You can learn more about these pages and functions in the [Operation](#) chapter.



INPUT CONFIG

29. **SAMPLE:** Press this button to open [Sample Mode](#). Here, you can trigger your samples, view and edit their parameters, and more.

**INPUT CONFIG:** Press and hold **SHIFT** and press this button to enter the [Input Configuration](#) menu, where you can select and adjust audio input sources.



STEP EDIT

30. **SEQ:** Press this button to enter [Sequence Mode](#), where you can record and edit sequences of note events.

**STEP EDIT:** Press and hold **SHIFT** and press this button to enter the [Step Edit](#) menu, where you can view and adjust individual events in your sequence per step.



FLEX BEAT

31. **PAD FX:** Press this button to activate [Pad FX](#) mode, where you can use the pads to trigger effects that are applied to your entire sequence.

**FLEX BEAT:** Press and hold **SHIFT** and press this button to enter [Flex Beat](#) FX mode. In this mode, the pads trigger time-based effects that warp the pitch, time, and volume of your sequence for beat chops, DJ-style scratches, and trance gate effects.



FX SELECT

32. **KNOB FX:** Press this button to activate [Knob FX](#) mode, where you can use the **K1-K3 KNOBS** to adjust effects applied to specific pads, freeing your pads for other uses.

**FX SELECT:** Press and hold **SHIFT** and press this button to open the Knob FX selection menu, where you can select the active Knob FX and select the pads to which Knob FX is applied.


**Pad Play:** The buttons in this section determine the functionality of the pads while in **Sample Mode**. You can learn more about these functions in the **Pad Play** chapter.

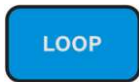


NOTE ON


33. **CHOP:** Press this button to activate Chop Mode. When activated, the sample on the selected pad is automatically chopped by the selected chop type (Threshold by default), and the pads are assigned to trigger each available slice.


To return to Trim Mode, press the **CHOP** button again.

**NOTE ON:** Press and hold **SHIFT** and press this button to set the current pad to **NOTE ON** mode. In this mode, pad playback occurs only while the pad is held down. **NOTE ON** mode is indicated on the Sample page by the note icon (  ).



REVERSE

34. **LOOP:** Press this button to activate loop playback for the current pad. While activated, triggering the pad initiates the loop, which plays between the Loop Start Point (set using the **K3** Knob while Loop Mode is active) and the Sample End Point. Loop mode is indicated on the Sample page by the loop icon (  ).

**REVERSE:** Press and hold **SHIFT** and press this button to activate reverse playback for the current pad. While activated, triggering the pad starts sample playback from the Sample End Point and moves backwards to the Sample Start Point (or Loop Start Point, if Loop playback is active). Reverse mode is indicated on the Sample page by the arrow icon (  ).



UNMUTE ALL


35. **MUTE:** Press this button to activate Mute mode for the pads in Sample Mode. While activated, press a pad to mute it, which prevents its sound from being heard during playback, but does not remove any recorded events from the sequence. Muted pads are lit red, while unmuted pads are lit yellow.

You can also press and hold this button to temporarily engage Mute mode. Release the button to disengage.

**UNMUTE ALL:** Press and hold **SHIFT** and press this button to unmute all muted pads.



TYPE

36. **16 LEVELS:** Press this button to activate 16 Levels mode for the pads. While activated, the currently selected sample is copied across all 16 pads, with the selected 16 Levels **TYPE** determining how the sample changes across the 16 pads. 16 Levels mode is indicated on the Sample page by the 16 icon (  ).

**TYPE:** Press and hold **SHIFT** and press this button to select the 16 Levels type:

- **Velocity:** The sample increases in velocity across the 16 pads.
- **Filter:** The filter cutoff point of the currently selected filter type is adjusted across the 16 pads. Pads 1-8 increase the cutoff from the minimum point to the current **Cutoff** value. Pads 9-16 increase the cutoff from the current value to the maximum point. Depending on the current **Cutoff** value, the range of available value adjustment may be limited. The **Cutoff** value can be adjusted using the **Filter** functions in **Sample Mode**.
- **Tune:** The pitch of the sample is adjusted across the 16 pads. The sample at its original pitch is placed on PAD 4, with pads below this lowering in pitch and pads above this increasing in pitch.



RECALL

37. **SAMPLE RECORD:** Press this button to enter Sample Record mode. In this mode, you can record audio from connected sources to create your own samples. See the [Sample Record Mode](#) chapter for more information.

**RECALL:** Press and hold **SHIFT** and press this button to retrieve the last 25 seconds of audio input from the currently selected input source into the next available pad.



RECALL

38. **SEQ RECORD:** Press this button to enter Sequence Record mode. See the [Sequence Mode](#) chapter for more information.

**RECALL:** Press and hold **SHIFT** and press this button to retrieve events played during the last loop of sequence playback into the sequence.



CONTINUE

39. **PLAY:** Press this button to start playback or recording from the beginning of the sequence.

**CONTINUE:** Press and hold **SHIFT** and press this button to start playback from the current playhead position.



40. **STOP:** Press this button to stop playback or recording.  
Quickly double-press this button to stop all audio.

**Tip:** The buttons' LED states provide additional information on what functions are active, available, or unavailable.

If a function is currently active, the associated button is brightly lit. For example, when you are in Sample Mode, the SAMPLE button is brightly lit.

If a button is available to be used but not active, it is dimly lit. If a button is not available to be used, the LED is completely off. For example, if you are in Sequence Mode, you cannot access the Chop or 16 Levels functions, so those buttons' LEDs are off.

When you press and hold SHIFT, buttons that have available secondary functions are dimly lit in red if they are inactive, or brightly lit in red if they are active. For example, if you are in Knob FX Select Mode, the button is brightly lit in red. This will remain brightly lit in red as long as you are in this mode, whether or not you are holding SHIFT.

## Operation

This chapter describes MPC Sample's different modes, functions, and menus.

For more information on specific controls or connections, refer to the previous [Features](#) chapter.

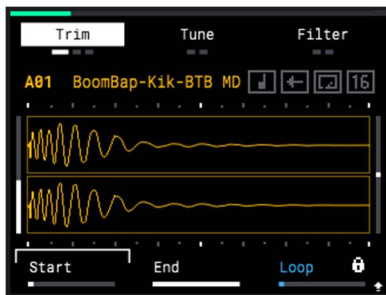
## Sample Mode

Sample Mode is the "main" mode of MPC Sample, where you can trigger your samples, view and edit their parameters, and more.



### INPUT CONFIG

To open Sample Mode, press the **SAMPLE** button.



Press a **PAD** to trigger it and view its sample on the display.

To select and view a sample without triggering it, press and hold the **SAMPLE** button and press a **PAD**.

Turn the **K1-K3** Knobs to select and adjust parameters as described below.

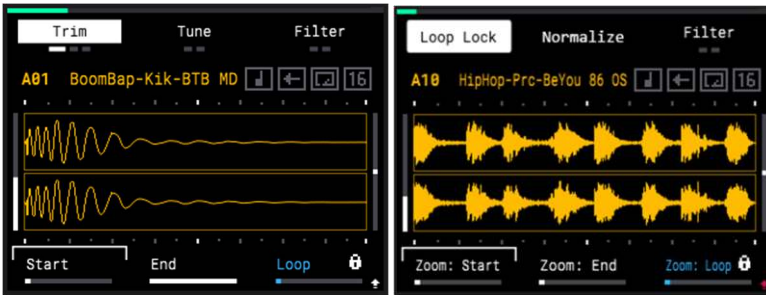
Alternatively, press the **ENCODER** to cycle between the **K1-K3** parameters at the bottom of the screen, and then turn the **ENCODER** or press the **-/+** buttons to adjust the selected parameter. You can also press and hold **SHIFT** and press the **ENCODER** to cycle backwards between the parameters.

Press and hold **SHIFT** to access these additional parameters using the **B1** and **B2** Function Buttons.

- **SHIFT+B1 - Loop Lock:** Activate or deactivate loop lock. When activated, loop start is locked to the sample start.
- **SHIFT+B2 - Normalize:** Apply normalization to the sample, adjusting the audio level between the sample start point and end point so that the maximum peak level is set to 0 dB.

Press the **B1** Function Button to cycle between the following options:

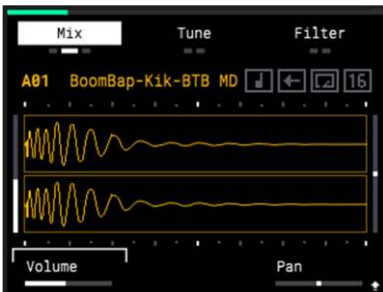
**Trim:** Use these functions to edit the length of the selected sample.



- **K1 - Start:** Adjust the sample start point (**0 - 100%**).  
**SHIFT+K1 - Zoom: Start:** Zoom in or out of the sample waveform at the sample start point (**0 - 100%**).
- **K2 - End:** Adjust the sample end point (**0 - 100%**).  
**SHIFT+K2 - Zoom: End:** Zoom in or out of the sample waveform at the sample end point (**0 - 100%**).
- **K3 - Loop:** Adjust the loop point (**0 - 100%**).  
**SHIFT+K3 - Zoom: Loop:** Zoom in or out of the sample waveform at the loop point (**0 - 100%**).

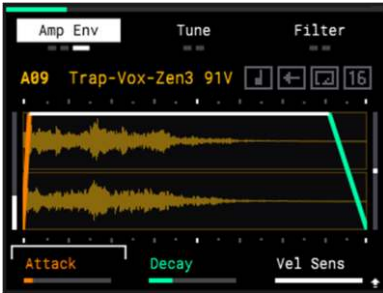
**Note:** When Chop Mode is enabled, the Trim controls are replaced by Chop controls. See the [Pad Play](#) section for more information on Chop Mode controls.

**Mix:** Use these functions to adjust mix settings for the sample.



- **K1 - Volume:** Adjust the sample volume (**-INF, -74.00 - +6.00 dB**). The vertical meter to the left of the sample waveform displays the current volume setting.
- **SHIFT+K2 - Kit Volume:** Adjust the kit volume, or the overall volume of all samples (**-INF, -74.00 - +6.00 dB**).
- **K3 - Pan:** Adjust the left/right stereo panning of the sample (**50L - C - 50R**). The vertical meter to the right of the sample waveform displays the current pan setting.

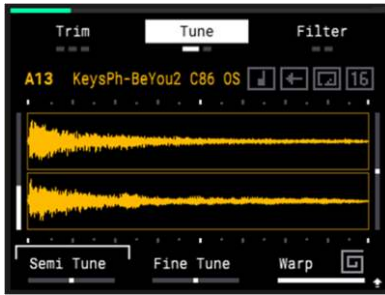
**Amp Env:** Use these functions to adjust the amplitude envelope of the sample, which allow you to change the sample dynamics.



- **K1 - Attack:** Adjust the attack phase of the amplitude envelope (**0 - 127**). This determines how quickly the sound fades in from the sample start point.
- **K2 - Decay:** When the sample is set to One Shot playback, use this knob to adjust the decay phase of the amplitude envelope (**0 - 127**). This determines how quickly the sound fades out, either from the sample start point or end point.  
**SHIFT+K2 - Decay From:** This setting determines whether the decay phase of the amplitude envelope is applied to the sample **Start** or **End** when the sample is set to One Shot playback.  
  
**K2 - Release:** When the sample is set to Note On playback, use this knob to adjust the release phase of the amplitude envelope (**0 - 127**). This determines how quickly the sound fades out when the pad is released. See the Pad Play section to learn more about Note On playback.
- **K3 - Vel Sens:** This setting determines how responsive the sample level is to your playing (**0 - 127**). When set to **127**, the pads are the most responsive to your playing dynamics as they can be, so that soft hits trigger low velocity events. When set to **0**, the sample plays at full velocity no matter how soft or hard you hit the pad.

Press the **B2** Function Button to cycle between the following options:

**Tune:** Use these functions to adjust sample tuning.



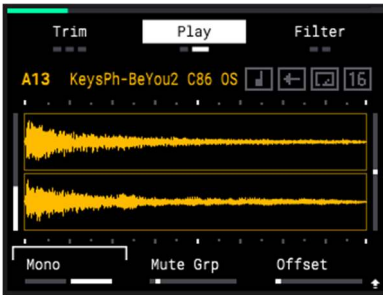
- **K1 - Semi Tune:** Adjust the coarse tuning of the sample pitch in semitones (-24 - 0 - 24).
- **K2 - Fine Tune:** Adjust the fine tuning of the sample pitch in cents (-90 - 0 - 90).
- **K3 - Warp:** This setting adjusts the Warp value (**Off, 50 - 200%, Seq**). Press and hold **SHIFT** and press **PAD 15 - WARP** to adjust the Warp mode.

When Warp is set to **Time Stretch**, adjusting this value changes the length (and tempo) of the sample, but keeps the pitch the same. If set to **Off**, there is no change to the length of the sample. At **50%**, the sample is half as long, or twice as fast. At **200%**, the sample is twice as long, or twice as slow. If set to **Seq**, the sample's tempo remains locked to the Sequence tempo.

When Warp is set to **Pitch**, adjusting this value changes the length (and tempo) of the sample in the same way, but also adjusts the pitch of the sample accordingly. When this Warp mode is selected, the **Semi Tune** and **Fine Tune** parameters are unavailable.

- **SHIFT+K3 - # Beats:** This setting determines the length of the sample in beats. This is used in conjunction with the **Warp** setting to determine how the sample changes in tempo.

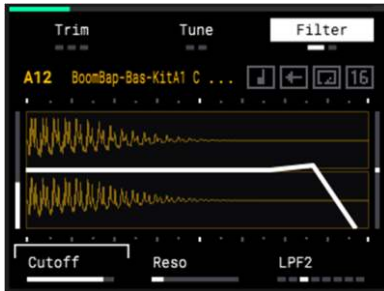
**Play:** Use these settings to adjust sample playback functionality.



- **K1 - Polyphony:** This setting determines whether the polyphony of the sample is **Mono** or **Poly**. When set to Mono, each time the pad is struck, the current sample playback will stop, and the sample will restart from the sample start point. When set to Poly, each time the pad is struck, the sample will play in its entirety. Striking the pad again will replay the sample from the sample start point while the previous trigger continues.
- **K2 - Mute Group:** This setting allows you to assign pads to mute groups (**Off, 1 - 16**). When pads are assigned to the same mute group, the last pad played silences any other playing samples in the same group. For example, you can assign a closed hi-hat sample and open hi-hat sample to the same mute group. Triggering the closed hi-hat after the open hi-hat stops the sound of the open hi-hat, mimicking the natural playing dynamic of a hi-hat.  
**SHIFT+ K2 - Pad Link:** This setting allows you to set two samples in the same Pad Bank to trigger at the same time (**Off, 1 - 16**). For example, if you have a melodic sample on **PAD 6** in Bank A that you want to trigger at the same time as a drum break on **PAD 7** in Bank A, set the Pad Link value on **PAD 7** to **6**. Now, each time **PAD 7** is triggered to launch the drum break, the melodic sample on **PAD 6** is triggered at the same time. Note, however, this will not affect **PAD 7** in any other Pad bank.
- **K3 - Offset:** This setting allows you to apply a trigger offset to the sample (**0 - 100%**). This delays the start of the sample audio after you hit the pad.

Press the **B3** Function Button to cycle between the following options:

**Filter:** Use these functions to adjust the sample filter, which allows some of a sample's audio frequencies to pass through it and dampens other frequencies.



- **K1 - Cutoff:** Adjust the center frequency of the selected filter type (**0 - 127**). Frequencies below, above, or around this frequency will be dampened, depending on the selected filter type.
- **K2 - Reso:** Adjust the resonance of the filter around the center frequency (**0 - 127**). This gives a boost around the center frequency.
- **K3 - Type:** This setting determines the type of filter applied: **Off** (no filter), **Classic**, **LPF2**, **LPF4**, **HPF2**, **HPF4**, **BPF2**, **BPF4**.

Classic - Similar to the low-pass filter with a slightly different character, particularly when the resonance is increased. This is modeled after the filter on the classic MPC3000 drum machine.

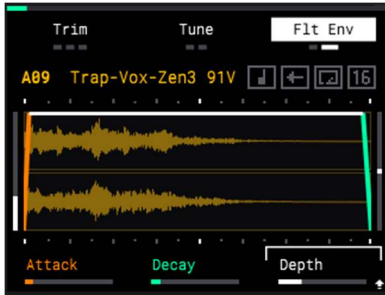
LPF - Low-pass filter. Audio frequencies below the cutoff are unaffected, and audio frequencies above the cutoff are dampened.

HPF - High-pass filter. Audio frequencies below the cutoff are dampened, and audio frequencies above the cutoff are unaffected.

BPF -Band-pass filter. Audio frequencies above and below the cutoff are dampened.

2 and 4 refer to the rate of damping.

**Flt Env:** Use these functions to adjust the filter envelope settings. The filter envelope affects the filter Cutoff frequency.



- **K1 - Attack:** Adjust the attack phase of the filter envelope (**0 - 127**). This determines how quickly the filter opens up, increasing the filter cutoff frequency.
- **K2 - Decay:** When the sample is set to One Shot playback, use this knob to adjust the decay phase of the filter envelope (**0 - 127**). This determines how quickly the filter closes, or returns to the filter cutoff frequency.  
**SHIFT+K2 - Decay From:** This setting determines whether the decay phase of the filter envelope is applied to the sample **Start** or **End**.  
  
**K2 - Release:** When the sample is set to Note On playback, use this knob to adjust the release phase of the filter envelope (**0 - 127**). This determines how quickly the filter closes, or returns to the filter cutoff frequency. See the following [Pad Play](#) section to learn more about Note On playback.
- **K3 - Depth:** This setting determines the amount of influence the filter envelope has on the filter Cutoff frequency (**0 - 127**). The higher the Depth, the greater the range of filter frequency adjustment.

## Pad Play



While in Sample Mode, use the **PAD PLAY** buttons to activate additional playback functions for the samples, described below.

**Note:** The **MUTE** function can be accessed in any mode at any time for fast performance.

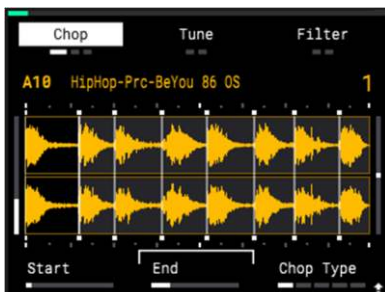


### Chop

Press the **CHOP** button to activate Chop Mode for the sample on the selected pad.

In Chop Mode, the sample is automatically chopped by the current chop type between the sample Start Point and End Point. You can then use the **PADS** to trigger each slice or select it for editing. For example, if your sample is chopped into eight slices, press **PAD 5** to select Slice 5.

When Chop Mode is activated, the Trim controls on the Sample Page are replaced by the following Chop controls:



- **K1 - Start:** Adjust the slice start point (**0 - 100%**, depending on the length of the slice).  
**SHIFT+K1 - Zoom: Start:** Zoom in or out of the sample waveform at the slice start point (**0 - 100%**).
  - **K2 - End:** Adjust the slice end point (**0 - 100%**, depending on the length of the slice).  
**SHIFT+K2 - Zoom: End:** Zoom in or out of the sample waveform at the slice end point (**0 - 100%**).
  - **K3 - Chop Type:** Adjust the chop type. This determines how a sample is chopped when in Chop Mode.
    - Threshold:** In this mode, slices are placed automatically according to the Threshold setting.
    - Regions 4/8/16:** In these modes, slices are divided evenly across the length of the sample to create the selected number of slices (4, 8, or 16).
    - Manual:** In this mode, you can manually create slices. Tap **PAD 1** to begin playing the sample and add the initial slice start point. As the sample plays, tap pads to add additional slices. You can add up to 16 slices per sample.
- SHIFT+K3 - Threshold:** When Chop Mode is set to Threshold, press and hold **SHIFT** and turn this knob to adjust the Threshold value (**0 - 100%**). Generally, the higher the threshold, the fewer the resulting slices.

Press and hold **SHIFT** and press the **B1** Function Button to **Extract** the currently selected slice. The selected area is exported as a new sample and automatically added to the next available pad. This is a non-destructive edit, so the original sample remains fully intact.

Press and hold **SHIFT** and press the **B2** Function Button to **Split** the currently selected slice. This automatically cuts the selected area in half, creating two slices in place of one. The subsequent slice numbers also increase by one.

Press and hold **SHIFT** and press the **B3** Function Button to **Merge** the currently selected slice with the previous slice. All subsequent slice numbers will decrease by one.

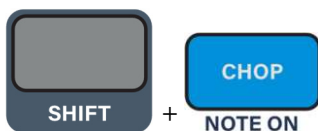
For example, if you have a sample with eight slices and Merge Slice 2, Slice 2 is added to Slice 1, leaving seven slices in total. The previous Slice 3 becomes Slice 2, and so on.

Press and hold the **ERASE** button and tap a **PAD** to remove a slice. This will also merge the removed slice with the previous slice and decrease all subsequent slice numbers by one.

**Note:** Editing slices automatically sets the Chop Type to Manual.

Editing slices also cannot be undone or redone using the **UNDO/REDO** functions.

To exit Chop Mode, press the **CHOP** button again.

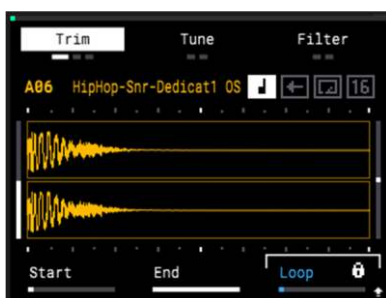


### Note On

Press and hold **SHIFT** and press the **CHOP** button to enable Note On playback for the sample on the selected pad. When set to Note On, the sample will play only as long as the pad is held down. Once the pad is released, sample playback will stop. When Note On is off, the sample plays as a "One Shot" instead, playing in its entirety each time the pad is triggered (except when the **LOOP** function is engaged, in which case triggering the PAD starts and stops the loop).

Enabling Note On mode for a sample also affects the Amplitude Envelope and Filter Envelope controls for the selected pad. Instead of Decay parameters, these Envelopes will have Release parameters. See the previous [Sample Mode](#) section for more information on the Envelope parameters.

Note On playback is indicated for each sample in Sample Mode with the note icon (  ).





REVERSE

## Loop

Press the **LOOP** button to activate looping playback for the sample.

To start loop playback, tap a **PAD** while Loop is activated to begin playing the sample from the Sample Start point. When the sample reaches the Sample End point, it returns to the Loop Start point and keeps playing.

By default, the **LOOP LOCK** function is engaged when looping playback is activated. This locks the Sample Start point to the Loop Start point. While in **Sample Mode**, press and hold **SHIFT** and press the **B1** Function Button to disengage Loop Lock. When disengaged, the Sample Start point and Loop Start point can be set independently.

If the sample is also in Reverse playback, it begins at the Sample End point and plays backwards until reaching the Sample Start point, then returns to the Sample End point and keeps playing.

Loop playback also affects how the **Amp Env** is applied. If the sample is set to One Shot playback and the envelope is set to Decay From End (default), the loop plays indefinitely until the pad is toggled off. If the sample is set to One Shot playback and the envelope is set to Decay From Start, the loop plays until it is manually toggled off, or until the Decay stage of the envelope is completed and mutes the sample.

To stop loop playback, tap the pad again. If the sample is also in Note On playback, it keeps looping as long as the pad is being held, and stops once the pad is released.

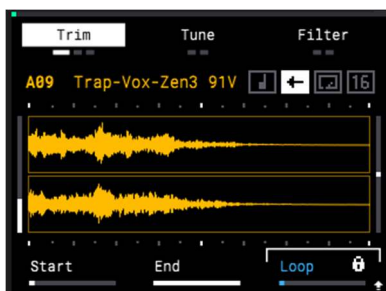
Loop playback is indicated in Sample Mode by the loop icon (  ).



## Reverse

Press and hold **SHIFT** and press the **LOOP** button to activate reverse playback for the sample. When activated, the sample plays in reverse, starting from the Sample End Point and moving backwards to the Sample Start Point (or Loop Start Point, if Loop playback is active).

Reverse playback is indicated in **Sample Mode** by the arrow icon (  ).





UNMUTE ALL

### Mute

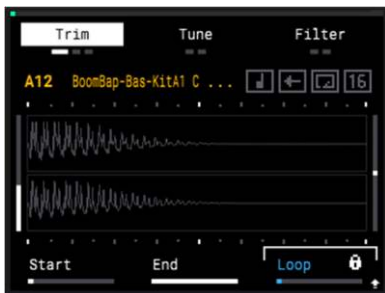
Press the **MUTE** button to activate the mute function of the pads. You can also press and hold this button to temporarily engage the mute function. Release the button to disengage.

When mute is activated, the pads no longer trigger samples, and can instead be used to mute and unmute individual samples. This can be useful when playing sequences to create dynamic arrangements by bringing elements in and out of the sequence.

To mute a sample, press the respective pad so that it is lit red. Unmuted samples are lit yellow.

To unmute a sample, press a pad that is lit red so that it returns to yellow. You can also use the **UNMUTE ALL** function, described below, to unmute all samples at the same time.

If a muted sample is selected in **Sample Mode**, the waveform will appear greyed out, and the sample will not trigger.



This function can be accessed from any mode at any time for fast performance.

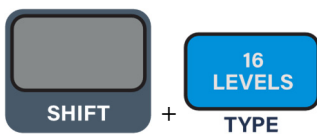
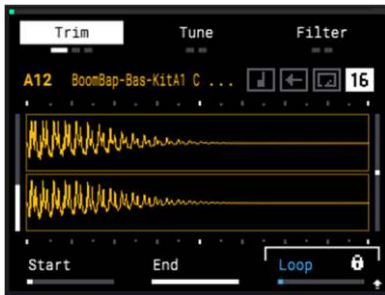


**Unmute All:** Press and hold **SHIFT** and press the **MUTE** button to unmute all muted samples at the same time.



**16 Levels:** Press the **16 LEVELS** button to activate 16 Levels mode for the sample on the currently selected pad. When activated, the current sample is copied across all 16 pads, with a selected parameter increasing in value across the pads. This allows you to create more dynamic arrangements by adding variations of the sample without having to load multiple versions of the same sound.

16 Levels mode is indicated on the Sample page by the 16 icon (  ).



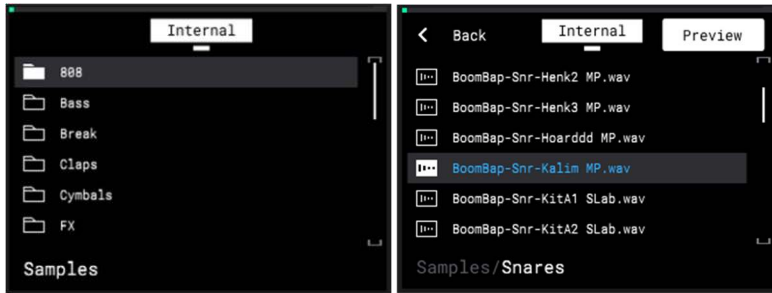
**TYPE:** Press and hold **SHIFT** and press the **16 LEVELS** button to cycle between the available 16 Levels types. This determines how the sample changes across the 16 pads.



- **Velocity:** The sample increases in velocity across the 16 pads.
- **Filter:** The filter cutoff point of the currently selected filter type is adjusted across the 16 pads. Pads 1-8 increase the cutoff from the minimum point to the current **Cutoff** value. Pads 9-16 increase the cutoff from the current value to the maximum point. Depending on the current **Cutoff** value, the range of available value adjustment may be limited. The **Cutoff** value can be adjusted using the **Filter** functions in **Sample Mode**.
- **Tune:** The pitch of the sample is adjusted across the 16 pads. The sample at its original pitch is placed on **PAD 4**, with pads below this lowering in pitch and pads above this increasing in pitch.

## Loading and Saving Samples

To load a sample to a pad, press the **SAMPLE SELECT** (  ) button to open the Sample Browser.



Turn the **ENCODER**, or press the **-/+** buttons, to browse the list of sample categories.

Press the **ENCODER** to open a folder, and then turn the **ENCODER** or press the **-/+** buttons to browse the list of samples.

Use the **B3** Function Button to turn automatic **Preview** on or off. When on, each sample will play as it is highlighted.

Press the **B1** Function Button to move **Back**.

Press the **B2** Function Button to switch between the Internal drive and an External drive if you have a microSD card inserted into the microSD Card Slot. This defaults to an automatically-created **MPC-Sample/Samples** directory where user samples are stored, but you can freely navigate to other directories on your microSD card as needed.

To save a sample, press and hold **SHIFT** and press the **SAMPLE SELECT / SAVE SAMPLE** button.



Turn the **ENCODER** to scroll through letters and numbers. Press the **ENCODER** to select the desired character and move to the next character.

Press and hold **SHIFT** to access capital letters.

Press the **-/+** buttons to move between characters.

Press the **B2** Function Button to erase the current character.

Press and hold **SHIFT** and press the **B2** Function Button to erase all characters at the same time.

When you have finished editing the sample name, press the **B3** Function Button (**Do It!**) to save the sample.

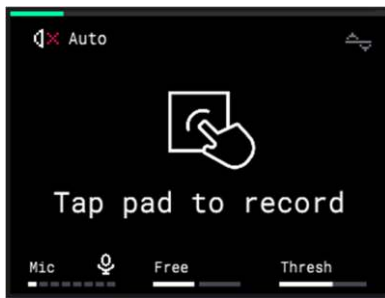
To exit the Save Sample page without saving, press the **B1** Function Button (**Cancel**).

## Sample Record Mode

In addition to the built-in sounds of MPC Sample, you can use its sampling capabilities to record your own sounds using Sample Record mode.



To open Sample Record Mode, press the **SAMPLE RECORD** button.



Press the **B1** Function Button to cycle between the audio monitoring settings.

- **Off:** Audio from the selected Source is never monitored.
- **Auto:** Audio from the selected Source is monitored only while Sample Record Mode is in focus.
- **On:** Audio from the selected Source is always monitored.

This is automatically set to the current **MONITOR** setting in the [Input Configuration](#) menu.

The Speaker icon below to this setting indicates the current state of the built-in speaker. If the speaker is deactivated, the icon appears crossed out. For example, this occurs when the built-in Microphone is selected as the active Source and Monitor is set to On or Auto (while Sample Record Mode is in focus), or when an audio output device is connected to the **PHONES** or **AUDIO OUT** connections on the rear panel while any input is selected as the active Source.

Turn the **K1** Knob to select the active input source.

- **Mic:** The built-in microphone, located next to the **ENCODER**.
- **Rear:** The rear panel **AUDIO IN** connections. Selecting this option enables both the **1/L** and **2/R** inputs to record in stereo.
- **Rear L:** The **1/L AUDIO IN** on the rear panel.
- **Rear R:** The **2/R AUDIO IN** on the rear panel.
- **Resample:** Re-recorded audio from MPC Sample. You can use this to record a sequence onto a single pad, freeing up other pads for additional sounds.
- **USB:** Audio from a device connected to MPC Sample's rear panel **USB** port. Selecting this option records stereo audio from the USB device.
- **USB L:** Left-channel audio from a device connected to the **USB** port.
- **USB R:** Right-channel audio from a device connected to the **USB** port.

This is automatically set to the current **SOURCE** setting in the Input Configuration menu.

Turn the **K2** Knob to set the recording length for the sample. Set this to **Free** to record with no set length, or set to **Seq** to record for the length of the current sequence. If **Seq** is selected and playback is active, recording begins at the end of the current loop.

This is automatically set to the **REC LENGTH** setting in the Input Configuration menu.

Turn the **K3** Knob to adjust the recording **Threshold**.

When incoming audio rises above the Threshold setting, the waveform icon in the top-right corner of the screen lights up.

This is automatically set to the **THRESHOLD** setting in the Input Configuration menu.

Once you have confirmed these settings, you can begin recording.

1. Tap the pad where you would like to add your sample to begin recording.
2. Record audio from your selected source.

As you record, you can also tap additional **PADS** to chop your sample.

3. Once you are finished recording, stop recording by pressing the pad again, pressing the **STOP** button, or pressing the **SAMPLE RECORD** button.

If you stop recording by pressing the **PAD** or **STOP** button, you will remain in Sample Record mode, and can continue recording samples. To return to Sample Mode and view your recorded sample, press the **SAMPLE** button.

If you stop recording by pressing the **SAMPLE RECORD** button, you will automatically return to Sample Mode with your newly recorded sample selected.

**Tip:** If you miss capturing a great moment, you can press and hold **SHIFT** and press the **SAMPLE RECORD/RECALL** button to retrieve the last 25 seconds of audio from your selected source and automatically place it on the next available pad.

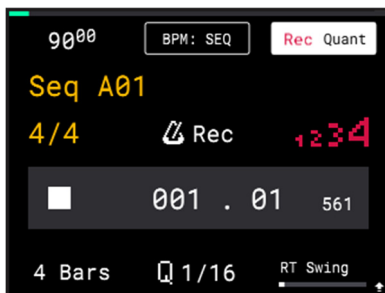
You can now edit your sample and add it to sequences. See the [Sample Mode](#) chapter for more information on editing samples, as well as [Loading and Saving Samples](#), or the [Sequence Mode](#) chapter for more information on recording and editing sequences.

## Sequence Mode

Sequences are the building blocks of songs when making music with MPC Sample. A sequence contains a pattern of notes over a set length of time. You can use sequences to create entire song sections, like having one sequence for a verse and one sequence for a chorus, or create many variations using sequences, like having four similar sequences for a verse that you can use interchangeably or together. As you build your sequences, you can also edit them and export them as an entire song for sharing.



To open Sequence Mode, press the **SEQ** button.



Turn the **ENCODER** to adjust the current playhead position by beats. Press and hold **SHIFT** and turn the **ENCODER** to adjust the current playhead position by the current **Q** value (described *below*).

Press and hold the **B1** Function Button to open the Sequence BPM window. Turn the **ENCODER** to adjust the tempo to the desired BPM. Press the **ENCODER** to cycle between whole numbers and decimals. When you have finished editing the Sequence BPM, release the **B1** Function Button.

**Tip:** You can also press the **TAP TEMPO** button at a regular interval to set a new tempo for the sequence.

Press the **B2** Function Button to toggle between Sequence (**SEQ**) BPM control and Global (**GBL**) BPM control. When set to SEQ, each sequence has an independent BPM. When set to GBL, all sequences are tied to the same BPM.

Press the **B3** Function Button to turn Record Quantization on or off. When on, the notes you play while recording are snapped to the grid at the current **Q** value (described *below*).

Turn the **K1** Knob to adjust the length of the sequence to 1, 2, 4, 8, 16, 32, 64, or 128 Bars. Press and hold **SHIFT** and turn the **K1** Knob to adjust the length of the sequence to any value between 1-128 Bars.

Turn the **K2** Knob to adjust the Quantization (**Q**) value. This determines the time division that each bar of the sequence is divided into, and how note events snap to those divisions. For example, if the Q is set to 1/16, all events will snap to the nearest 1/16<sup>th</sup> note on the grid.

Turn the **K3** knob to adjust the **RT Swing** value. This is a “live” parameter that does not affect the actual placement of note events in the sequence, but instead applies a percentage shift based on the current note event position and relative to the nearest time division as set by the Q value. You can use this as a performative tool to adjust your beat’s rhythms on the fly.

Press and hold **SHIFT** and turn the **K2** Knob to adjust the time signature of the Project. The current time signature is also shown on the display in Sequence Mode below the current sequence name.

**Note:** All sequences are tied to the same time signature.

Press and hold **SHIFT** and turn the **K3** Knob to adjust the Metronome (or “click”) volume.

Press and hold **SHIFT** and press the **TAP TEMPO / METRONOME** button to cycle the metronome between its three states: **Off** (the metronome does not play), **On** (the metronome always plays during playback and recording), or **Record** (the metronome only plays during recording). The current metronome setting is also shown on the display in Sequence Mode above the current sequence time.

Press and hold **SHIFT** and press **PAD 4 - COUNT-IN** to activate or deactivate the recording count-in. When activated, MPC Sample will count off one bar at the current tempo and time signature prior to recording a sequence. This count appears on the display, and if the Metronome is set to On or Record, it can also be heard.

The count-in status is also shown on the display in Sequence Mode. The **1234** icon is red when the count-in is activated, and grey when it is deactivated.

**Tip:** You can access the Sequence Mode display functions while keeping the pads in Sample Mode for triggering samples by pressing and holding the **SEQ** button and then pressing the **SAMPLE** button (or vice versa). Both buttons will flash while Sample/Seq Mode is engaged. To exit, press either the **SEQ** or **SAMPLE** button to return to that mode’s display and pad functions.

### Selecting and Triggering Sequences

Press a **PAD** to select a sequence. Sequences with note events are lit light green, while empty sequences are dimly lit.


If playback is stopped, the current sequence will flash bright green, indicating it is queued for playback. The name of the current sequence is also shown on the display below the sequence tempo.

Press the **PLAY** button to launch a sequence. The pad for the current sequence will stop flashing and remain solidly lit bright green.

During playback, press another **PAD** to queue a different sequence. The pad for the queued sequence flashes bright green until the end of the current sequence. Once the current sequence ends, the new sequence immediately begins playing, and the pad for the new sequence is now solidly lit bright green.

## Recording Sequences

To record a new sequence with MPC Sample:

1. In Sequence Mode, tap a dimly lit pad to select an empty sequence.
2. Prior to recording, you can adjust the Sequence data like BPM, Length, and Record Quantization as needed using the methods described above.
3. When you are ready to record, press the **SEQ RECORD** (  ) button. The button will begin flashing to indicate it is armed for recording.

The pads will also enter Sample/Seq Mode, where the Sequence Mode display remains while the pads return to sample triggering mode, as described above. Both the **SAMPLE** and **SEQ** buttons flash to indicate they are in Sample/Seq Mode. You can also press the **SAMPLE** button to return to Sample Mode while keeping sequence recording armed.

4. Press the **PLAY** button to begin recording. The sequence begins playing, and you can tap the pads to add recorded events.
5. When the end of the Sequence is reached, MPC Sample automatically switches to overdub recording, and any samples triggered will play back at their recorded locations. You can continue recording as needed.
6. When you are finished, press the **SEQ RECORD** button again to stop recording but continue playback. You can also press the **STOP** button to stop recording and playback at the same time. The pads will return to sequence triggering mode if you were previously in Sequence Mode.

Press and hold **SHIFT** and press **-/UNDO** to undo all recorded events since the last time recording began.

While sequence recording is armed, you can also press and hold the **ERASE** button and press a **PAD** to erase all recorded events for that pad.

Press and hold **SHIFT** and press the **SEQ RECORD/RECALL** button to retrieve any events played during the last loop of the sequence. These events are automatically added to your sequence on the respective pads.

In addition to recording events, you can also record parameter automation on your sequence.

1. Select the pad on which you want to record automation.
2. Press the **SEQ RECORD** button to arm sequence recording, and then press the **PLAY** button to begin recording.
3. Turn the **K1-K3** Knobs or move the **FADER** to adjust the desired parameter. You can automate parameters including Volume, Tuning, Pan, Amp and Filter Envelope parameters (except Decay From), Velocity Sensitivity, and Offset.
4. When you are finished, press the **SEQ RECORD** button again to stop recording but continue playback. You can also press the **STOP** button to stop recording and playback at the same time.

Press and hold **SHIFT** and press **-/UNDO** to undo all recorded automation events since the last time recording began.

To erase automation, select the pad that contains the automation you want to erase. Then, press and hold this button and move the **K1-K3** Knob for the parameter with recorded automation. If the **FADER** is set to control a parameter with automation, you can also move the **FADER** while holding **ERASE**. A menu will appear on the display for confirmation. Press the **B3** Function Button to continue, or press the **B1** Function button to cancel.

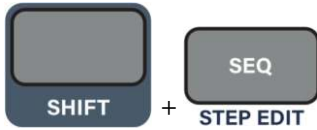
## Editing Sequences

Press and hold **SHIFT** and press the following **PADS** to perform the following actions for your sequence:

- **PAD 2 - Half Seq:** Cuts the length of the current sequence in half. For example, a 4-bar sequence becomes a 2-bar sequence.
- **PAD 3 - Double Seq:** Doubles the length of the current sequence, duplicating all recorded events. For example, a 4-bar sequence becomes an 8-bar sequence.
- **PAD 6 - Half Speed:** Makes all events in the current sequence play at half speed, so they take twice as much space in the sequence. For example, hi-hats playing at 1/8 notes now play at 1/4 notes.
- **PAD 7 - Double Speed:** Makes all events in the current sequence play at double speed, so they take half as much space in the sequence. For example, hi-hats playing at 1/8 notes now play at 1/16 notes.
- **PAD 10 - Rec Quantize:** Activates or deactivate record quantization. This makes all recorded events snap to the grid based on the current time division. This can also be adjusted in [Sequence Mode](#).
- **PAD 11 - Resample:** Press this to capture the current sequence a new sample. After selecting this action, press the pad where you want to add the new sample, and the sequence is rendered as a new sample to that pad.
- **PAD 12 - Song:** Enter Song Mode, where you can string together sequences to create a song, and then export it as an audio file or new sequence added to your project. See the following [Song Mode](#) chapter to learn more.
- **Pad 14 - Time Correct:** Enter the Time Correct menu, where you can adjust and apply quantization to events in your sequence. See the [Time Correct](#) chapter to learn more.

## Step Edit

The Step Edit page allows you to edit individual events in your sequence by step.



To open the Step Edit page, press and hold **SHIFT** and press the **SEQ / STEP EDIT** button.



Turn the **ENCODER** to move between each step of the sequence at the current quantization (**Q**) value.

Press the **-/+** buttons to move between events on the current step. You can also tap the respective pad to select its event.

Move the **FADER** up or down to adjust the timing of the selected event, nudging it forward or backward, respectively, from the current position.

Turn the **K1** Knob to adjust the sequence length.

Turn the **K2** Knob to adjust the current quantization (**Q**) value. This also determines the value of each step that you can scroll through using the **ENCODER**.

Turn the **K3** Knob to adjust the velocity of the selected event.

Press and hold **SHIFT** and turn the **K2** Knob to adjust the time signature of the Project.

**Note:** All sequences are tied to the same time signature.

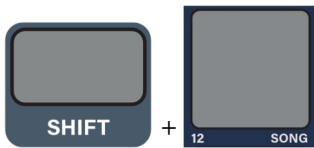
Press and hold the **B1** Function Button to adjust the sequence tempo using the **ENCODER**. Press the **ENCODER** to move between whole numbers and decimals.

Press the **B3** Function Button to erase the selected event.

While viewing the Step Edit page, you can also press and hold the **ERASE** button and press a **PAD** to erase all events from that pad. Press the **B1** Function Button to **Cancel** and return to the Step Edit page, or press the **B3** Function Button (**Do It!**) to proceed with erasing the events.

## Song Mode

Song Mode allows you to create a list of sequences, which you can then export as an audio file or as a new sequence in your project.



To enter song mode, press and hold **SHIFT** and press **PAD 12 - SONG**.



Use the **PADS** to select a sequence. Filled sequences are brightly lit, while empty sequences are dim.

Press the **B3** Function Button to insert the sequence into the song at the current location. Sequences will be placed after the highlighted sequence if there are already sequences in place.

Turn the **ENCODER** or press the **-/+** buttons to browse the list of sequences inserted into the song.

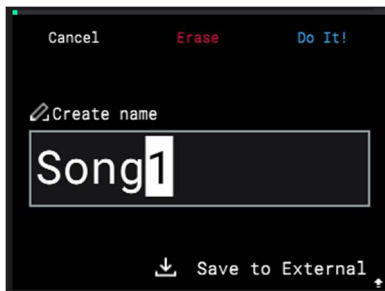
To remove a sequence, highlight it and then press the **B2** Function Button.

To hear your song from the beginning, press the **PLAY** button. Sequences will play back automatically in the order they appear on the Song page.

To hear your song starting from another point, highlight the sequence you want to start from and then press and hold **SHIFT** and press **PLAY/CONTINUE**. Playback will begin from the selected sequences and progress through the following sequences.

To export your song, press the **B1** Function Button. You can export your song as an audio mixdown or as a new sequence in your project.

Press the **B2** Function Button to export your song as an audio mixdown. This allows you to save your song as an audio file which you can then transfer to a computer for sharing.



Turn the **ENCODER** to scroll through letters and numbers. Press the **ENCODER** to select the desired character and move to the next character.

Press and hold **SHIFT** to access capital letters.

Press the **-/+** buttons to move between characters.

Press the **B2** Function Button to erase the current character.

Press and hold **SHIFT** and press the **B2** Function Button to erase all characters at the same time.

When you have finished editing the song name, press the **B3** Function Button (**Do It!**) to start the export.

To exit the audio export page, press the **B1** Function Button (**Cancel**).

Press the **B3** Function Button to export your song as a new sequence. The resulting sequence is automatically added to the next available sequence slot. If the new sequence length is over 128 bars, you will not be able to edit the length of the created sequence.

Press the **B1** Function Button to cancel exporting and return to the Song page.

## Effects

MPC Sample includes four different effect engines, all of which can be used to take your beats to the next level.

**Pad FX:** In this mode, effects are triggered using the pads during playback of your sequence. There are 16 available effects which can be dynamically triggered according to how hard you press the pad. The harder you press, the more the effect is applied.

**Flex Beat:** In this mode, the pads trigger 16 different effects that warp pitch, time, and volume of your audio for beat chops, DJ-style scratches, and trance gate effects.

**Knob FX:** In this mode, the **K1-K3** knobs are used to control a specific effect that can be applied to any number of pads. This mode is great for when you want to continue to use the pads for triggering samples or sequences, but also want to incorporate effects during your performance.

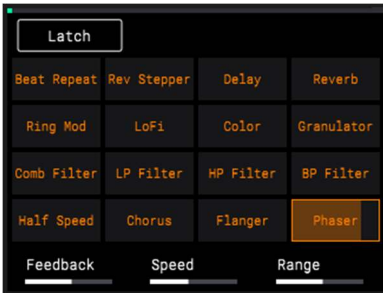
**Compressor:** This page allows you to apply and adjust the built-in compressor for adding extra punch to your sound.

## Pad FX

MPC Sample's Pad FX allow you to trigger effects using the pads as your sequence plays.



To open the Pad FX page, press the **PAD FX** mode button.



To trigger Pad FX, press **PADS 1-16**, corresponding to the effect you would like to trigger. The more pressure you apply to the pad, the more the effect is applied to the audio signal.

You can use up to four effects at the same time. If additional effects are triggered, previously engaged effects are bypassed, starting with the first effect engaged. When the additional effects after the fourth are turned off, the bypassed effects will re-engage.

To adjust Pad FX parameters, turn the **K1-3** Knobs. See the list below for the available parameters for all effects.

Press the **B1** Function Button to **Latch** an effect at the current amount. Select the pad and press this button again to disable Latch.

Pad	Effect	Description	Parameters	Values
1	Half Speed	This effect processes your audio and plays it back at a reduced speed.	K1 - Speed K2 - Mix	x1.5, x2, x4 0-100%
2	Chorus	This effect uses a low-frequency oscillator to modulate the pitch and a delay of the input signal for a shimmering, "watery" sound.	K1 - Rate K2 - Depth K3 - Feedback	0.40 - 3.20 Hz 0-100% 0-100%
3	Flanger	This effect applies a short, modulating delay to the audio signal, resulting in a signature "whooshing" sound.	K1 - Rate K2 - Depth K3 - Feedback	0.02 - 10.00 Hz 0-100% 0-100%
4	Phaser	This effect applies modulated filters to the audio signal, resulting in a sharp, "sweeping" sound.	K1 - Feedback K2 - Speed K3 - Range	0-100% 2 bars, 1 bar, 1/2, 1/4, 1/4t, 1/8, 1/8t, 1/16, 1/16t, 1/32, 1/64 0-100%
5	Comb Filter	This effect creates "notches" in the frequency spectrum by delaying the audio signal and adding it back to itself.	K1 - Speed	2 bars, 1 bar, 1/2, 1/4, 1/4t, 1/8, 1/8t, 1/16, 1/16t, 1/32, 1/64

Pad	Effect	Description	Parameters	Values
6	LP Filter	This effect applies a low-pass filter, suppressing frequencies above the cutoff point.	K1 - Resonance K2 - Speed K3 - Range	0-100% 2 bars, 1 bar, 1/2, 1/4, 1/4t, 1/8, 1/8t, 1/16, 1/16t, 1/32, 1/64 0-100%
7	HP Filter	This effect applies a high-pass filter, suppressing frequencies below the cutoff point.	K1 - Resonance K2 - Speed K3 - Range	0-100% 2 bars, 1 bar, 1/2, 1/4, 1/4t, 1/8, 1/8t, 1/16, 1/16t, 1/32, 1/64 0-100%
8	BP Filter	This effect applies a band-pass filter, suppressing frequencies above and below the cutoff point.	K1 - Resonance K2 - Speed K3 - Range	0-100% 2 bars, 1 bar, 1/2, 1/4, 1/4t, 1/8, 1/8t, 1/16, 1/16t, 1/32, 1/64 0-100%
<b>Note: Each filter has an LFO that is controlled by the set Speed and Range.</b>				
9	Ring Mod	This modulation effect creates metallic pulsing or ringing sounds by combining audio signals, and at slow speeds creates a "ducking" sound.	K1 - Max Freq	40.00 - 400.00 Hz
10	LoFi	This effect reduces the audio quality of the signal for a lo-fi sound that ranges from subtle to mangled distortion.	K1 - Bitcrush K2 - Decimator	24.00 - 2.00 0-100%
11	Color	This effect applies EQ, noise, and modulation to emulate the sounds of vintage sound equipment.	K1 - Mode	Cassette, Flutter, Tube Amp, Vinyl, Saturation, Radio
12	Granulator	This effect turns your audio into small grains of sound that can be manipulated for sonic experimentation.	K1 - Density K2 - Feedback K3 - Grain Len	1.0/s - 300.0/s 0-100% 10.0 - 200.0 ms
13	Beat Repeat	This stuttering effect loops and repeats your source audio.	K1 - Division K2 - Reverse K3 - Resonance	1/4, 1/4t, 1/8, 1/8t, 1/16, 1/16t, 1/32, 1/64 Off, On 0-100%
14	Rev Stepper	This effect continually slices the incoming audio by the length of the Delay Time parameter. It then plays the slices forwards and reverse as many times as the Repeat parameter dictates.	K1 - Delay Time K2 - Repeats	1/4, 1/4t, 1/8, 1/8t, 1/16, 1/16t, 1/32, 1/64 2-8

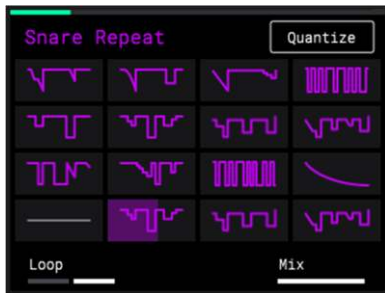
<b>Pad</b>	<b>Effect</b>	<b>Description</b>	<b>Parameters</b>	<b>Values</b>
15	Delay	This effect adds echo repeats to your source audio.	K1 - Time  K2 - Feedback K3 - Range	1/1, 1/2, 1/4d, 1/4, 1/4t, 1/8d, 1/8, 1/8t, 1/16d, 1/16, 1/16t, 1/32d, 1/32, 1/32t, 1/64d, 1/64, 1/64t  0-100% Normal, X-Feedback, Ping-Pong
16	Reverb	This is a spatial effect, designed to emulate playing audio in an empty space.	K1 - Pre-Delay K2 - Decay K3 - Diffusion	0-250 ms 0-100% 0-100%

## Flex Beat

Similar to Pad FX, the pads are used to trigger effects in MPC Sample's Flex Beat mode, but these are time-based effects that warp the pitch, time, and volume of your sequence for beat chops, DJ-style scratches, and trance gate effects.



To open the Flex Beat page, press and hold **SHIFT** and press the **PAD FX / FLEX BEAT** button.



Flex Beat effects are applied to your entire sequence during playback. Press the **PLAY** button to play your sequence before using Flex Beat.

By default, **PAD 1** is active when Flex Beat is entered. This is an **EMPTY** effect and is the baseline of no change to your audio.

To apply a Flex Beat effect, press **PADS 2-16**.

Press the **B3 Function Button** to activate or deactivate **Quantize** for Flex Beat. When activated, Flex Beat effects are applied starting at the nearest time division.

Turn the **K1 Knob** to change the Flex Beat mode from **One Shot** to **Loop**. In One Shot mode, when a Flex Beat effect is triggered, it automatically returns to the Empty effect (**PAD 1**) after completion. In Loop mode, each Flex Beat effect will continue to repeat until another effect is selected or the Empty slot is selected.

Turn the **K3 Knob** to adjust the dry/wet **Mix** of the Flex Beat effect (**0 - 100%**). When set to 0%, only the original audio is heard. When set to 100%, the original audio is not heard, and only the Flex Beat affected audio is heard.

## Knob FX

MPC Sample's Knob FX allows you to use the **K1-3 KNOBS** to control a single effect parameter, freeing your pads for other uses, such as triggering samples or sequences, or even in conjunction with the pads in Pad FX or Flex Beat modes.



To engage the Knob FX controls, press the **KNOB FX** button. Once enabled, the **KNOB FX** button lights up, and the current effect is briefly shown on the display.



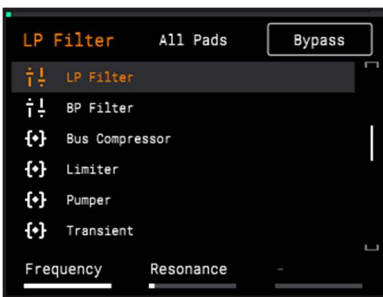
The bottom of the display will show the parameters available for control using the **K1-K3** Knobs. If the Shift indicator is shown, you can press and hold **SHIFT** to access additional parameters for control using the **K1-K3** Knobs.

While Knob FX is engaged, you are unable to use the **K1-3 KNOBS** for other functions, such as adjusting the Start/End points in Sample Mode or adjusting Pad FX parameters.

To disengage Knob FX mode, press the **KNOB FX** button again.



To adjust the Knob FX settings, press and hold **SHIFT** and press the **KNOB FX** button.



Knob FX can be applied to specific pads, or to all pads. Press a pad to enable Knob FX for that pad. Enabled pads are brightly lit, while pads unaffected by Knob FX are dimly lit.

Press the **B2** Function Button to enable Knob FX on **All Pads** at the same time.

Press the **B3** Function Button to **Bypass** Knob FX on all affected pads.

To select an effect for Knob FX, turn the **ENCODER** or press the **-/+** buttons to browse the list of effects, and then press the **ENCODER** to load the highlighted effect.

The table below provides a list of the available Knob FX, along with their descriptions and available parameters for control.

Effect	Description	Parameters	Values
Delay	This effect adds echo repeats to your source audio.	K1 - Time When SYNC is ON: When SYNC is OFF: K2 - Feedback K3 - Mix SHIFT+K1 - Sync SHIFT+K2 - Damping SHIFT+K3 - Width	1/32, 1/16T, 1/32D, 1/16, 1/8T, 1/16D, 1/8, 1/4T, 1/8D, 1/4, 2/4T, 1/4D, 2/4, 5/8, 3/4, 7/8, 4/4, 5/4, 6/4, 8/4 1 ms - 2.00 s 0 - 100% 0 - 100% Off, On 1.00 - 20.0 kHz 0 - 100%
Diff Delay	This effect applies a delay with an adjustable amount of diffusion, emulating the dissipation of echoes in a reverberant space.	K1 - Time When SYNC is ON: When SYNC is OFF: K2 - Feedback K3 - Mix SHIFT+K1 - Sync SHIFT+K2 - Diffusion SHIFT+K3 - High Damp	1/64, 1/32, 1/16T, 1/32D, 1/16, 1/8T, 1/16D, 1/8, 1/4T, 1/8D, 1/4, 1/2T, 1/4D, 2/4, 4/4T, 3/4, 4/4 1 - 1000 ms 0 - 100% 0 - 100% Off, On 0 - 100% 0 - 100%
Tape Delay	This effect emulates a delay system using an analog tape loop and a series of tape heads to produce an echo effect.	K1 - Time K2 - Feedback K3 - Mix SHIFT+K1 - Wow/Flut SHIFT+K2 - Ramp SHIFT+K3 - Spread	1, 1/2, 1/2., 1/4, 1/4., 1/8, 1/8., 1/16, 1/16. 0 - 100 0 - 100 0 - 100 0 - 100 0 - 100
Sample Delay	This effect is a utility delay plugin that can delay the left and right channels by different, small amounts to loosen percussion elements or add stereo width.	K1 - Left K2 - Right	0.0 - 250.0 ms 0.0 - 250.0 ms

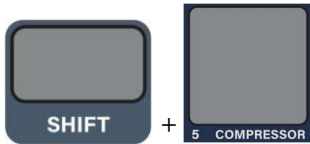
Effect	Description	Parameters	Values
Reverb Small, Reverb Medium, Reverb Large	These are spatial effects, designed to emulate playing audio in an empty space, ranging from a small room to a large hall. The settings for the three effects are identical.	K1 - Pre-Delay K2 - Time K3 - Mix SHIFT+K1 - ER/Tail Mix SHIFT+K2 - Density SHIFT+K3 - Low Cut	0 - 250 ms 0.4 - 71.5 s, +inf s 0 - 100% 0 - 100% 0 - 100% 1 - 1000 Hz
Spring Reverb	This is a spatial effect, designed to emulate the sound of a spring reverb tank.	K1 - Pre-Delay K2 - Time K3 - Mix SHIFT+K1 - Width SHIFT+K2 - Diffusion SHIFT+K3 - Low Cut	0 - 250 ms 1.0 - 10.0 s 0 - 100% 0 - 100% 0 - 100% 20.0 Hz - 1.00 kHz
HP Filter	This effect applies a high-pass filter, suppressing frequencies below the cutoff point.	K1 - Frequency K2 - Resonance	10 - 19999 (Hz) 0 - 100
LP Filter	This effect applies a low-pass filter, suppressing frequencies above the cutoff point.	K1 - Frequency K2 - Resonance	22 - 19999 (Hz) 0 - 100
BP Filter	This effect applies a band-pass filter, suppressing frequencies above and below the cutoff point.	K1 - Frequency K2 - Resonance	55.0 Hz - 20.0 kHz 0.7 - 20.0
Bus Compressor	This is a transparent compressor, able to perform substantial volume adjustments without artifacts.	K1 - Attack K2 - Release K3 - Threshold SHIFT+K1 - Ratio SHIFT+K2 - Output SHIFT+K3 - Mix	0 - 100 0 - 100 -50 - 0 1 - 20 -6 - 24 0 - 100
Limiter	This effect changes the dynamics of a signal by boosting the entire signal so that the quietest parts are louder but peaks above a set level are limited.	K1 - Gain K2 - Ceiling K3 - Release	-12.0 - 36.0 dB -24.0 - 0.0 dB 10.0 ms - 10.0 s
Pumper	This effect creates a rhythmic pumping effect, similar to that of sidechain compression.	K1 - Speed K2 - Shape K3 - Depth SHIFT+K1 - Attack SHIFT+K2 - Hold SHIFT+K3 - Release	Bar, 1/2, 1/2T, 1/4, 1/4T, 1/8, 1/8T, 1/16, 1/16T, 1/32, 1/32T 0 - 100% 0 - 100% 0 - 100% 0 - 100% 0 - 100% 0 - 100%

Effect	Description	Parameters	Values
Transient	This effect can be used to shape and accentuate the impact of percussive tracks and more.	K1 - Attack K2 - Shape K3 - Sustain	-100 - +100% 0 - 100% -100 - +100%
Noise Gate	This effect is similar to a compressor, but instead of attenuating audio signal that rises above a threshold, a noise gate attenuates audio signal that falls below a threshold by a set amount. This can help reduce background noise in your audio signal.	K1 - Threshold K2 - Depth SHIFT+K1 - Attack SHIFT+K2 - Hold SHIFT+K3 - Release	-120.0 - 0.0 dB 0 - -120 dB 0.01 - 1000.00 ms 0 - 1000 ms 1.00 - 3000.00 ms
Amp Sim	This effect simulates guitar and bass amplifiers with a wide range of available cabinet models and tone shaping options.	K1 - Cab Model  K2 - Drive K3 - Soft Clip SHIFT+K1 - Bass SHIFT+K2 - Mid SHIFT+K3 - Treble	D.I., Brit, 1x8", 1x12", 2x10", 2x12, 4x10", 4x12", 1x15" Bass, 4x10" Bass, Radio  0.0 - 11.0 0 - 100% -12.0 - 12.0 dB -12.0 - 12.0 dB -12.0 - 12.0 dB
Tube Drive	This effect is designed to reproduce the sound of an overdriven tube amplifier.	K1 - Drive K2 - Headroom K3 - Saturation	0 - 100% -30.0 - 0.0 dB 0 - 100%
Soft Clipper	This effect produces a range of saturation effects, from subtle warmth to harsh distortion.	K1 - Drive K2 - Shape K3 - Mix SHIFT+K1 - True Peak SHIFT+K2 - Rel Time SHIFT+K3 - Post Lvl	1.0 - 10000.0% Tanh, Sine, Parabolic 0 - 100% Off, On 0.1 - 100.0 ms -Inf, -80.0 - 0.0 dB
Ensemble	This effect applies fluid, shimmering modulation effects to the audio signal.	K1 - Rate K2 - Depth K3 - Mix SHIFT+K1 - Delay SHIFT+K2 - Shimmer SHIFT+K3 - Width	0.1 - 10.0 Hz 0.00 - 24.00 ms 0 - 100% 0.00 - 24.00 ms 0 - 100% 0 - 100%
Multi-Chorus	This effect applies a thick, complex chorus effect to your audio signal.	K1 - Rate K2 - Depth K3 - Mix SHIFT+K1 - Voices SHIFT+K2 - Delay	0.1 - 10.0 Hz 0.00 - 24.00 ms 0 - 100% 3, 4, 6 0.00 - 24.00 ms

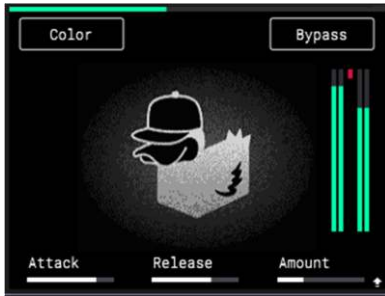
Effect	Description	Parameters	Values
Phaser	This effect applies modulated filters to the audio signal, resulting in a sharp, "sweeping" sound.	K1 - Rate K2 - Depth K3 - Mix SHIFT+K1 - Model SHIFT+K2 - Feedback	0.10 - 10.00 Hz 0 - 100% 0 - 100% Vibe, Stone, Ninety, Tron 0 - 100%
Flanger	This effect applies a short, modulating delay to the audio signal, resulting in a signature "whooshing" sound.	K1 - Rate K2 - Depth K3 - Mix SHIFT+K1 - Feedback	0.02 - 10.00 Hz 0 - 100% 0 - 100% 0 - 100%
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.	K1 - Sens K2 - Resonance K3 - Mix SHIFT+K1 - Center SHIFT+K2 - Attack SHIFT+K3 - Release	0 - 100 0 - 100 0 - 100% 0 - 100 0 - 100 0 - 100
Auto-Pan	This effect uses an LFO to move the incoming signal back and forth across the stereo field, creating a rotary effect.	K1 - Rate K3 - Mix	0 - 100 0 - 100%
Vintage Emulator	This effect emulates the sonic qualities of different vintage hardware.	K1 - Type	MPC3000, MPC60, SP1200, SP1200Ring
Vinyl Emulator	This effect emulates the sonic qualities of a vinyl record.	K1 - Tone K2 - Crackle K3 - Pitch	0 - 100 0 - 100% 10 - 100%
Tape Emulator	This effect emulates the sonic qualities of a cassette tape.	K1 - Wow K2 - Noise K3 - Pitch	10 - 100% 10 - 100% 20 - 100%

## Compressor

The dedicated Compressor effect can be used to change the dynamic range of your signal by automatically reducing its gain if it exceeds a certain level. This is primarily a “pumping” compressor, designed to apply sharp ducking, but can also be used for more subtle peak-limiting.



To open the Compressor page, press and hold **SHIFT** and press **PAD 5 - COMPRESSOR**.



Press the **B1 Function Button** to activate or deactivate the **Color** effect for the compressor. This applies a slight parallel bass boost when activated, as well as minor pitch instability and harmonic saturation for a classic “tape warmth” effect.

Press the **B3 Function Button** to **Bypass** or engage the compressor effect.

Turn the **K1 Knob** to adjust the **Attack** phase of the compressor (**0.100 - 150 ms**). This determines how much time it takes to start applying compression and reducing the incoming signal gain after the audio signal passes above the threshold. High settings may allow some signal peaks to bypass the compressor.

Turn the **K2 Knob** to adjust the **Release** phase of the compressor (**3.0 - 300 ms**). This determines how much time it takes for the compressor to stop applying compression after the audio signal passes below the threshold.

Turn the **K3 Knob** to adjust the compressor **Amount** (**0.00 - 100.00%**). This determines how much compression is applied, and combines the threshold and ratio parameters of traditional compressor effects.

Press and hold **SHIFT** and turn the **K3 Knob** to adjust the amount of **In Boost** applied. This increase the incoming volume to the compressor, allowing it to work more aggressively.

**Note:** The traditional makeup gain compressor parameter is automatically calculated based on input level and overall parameter settings.

## Menus

### Input Configuration

The Input Configuration menu allows you to select and adjust your audio input sources for sampling.



To enter the Input Configuration menu, press and hold **SHIFT** and press the **SAMPLE** button.



#### Source:

- **Mic:** The built-in microphone, located next to the **ENCODER**.
- **Rear:** The rear panel **Audio Inputs**. Selecting this option enables both the **1/L** and **2/R** inputs to record in stereo.
- **Rear L:** The **1/L Audio Input** on the rear panel.
- **Rear R:** The **2/R Audio Input** on the rear panel.
- **Resample:** Re-recorded audio from MPC Sample. You can use this to record a sequence onto a single pad, freeing up other pads for additional sounds.
- **USB:** Audio from a device connected to MPC Sample's rear panel **USB-C PORT**. Selecting this option records stereo audio from the USB device.
- **USB L:** Left-channel audio from a device connected to the **USB-C PORT**.
- **USB R:** Right-channel audio from a device connected to the **USB-C PORT**.

#### Monitor:

- **Off:** Audio from the selected Source is never monitored.
- **Auto:** Audio from the selected Source is monitored only while Sample Record Mode is in focus.
- **On:** Audio from the selected Source is always monitored.

**Threshold:** This setting determines the minimum audio level (**-96 - 0 dB**) from the selected audio input Source that must be reached to automatically trigger recording.

**Rec Length:** This setting determines the length of your recording. When set to **FREE**, you can record with no set length. When set to **SEQ**, the recording length is locked to the Sequence length. If **SEQ** is selected and playback is active, recording begins at the end of the current loop.

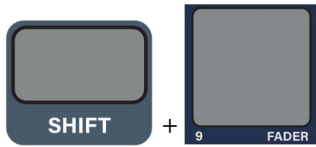
**Rec Input Effects:** This setting determines whether Knob FX triggered during recording are recorded as part of the audio sample (**ON**) or are excluded from the recording (**Off**).

All these settings (except **Rec Input Effects**) can also be adjusted in the **Sample Record** menu.

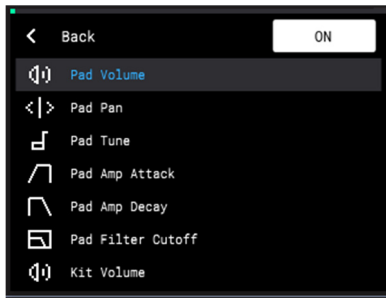
To close the Input Configuration menu, press the **B3** Function Button to move back to the previous page.

## Fader

The Fader menu allows you to select the current parameter controlled by the Fader.



To open the **FADER** menu, press and hold **SHIFT** and press **PAD 9 - FADER**.



Press the **B3** Function Button to turn the Fader control on or off.

Turn the **ENCODER** to browse the following Fader functions, and then press it to select.

- **Pad Volume:** Adjust the volume level of the selected pad.
- **Pad Pan:** Adjust the stereo panning of the selected pad.
- **Pad Tune:** Adjust the Semi Tune value of the selected pad.
- **Pad Amp Attack:** Adjust the Attack value of the Amplitude Envelope for the selected pad.
- **Pad Amp Decay/Release:** Adjust the Decay or Release value of the Amplitude Envelope for the selected pad. This controls Decay if the pad is set to One Shot playback, and controls Release if the pad is set to Note On playback.
- **Pad Filter Cutoff:** Adjust the Cutoff value of the Filter for the selected pad.
- **Kit Volume:** Adjust the volume of the entire kit.

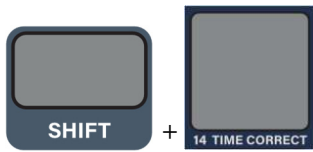
Similar to the **K1-K3** Knobs, the **FADER** has absolute position only and uses soft takeover when switching between controls. This means that as you are moving between different controls, the fader's position may not align with the current setting of the new parameter.

The brightness of the **Fader LED** indicates the relative position of the current parameter value. The brighter the LED, the higher the value (when Pad Pan or Pad Tune are selected, the Fader LED is brightest at the center, and dims at both the top and bottom). Move the fader until the LED begins changing brightness again, indicating the fader has regained control of the current parameter value.

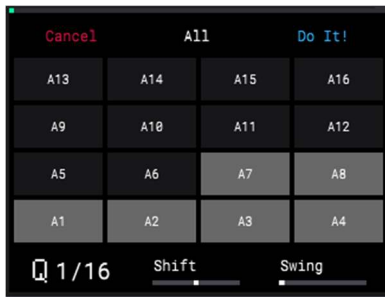
Press the **B1** Function Button to move back to the previous page.

## Time Correct

The Time Correct menu contains settings that help quantize the events in your project. This makes your notes snap to a grid at a defined value.



To open the Time Correct menu, press and hold **SHIFT** and press **PAD 14 - TIME CORRECT**.



Press a **PAD** to select it for timing correction. Selected pads are highlighted on the display, and the pad lights up while viewing the Time Correct menu.

You can also press the **B2** Function Button to select all pads at the same time.

Turn the **K1** Knob to adjust the quantization (**Q**) value. This determines the time division that each bar of the sequence is divided into, and how note events snap to those divisions. For example, if the Q is set to 1/16, all events will snap to the nearest 1/16 note on the grid.

Turn the **K2** Knob to adjust the **Shift** value. This setting adjusts all selected events forward or backward in the sequence by a small amount. This can allow you to create subtle timing variations that give your events a more “humanized” feel.

Turn the **K3** Knob to adjust the **Swing** value. This setting lets you “shuffle” your beats by shifting the timing of notes, so they have a triplet-like feel instead of falling on the downbeat.

To apply the Time Correct settings, press the **B3** Function Button (**Do It!**). All recorded events for the selected pads are adjusted according to the settings.

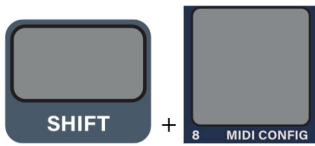
**Tips:** Play your sequence before and after applying Time Correct settings to hear the difference. If you aren't happy with the results, you can undo the settings by holding **SHIFT** and pressing **-/UNDO**.

The **Q** and **Swing** values are global and will remain at the settings shown here whether they are applied to recorded events or not. For example, changing the Q value in this menu also changes it in Sequence Mode. For the Swing value, the current setting will also affect how Note Repeat functions.

To exit the Time Correct menu without applying the settings, press the **B1** Function Button (**Cancel**).

## MIDI Configuration

The MIDI Configuration menu allows you to adjust how MPC Sample sends and receives MIDI and CV data. You can also use this menu to reset MPC Sample's settings and data.



Press and hold **SHIFT** and press **PAD 8 - MIDI CONFIG** to open the MIDI Configuration menu.



Use the **ENCODER** to scroll through the following options. Press the **ENCODER** to select a setting, and then turn it to adjust the value. Press the **ENCODER** again to confirm.

Setting	Description	Values
MIDI Port	This setting determines the active MIDI port for sending and receiving MIDI data. External refers to the 1/8" <b>MIDI IN</b> and <b>MIDI OUT</b> ports on the rear panel.	External, USB
MIDI In Channel	This setting determines the MIDI Channel on which MIDI input data is received. Select All to receive MIDI input data from all channels, or select a specific channel.	All, 1-16
MIDI Out Channel	This setting determines the MIDI Channel on which MIDI output data is sent.	1-16
Pad MIDI In	This setting determines whether MIDI Input can be used to trigger the pads.	Off, On
Pad MIDI Out	This setting determines whether MIDI Output is sent from the pads.	Never, Always, Empty
MIDI Sync In	This setting determines whether MPC Sample receives MIDI Sync information, and what type of information if enabled.	Off, Midi Clock, MTC
MIDI Sync Out	This setting determines whether MPC Sample sends MIDI Sync information, and what type of information if enabled.	Off, Midi Clock, MTC
MIDI Thru	This setting determines whether the <b>MIDI OUT</b> port also functions as a Thru port. When set to ON, MIDI data received by the <b>MIDI IN</b> port is also forwarded through the <b>MIDI OUT</b> port.	Off, On
Receive Program Change	This setting determines whether MPC Sample receives MIDI Program Change messages. When enabled, these messages can be used to trigger sequences.	Off, Sequence

Setting	Description	Values
CV/Sync Out	This setting determines whether MPC Sample send CV/Sync output data via the <b>SYNC OUT</b> port.	Off, On
CV/Sync Base	This setting determines the base CV clock resolution. A value of 1 is equal to 1 pulse per quarter note.	1-8
CV/Sync Division	This setting multiplies the CV/Sync Base setting by the given value.	1-24

The Takeover settings allow you to adjust the hardware control behavior of **Parameter Takeover** and **Knob FX Takeover** for the **K1-K3** Knobs, and **Fader Takeover** for the **FADER**. Each setting can be set to one of the following options:

- **Pickup:** Parameters are not editable until the hardware control position matches the parameter position. This is the default behavior for **Fader Takeover**.
- **Scaled:** Parameters move in the same direction as the hardware control is adjusted. The rate of adjustment is scaled based on the hardware control and parameter position to ensure they eventually meet. This is the default behavior for **Parameter Takeover** and **Knob FX Takeover**.
- **Instant:** As soon as a hardware control is adjusted, the parameter jumps to match the knob position.

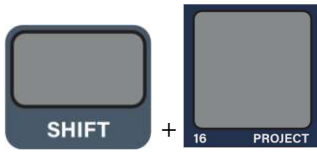
Select **RESET FACTORY SETTINGS** to reset all settings on MPC Sample to their factory defaults and restart the device. Press the **B3** Function Button to select **YES** to continue with the reset, or press the **B1** Function Button to select **NO** to return to the MIDI Config menu.

Select **RESET FACTORY DATA** to delete all internal user content and restart MPC Sample. Press the **B3 Function Button** to select **YES** to continue with the reset, or press the **B1** Function Button to select **NO** to return to the MIDI Config menu.

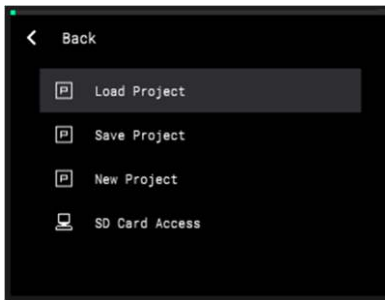
**IMPORTANT:** Doing so will remove all user content saved to the internal drive and restore MPC Sample to the factory default content. This includes any content in an unsaved user project, including the current project, and this action cannot be undone.

## Project

The Project menu lets you save and load your projects, as well as manage external microSD card storage.



Press and hold **SHIFT** and press **PAD 16 - PROJECT** to open the Project menu.



Use the **ENCODER** to browse the available options, and then press it to select.

### Load Project

Select this option to load projects and kits.

- **Demos:** This category includes demo projects, including the default startup project. These projects are great for exploring the range of sounds and styles that you can create with MPC Sample.
- **Kits:** This category includes entire kits. Press the **ENCODER** to load the kit along with four default sequences, or press the **B3** Function Button (**Load Kit**) to only load the kit samples with no sequence data.
- **User:** This category includes user-saved projects on the internal drive.

### Save Project

Select this option to save the current project.

Turn the **ENCODER** to scroll through letters and numbers. Press the **ENCODER** to select the desired character and move to the next character.

Press and hold **SHIFT** to access capital letters.

Press the **-/+** buttons to move between characters.

Press the **B2** Function Button to erase the current character.

Press and hold **SHIFT** and press the **B2** Function Button to erase all characters at the same time.

When you have finished editing the project title, press the **B3** Function Button (**Do It!**) to start the export.

To exit the project save page, press the **B1** Function Button (**Cancel**).

**Note:** MPC Sample contains an automatic saving system. As you work on your project, your progress is saved in the background, so if you turn MPC Sample off and on, your project reloads at the last saved state. Saving your project in the Project menu copies the locally stored files to a new location, either internal or external. Because of this system, performing certain actions such as chopping, extracting, or copying on long samples may take a short time.

### New Project

Select this option to start a new project. On the page that appears, press the **B3** Function Button to confirm that you want to clear the current project and start a new project. Press the **B1** Function Button to cancel and return to the Project menu.

### SD Card Access

Select this option to access a microSD card (not included) inserted into the microSD Card Slot on MPC Sample from a computer connected via USB. This allows you to easily transfer samples, songs, and project files between MPC Sample and your computer.

The microSD card will mount as an external drive on your computer. You are unable to use other modes while in SD Card Access mode.

When you have finished transferring files, make sure you safely eject the microSD card drive from your computer before exiting SD Card Access mode.

Once the drive is ejected, press the **B1** Function Button to exit SD Card Access mode.

## Appendix

### Technical Specifications

Hardware and I/O	
Storage Capacity	8 GB Internal Drive, including ~2 GB Factory Data Expandable via microSD Card Slot
Memory	2 GB
Pads	<b>16</b> RGB-lit velocity-sensitive MPC Pads with aftertouch
Display	2.4" (6.1 cm) Full-color LCD with high-resolution waveform editing
I/O	<p><b>Input:</b></p> <ul style="list-style-type: none"> <li>• <b>2</b> 1/4" [6.35 mm] TRS Audio Inputs (Mic/Line-Level)</li> </ul> <p><b>Output:</b></p> <ul style="list-style-type: none"> <li>• <b>2</b> 1/4" [6.35 mm] TRS Audio Outputs (Line-Level)</li> <li>• <b>1</b> 1/8" [3.5 mm] TRS Headphones Output</li> </ul> <p><b>MIDI:</b></p> <ul style="list-style-type: none"> <li>• <b>1</b> 1/8" [3.5 mm] TRS Type A MIDI DIN Input Port</li> <li>• <b>1</b> 1/8" [3.5 mm] TRS Type A MIDI DIN Output Port</li> </ul> <p><b>Sync Out :</b></p> <ul style="list-style-type: none"> <li>• <b>1</b> 1/8" [3.5 mm] TRS CV/Gate (with configurable sync rates)</li> </ul> <p><b>1</b> USB Type-C® Port</p> <ul style="list-style-type: none"> <li>• Power</li> <li>• Audio In/Out</li> <li>• MIDI In/Out</li> <li>• SD Card Access</li> </ul>
Mic/Speaker	Built-in microphone and 3-watt speaker for portable standalone recording and monitoring
Buttons	<b>11</b> bi-color LED buttons <b>8</b> single-color LED buttons <b>4</b> unlit buttons
Knobs	<b>3</b> 270° knobs <b>1</b> 360° encoder with push
Fader	<b>1</b> 30 mm fader
Power	via USB type-C (bus powered, or connected to wall adapter or power bank [5V, 2A; sold separately])
Battery	<b>Type:</b> Lithium-Ion <b>Life:</b> Approximately 5 hours of continuous playback. Battery life may vary depending on the features used.
Dimensions (width x length x height)	7.6" x 9.3" x 2.0" 19.4 x 23.6 x 5.0 cm
Weight	2.03 lbs. 0.92 kg

<b>Format and Support</b>	
Polyphony	32 stereo voices
Disk Streaming	Fast onboard disk streaming (up to 32 voices)
Recordable Data	16 samples x 8 banks, per project 16 sequences x 8 banks, per project No project limit
Maximum Sampling Time	20 minutes, per sample
Recall Recording	30 seconds of audio or pad performance to sequence
Import Format	.wav, .mp3, .aif/.aiff, .snd, .s1s, .s3s, .flac, .ogg
Processing Sampling Frequency	44.1 kHz, 32-bit float
Supporting Sampling Frequencies	File Import: 24 or 16-bit; 44.1, 48, or 96 kHz Recording: 24-bit, 44.1 kHz
<b>Key Software Features</b>	
Sequencer	MPC Sequencer with Real-Time Swing 960 pulses per quarter note
Sampling	Fast sample-to-pad workflow from a wide range of sources (Mic, Audio In, USB [Mac/Win/iOS/Android], Resample). Threshold-controlled sampling Fixed-length sampling to ensure accurate loops
Record	With classic MPC Note Repeat, Sequence Recall (MIDI Retrospective Record), and Sample Recall
Effects	60+ different FX spread across four effect engines: <ul style="list-style-type: none"> <li>• Pad FX</li> <li>• Knob FX</li> <li>• Flex Beat</li> <li>• Color-Compressor</li> </ul>
Effects Routes	Main Output, Input, and Per-Pad <ul style="list-style-type: none"> <li>• Internal (Main Out, Knob FX per-pad)</li> <li>• Real-time processing of External Inputs</li> <li>• Input record Knob FX</li> </ul>
Advanced Sample Editing	With Chop Mode, lazy-chopping, auto-snapping, real-time looping, and warping.
Fast Workflow	Fast one-touch functionality, for intuitive sampling, recording, and performance.
Fader Control	Assignable fader for customizable controls over pad parameters.
Song Mode	For easy arrangement of songs and export.
MPC3 Support	Project import and export is not currently supported.  In upcoming firmware updates, MPC Sample projects will be able to be opened with MPC hardware/software running version 3.8 and higher, so you can continue production in standalone mode or on MPC3 desktop software.

Specifications are subject to change without notice.

Model: AC50

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