AKAI PROFESSIONAL

MPC X / X SE
MPC LIVE / LIVE II
MPC ONE / ONE+
MPC KEY 61 / KEY 37

MPC3 Quickstart Guide

English

Manual Version 3.4
Beta 3

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Introduction

Welcome to MPC3! MPC3 represents a monumental leap forward in workflow efficiency and feature richness for the platform. This Quickstart Guide will get you up to speed on the latest changes to the MPC standalone platform by covering some of the most important updates, features, and menus. For details on features and functions not covered in this Quickstart Guide, refer to the latest MPC2 User Guide.

IMPORTANT: When importing MPC2 projects into MPC3, we strongly recommend saving a new copy instead of saving over the existing files. Doing so will render them incompatible with MPC2, preventing you from reopening them in the previous version.

Support

For the latest information about this product (documentation, technical specifications, system requirements, compatibility information, etc.) and product registration, visit **akaipro.com/mpc3**.

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

New Features

Public Beta v3

Track Mute: Event vs. Audio

Track Mute now offers greater flexibility with a new option to toggle between **Event Mute** and **Audio Mute** for supported track types. This enhancement applies to tracks containing both MIDI events and an audio path, including:

- **Drum** tracks
- **Plugin** tracks
- **Keygroup** tracks

Event Mute will always be applied to **MIDI** and **CV** tracks, and Audio Mute will always be applied to **Audio** tracks, regardless of the selected option.

Event Mute silences new MIDI events when engaged, but allows the audio of any currently playing events to ring out naturally.

You can seamlessly switch between Event Mute and Audio Mute using the toggle in the ***Track Mute*** toolbar, giving you more control over how your tracks behave during muting.

Export Drum Pads as Separate Stems

Exporting individual drum pad stems is now more streamlined, allowing greater flexibility in mixing and post-production. You can render an audio stem for each pad with events in the drum track by doing the following:

1. Load a drum kit to a Drum track, and record a pattern into the MPC sequencer.
2. With the Drum track selected, open the Menu (by pressing **Menu** or tapping the Menu icon), and then select **Save**.
3. In the ***Save Window***, select **Drum Pads as Stems**.
4. Specify your preferred audio format and destination for the stems.
5. Tap **Export** to render your stems. You can then use the resulting files for easy mixing in your DAW.

Faster Sample Loading

Sample loading now runs on a background thread, significantly reducing load times for programs, tracks, and projects for improved performance.

Replacing programs and samples is now more efficient, especially when loading a new program file into a track that already contains existing samples.

Starting Up

Activating MPC3 Beta

First, make sure you have downloaded and installed the v3.4 update to your MPC hardware. Then, connect your MPC3 hardware to a power source using the included power adapter and powered it on.

When you first power on your MPC, you will be prompted to activate your license with your inMusic Profile account. This is required to enable audio functionality in the Beta build. Once you have followed the steps below to activate your license, you can select **Don't show this again** to prevent this message from appearing in the future.

To activate your license:

1. Open the MPC Menu by pressing **Menu** on your MPC hardware, or by tapping the icon in the upper-left corner of the screen in most modes.
2. Tap **Preferences** in the bottom-right of the Menu screen to open the Preferences.
3. Tap **Activate** on the left side of the Preferences screen.
4. If you are not already logged in to your inMusic Profile, tap the **Log In** button. You can scan the QR code with a mobile device or open the URL shown on the page in a browser of your choice. If you do not already have an account, you will be prompted to create one.

   Note: Activation requires an internet connection. Use the **Wi-Fi** or **Ethernet** screens in the Preferences menu to connect to a network.
5. Once you are logged in, you will list a list of available activations. Included in this list should be **MPC3 Beta**.
6. Tap **Enter Serial** at the top of the Activations screen and enter the MPC3 Beta serial number that was provided to you. Tap **Register** to register your serial number. A message will appear indicating the MPC3 Beta has been registered to your inMusic Profile. Tap **Ok** to dismiss.
7. An **Activate** button should now appear next to MPC3 Beta in the list of **Activations**. Tap this to fully activate it on your device. Once activated, a check mark will appear in the list, and the **Activate** button will now show **Deactivate**.

   You may now use the MPC3 Beta with no restrictions. When restarting your MPC, you may need to re-log in to your inMusic account.

Alternatively, you can enter your serial number in your inMusic Profile and register it there. Once you have done so, return to the **Activations** screen and tap **Refresh** to update this list. Then, locate MPC3 Beta and tap **Activate** to activate the license on your device.

Importing MPC2 Projects

The transition from MPC2 to MPC3 introduces significant architectural changes, most notably the unification of tracks and programs into a single track container. This redesign aims to streamline and accelerate workflow, but also results in MPC2 projects not being loadable into MPC3 with identical behavior. Because of this, we strongly recommend saving a new copy of all MPC2 projects before importing to preserve editing capabilities.

Upon loading an MPC2 project, MPC3 will display a Project Import dialog. By default, the Import field is set to **All Sequences**. Using this method:

- MPC3 will attempt to import all sequences and tracks from the MPC2 project.
- If a single track was assigned to a single program in MPC2, MPC3 will create a corresponding track of the same type as the original program.
- If multiple tracks were assigned to the same program in MPC2, MPC3 will create one primary track of the same type as the program, and subsequent tracks will be converted to MIDI tracks with their **Send To** field pointing to the primary track.

Alternatively, you can set the Import field to **Selected Sequences Import**. Using this method:

- A list of sequences from the source MPC2 project will be displayed, and you can tick the sequences you wish to import into MPC3.
- The selected sequences will load into their original locations within the sequence list.

Starting a New Project

When starting MPC3.4 or selecting **New Project** from the Menu, MPC will now automatically load a small factory project by default. The configuration of this project varies depending on the type of MPC device in use.

For MPCs without a keyboard (MPC X/X SE, Live/Live II, One/One+)**:**

- **Drum Track Preset:** A single drum track with samples loaded on Pad Bank A.
- **Q-Link Track Layout:** Configured to control the sound of the drum track.
- **Effects:** AIR Reverb and AIR Delay are preloaded on Returns 1 and 2.

MPC Key 61:

- **Drum Track Preset:** Same as MPCs without a keyboard.
- **Plugin Instrument Tracks:** Four plugin instrument tracks are added before the drum track.
- **Effects:** AIR Reverb and AIR Delay are preloaded on Returns 1 and 2.

MPC Key 37:

- **Drum Track Preset:** Same as MPCs without a keyboard.
- **Plugin Instrument Tracks:** A single plugin instrument track is added before the drum track.
- **Effects:** AIR Reverb and AIR Delay are preloaded on Returns 1 and 2.

Operation

This chapter details some of the major changes to modes and functions in MPC3. For additional information on any of these modes not presented here, or on modes not covered in this Quickstart Guide, refer to the MPC2 full User Guide.

Important:

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

- Many modes shown on the screen have 1–6 buttons at the bottom. Each of these buttons select a different tab in that mode or perform a specific function in that mode.
- As an alternative to double-tapping an item on the screen to "enter" it, you can press the **data dial**.

- When a parameter is highlighted and has a red outline, this means that it is selected. You can then change it by turning the hardware's **data dial** or using the **–/+** buttons. If the parameter is a number, double-tap it to show a numeric keypad on the screen to enter a specific value.

Main Mode

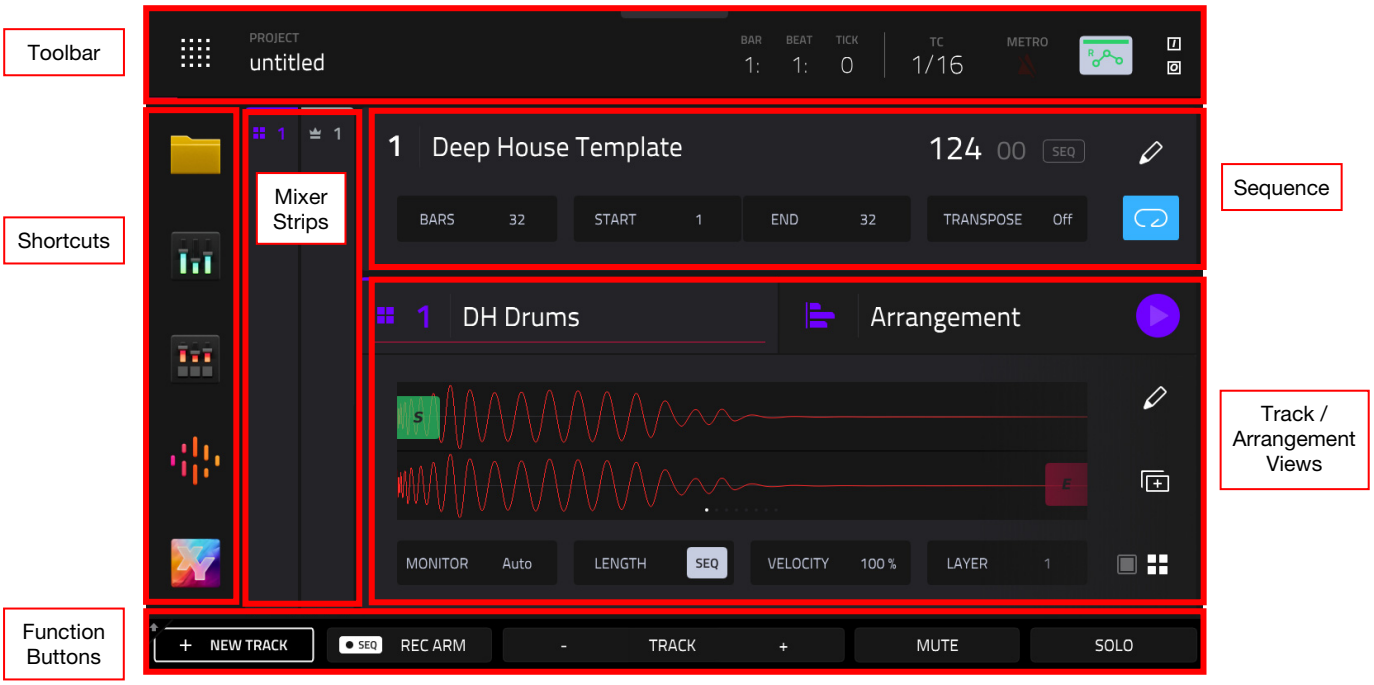
Main Mode has been heavily redesigned to improve workflow efficiency and provide better visual feedback for your projects.

To enter Main Mode, do one of the following:

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

Overview

Click or tap on part of the image below to jump directly to that section.



Toolbar

The top of the screen shows the project name and timing information.

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

The time counter shows the current playhead position. This is shown in most of the modes.

The **TC icon** opens the **Timing Correct** window, which contains various settings to help quantize the note events in your sequence.

Press and hold **Shift** and tap the **TC icon** to enable or disable global timing correct.

The **Metro**/**metronome icon** opens the **Click**/**Metro** menu, which contains all settings regarding the metronome (click track).

Press and hold **Shift** and tap the **Metro/metronome icon** to enable or disable the metronome.

The automation button indicates the global automation state. This is shown in several modes.

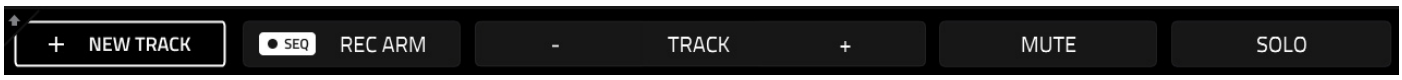
The **In** and **Out** boxes indicate your MPC hardware is receiving or sending (respectively) MIDI messages from or to your computer. Tap here to open the **MIDI Monitor** and view the latest incoming or outgoing MIDI messages.

Shortcuts

The five Mode Icons on the left side of the screen provide shortcuts to some of the most-used modes. By default, these are **Browser Mode**, **Channel Mixer Mode**, **Pad Mixer Mode**, **Sounds Mode**, and **XY Mode**.

You can change what mode icons appear here by going to the Menu and tapping and dragging the mode icons to rearrange them. Mode icons dragged into the left-most column will appear in the shortcuts on the Main menu and when sliding out the tab on the left side of the screen in other modes.

Function Buttons



The buttons at the bottom of the screen perform different functions depending on the current mode. In Main Mode, these functions are as follows:

New Track: Tap this button to add a new track to the project.

Rec Arm: Tap this button to arm Sequence recording.

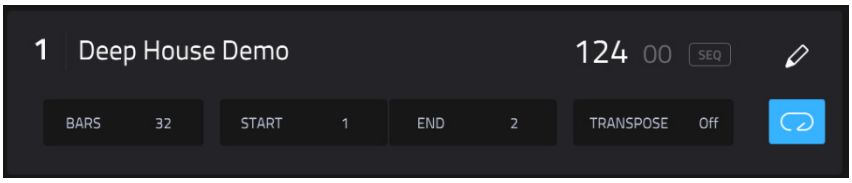
Track –/+: Tap one of these buttons to switch to the previous or next track, respectively.

Mute: Tap this button to mute the current track.

Solo: Tap this button to solo the current track.

Sequence Section

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



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

To edit the name of the sequence, tap and hold on the **sequence name**, and use the virtual keyboard that appears.

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

To set whether the sequence follows its own tempo (**Sequence**) **or a global tempo** (**Global**), tap the **Sequence**/**Global** button next to the **BPM** field. Alternatively, press and hold **Shift** and **Tap**.

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

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

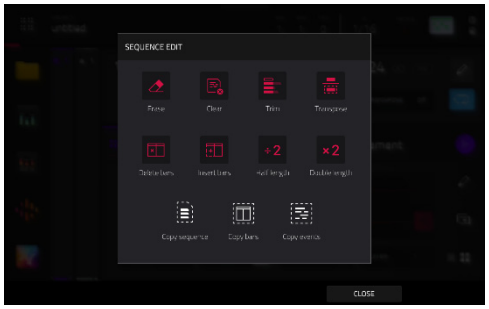
To enable or disable looping, tap the button.

To set the start point and end point of loop, tap the **Start** or **End** field (respectively) and then use the **data dial** or the **–/+** buttons, or double-tap the field and use the numeric keyboard that appears.

Note: The **Last Bar** value of the **Delete Bars** and **Copy Bars** processes depends on the total length of the sequence.

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

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



The **Erase** function erases all or part of a track in a specific sequence.

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

The **Trim** function immediately crops the arrangement to the current **Bars** value.

The **Transpose** function transposes a range of events on a track in a sequence. The events within that range will shift accordingly in the Grid View. This option is available for MIDI tracks only.

The **Delete Bars** function removes a range of bars from a sequence.

The **Insert Bars** function adds empty bars to a sequence at a specified point.

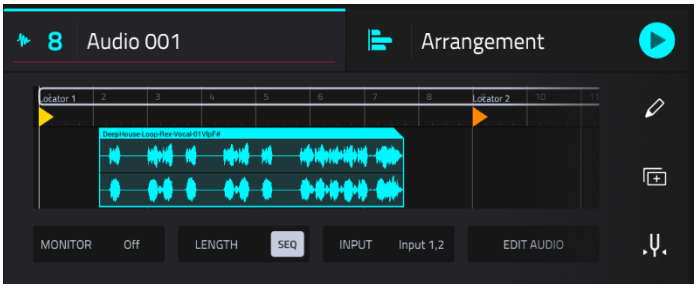
The **Half Length** function will **immediately** halve the length of the sequence (without deleting any note events).

The **Double Length** function will **immediately** double the sequence and copy all events from the first half to the second half.

Track Section

The **Track** section displays essential details for the current track type and facilitates track-specific editing operations.

Example **Track** section while using a Drum track.



Example **Track** section while using an Audio track.

The track field shows the track number and its name.

To edit the name of the track, tap and hold on the track name to open the **Track Settings** window, and then use the **Name** field.

To change tracks, use the **Track -/+** buttons at the bottom of the screen, or tap the track name and use the **data dial** or **–/+** buttons on your MPC hardware.

To change track type, tap the track type icon next to the track number, and then select the track type from the menu that appears.

Drum Tracks

A **drum track** uses one or more samples as its sound source. It contains (**1**) a list of samples and (**2**) the settings for each sample (i.e., pad assignments, loop points, pitch tuning, effects, etc.). Drum tracks are used mostly for creating drum parts and quickly and easily assigning samples to pads.
To select a pad, simply tap the pad on your MPC hardware.

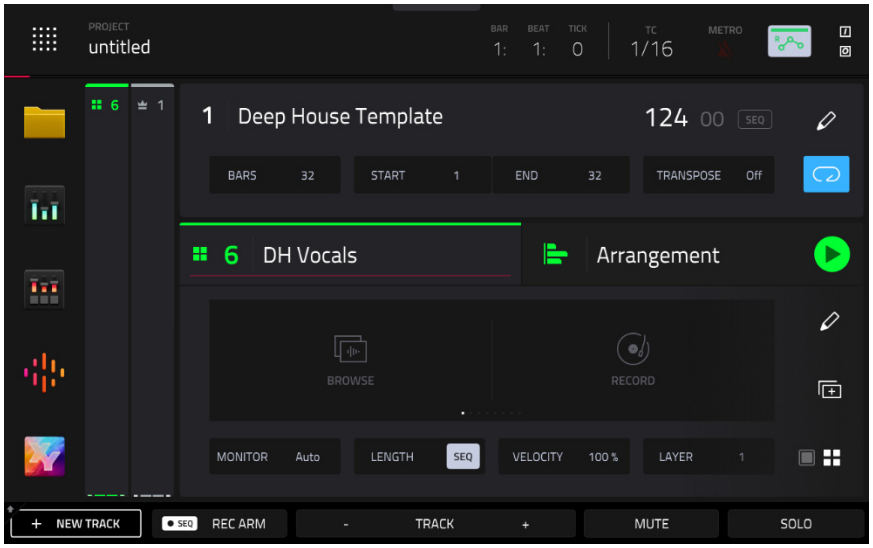
When a sample is loaded to the selected pad:

The **waveform** displays the sample loaded to the selected pad on the selected layer.

In the waveform preview, pinch in or out to adjust the zoom level. You can also adjust the start (**S**) marker (if **Loop Lock** is on), **loop** marker (if **Loop Lock** is off), and end (**E**) marker by tapping and dragging.

Double-tap the waveform preview to open the **Samples** tab of **Track Edit** mode.

To change layers, use the **Layer** field at the bottom of the track section.



If no sample is loaded to the selected pad:

Tap **Browse** to open the Browser to search for and select a sample to load.

Tap **Record** to open the Sampler to record and load a new sample. Alternatively, you can record a sample directly to the pad from Main Mode:

1. Press the **Rec** button on your MPC hardware to arm recording.
2. Tap an empty pad to arm it for recording. Recording will follow the settings established in **Sampler Mode** regarding active inputs and threshold. When you are finished recording, tap the pad again. You can also press and hold a pad, and recording will continue as long as the pad is held.

Use the **Monitor** field to set how your track will be monitored. Double-tap this field to open the menu, or tap to select the field and then use the **data encoder** or **+/-** buttons to cycle through its four states:

When set to **Off**, the track's MIDI input is not monitored, and playback of recorded events will be heard. This setting is useful when using keyboards with Local Control active.

When set to **In**, the track's MIDI input is always monitored regardless of the track's Record Arm state, and playback from recorded events will not be heard.

When set to **Auto**, the track's MIDI input is monitored when the track is record armed, and playback of recorded events will be heard.

When set to **Merge**, the track's MIDI input is always monitored, and playback of recorded events will be heard.

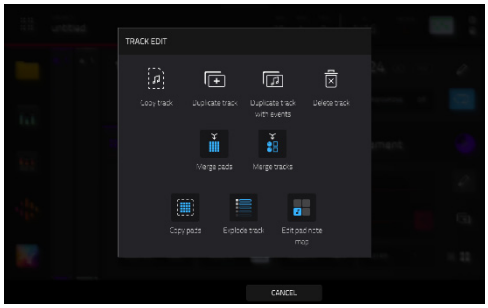
Use the **Length** field to set how long the track is in beats. If you select the minimum value, **Seq** or **0** (if you use the numeric keypad), the track will be the exact same length as its sequence.

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

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

Use the **Layer** field to select which of the eight available sample layers are shown. The layer number is shown here, and the dots in the waveform preview indicate the layer shown.

Tap the **pencil icon** to open the Track Edit window to access the following options:



The **Copy Track** function copies the contents of one track to another. Use the Copy Track window to select the track you are copying, where you want the track copied, and what the name of the new track will be.

The **Duplicate Track** function immediately creates an identical track on a new track.

The **Duplicate Track with Events** function immediately creates an identical track, including all existing events on that track, on a new track.

The **Delete Track** function instantly removes the track and all of its contents.

The **Merge Pads** function allows you to merge samples and settings from two drum tracks together.

The **Merge Tracks** function lets you combine the contents of one track into another.

The **Copy Pads** function lets you copy one or more pads from one track to another.

The **Explode Track** function breaks down a Drum track containing samples and events into multiple new tracks, making it easier to mute individual drum elements using Track Mute mode. Each new track will keep the pad and track insert effects of the original source track. Where pads with events are assigned to a mute group, those pads are copied to a single track.

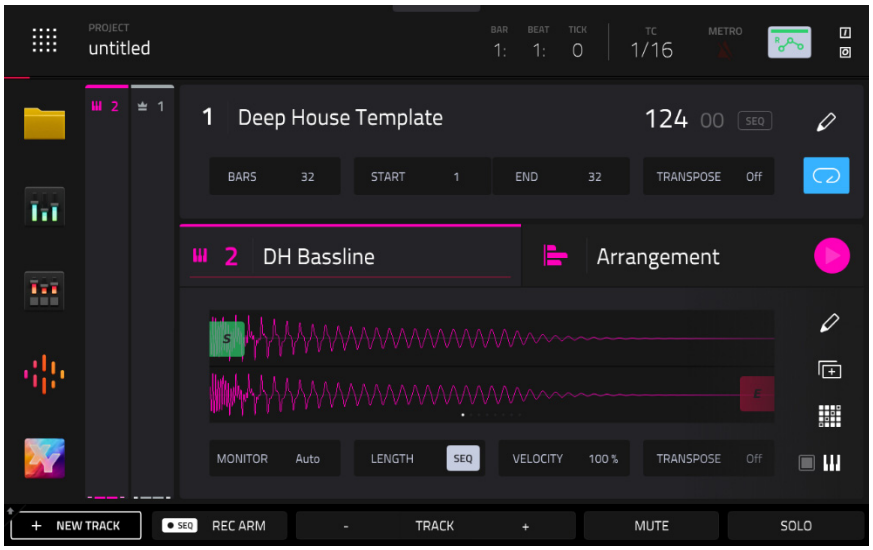
The **Edit Pad Note Map** function lets you assign specific MIDI notes to your MPC hardware pads.

Tap the **Duplicate Track** icon to immediately create an identical track on a new track.

Tap the **pad / four pads** icons to swap the Mixer Channel Strip between showing **Track** and **Pad** settings. See ***Mixer Strips*** to learn more.

Keygroup Tracks

A keygroup track uses one or more samples as its sound source. It contains (**1**) a list of samples and (**2**) the settings for each sample (i.e., pitch tuning, effects, etc.). Keygroup tracks are used to play samples chromatically with a MIDI keyboard or the MPC pads.



The **waveform** displays the sample loaded to the selected pad on the selected layer.

In the waveform preview, you can adjust the start (**S**) marker (if **Loop Lock** is on), **loop** marker (if **Loop Lock** is off), and end (**E**) marker by tapping and dragging.

Double-tap the waveform preview to open the **Samples** tab of **Track Edit** mode.

Use the **Monitor** field to set how your track will be monitored. Double-tap this field to open the menu, or tap to select the field and then use the **data encoder** or **+/-** buttons to cycle through its four states:

When set to **Off**, the track's MIDI input is not monitored, and playback of recorded events will be heard. This setting is useful when using keyboards with Local Control active.

When set to **In**, the track's MIDI input is always monitored regardless of the track's Record Arm state, and playback from recorded events will not be heard.

When set to **Auto**, the track's MIDI input is monitored when the track is record armed, and playback of recorded events will be heard.

When set to **Merge**, the track's MIDI input is always monitored, and playback of recorded events will be heard.

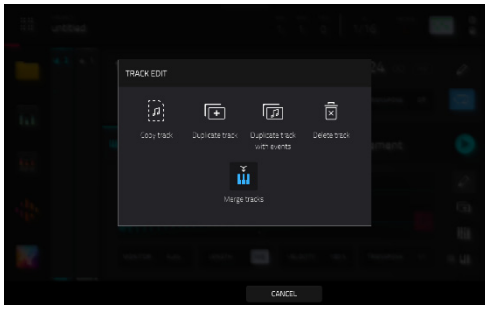
Use the **Length** field to set how long the track is in beats. If you select the minimum value, **Seq** or **0** (if you use the numeric keypad), the track will be the exact same length as its sequence.

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

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

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

Tap the **pencil icon** to open the Track Edit window and access the following options for keygroup tracks:



The **Copy Track** function copies the contents of one track to another. Use the Copy Track window to select the track you are copying, where you want the track copied, and what the name of the new track will be.

The **Duplicate Track** function immediately creates an identical track on a new track.

The **Duplicate Track with Events** function immediately creates an identical track, including all existing events on that track, on a new track.

The **Delete Track** function instantly removes the track and all of its contents.

The **Merge Tracks** function lets you combine the contents of one track into another.

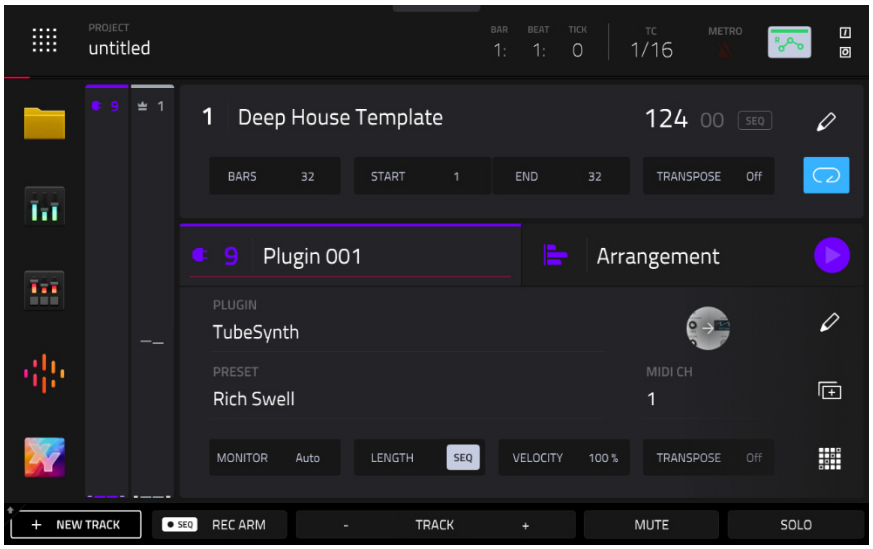
Tap the **Duplicate Track** icon to immediately create an identical track on a new track.

Tap the **pad perform** icon to open the Pad Perform window, where you can adjust what notes or chords are played by the pads on your MPC hardware.

Tap the **pad / keyboard** icon to swap the Mixer Channel Strip between showing **Track** and **Keygroup** settings.

Plugin Tracks

A plugin track contains an instance of a plugin instrument through which you can send your track's MIDI data.



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

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

Tap the **plugin preview icon** to open Track Edit Mode and view the plugin interface.

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

Use the **Monitor** field to set how your track will be monitored. Double-tap this field to open the menu, or tap to select the field and then use the **data encoder** or **+/-** buttons to cycle through its four states:

When set to **Off**, the track's MIDI input is not monitored, and playback of recorded events will be heard. This setting is useful when using keyboards with Local Control active.

When set to **In**, the track's MIDI input is always monitored regardless of the track's Record Arm state, and playback from recorded events will not be heard.

When set to **Auto**, the track's MIDI input is monitored when the track is record armed, and playback of recorded events will be heard.

When set to **Merge**, the track's MIDI input is always monitored, and playback of recorded events will be heard.

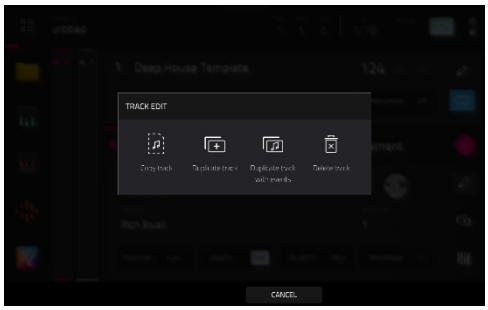
Use the **Length** field to set how long the track is in beats. If you select the minimum value, **Seq** or **0** (if you use the numeric keypad), the track will be the exact same length as its sequence.

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

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

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

Tap the **pencil icon** to open the Track Edit window and access the following options for plugin tracks:



The **Copy Track** function copies the contents of one track to another. Use the Copy Track window to select the track you are copying, where you want the track copied, and what the name of the new track will be.

The **Duplicate Track** function immediately creates an identical track on a new track.

The **Duplicate Track with Events** function immediately creates an identical track, including all existing events on that track, on a new track.

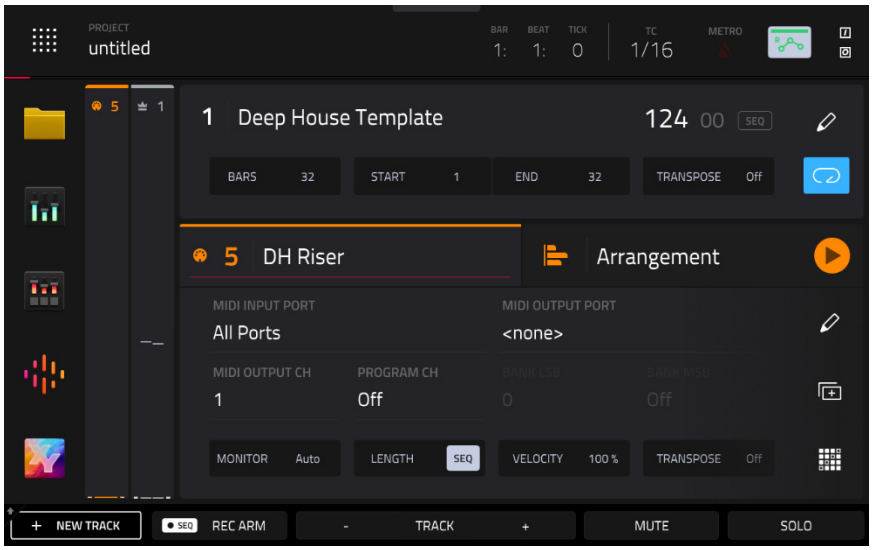
The **Delete Track** function instantly removes the track and all of its contents.

Tap the **Duplicate Track** icon to immediately create an identical track on a new track.

Tap the **Pad Perform** icon to open the Pad Perform window, where you can adjust what notes or chords are played by the pads on your MPC hardware.

MIDI Tracks

A MIDI track lets you send your track's MIDI data to another location. This can be another track in your project or an external MIDI device like a synth or drum machine.



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

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

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

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

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

Use the **Monitor** field to set how your MIDI track will be monitored. Double-tap this field to open the menu, or tap to select the field and then use the **data encoder** or **+/-** buttons to cycle through its four states:

- When set to **Off**, the track's MIDI input is not monitored, and playback of recorded events will be heard. This setting is useful when using keyboards with Local Control active.
- When set to **In**, the track's MIDI input is always monitored regardless of the track's Record Arm state, and playback from recorded events will not be heard.
- When set to **Auto**, the track's MIDI input is monitored when the track is record armed, and playback of recorded events will be heard.
- When set to **Merge**, the track's MIDI input is always monitored, and playback of recorded events will be heard.

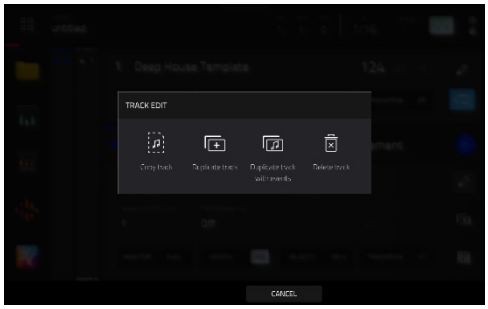
Use the **Length** field to set how long the track is in beats. If you select the minimum value, **Seq** or **0** (if you use the numeric keypad), the track will be the exact same length as its sequence.

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

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

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

Tap the **pencil icon** to open the Track Edit window and access the following options for MIDI tracks:



The **Copy Track** function copies the contents of one track to another. Use the Copy Track window to select the track you are copying, where you want the track copied, and what the name of the new track will be.

The **Duplicate Track** function immediately creates an identical track on a new track.

The **Duplicate Track with Events** function immediately creates an identical track, including all existing events on that track, on a new track.

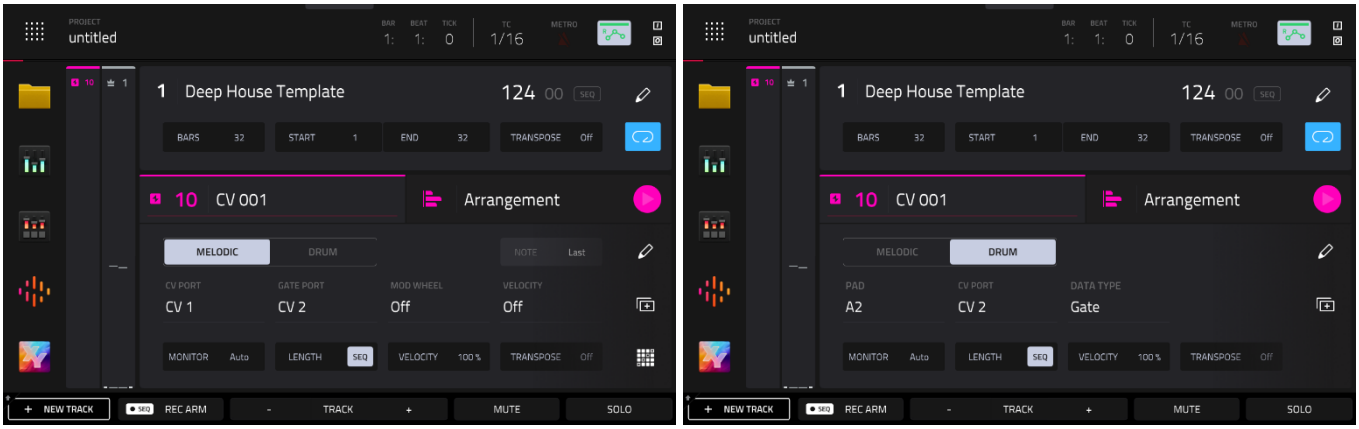
The **Delete Track** function instantly removes the track and all of its contents.

Tap the **Duplicate Track** icon to immediately create an identical track on a new track.

Tap the **Pad Perform** icon to open the Pad Perform window, where you can adjust what notes or chords are played by the pads on your MPC hardware.

CV Tracks

A CV track lets you send your control voltage (CV) signals to an external device like a synth or drum machine that uses CV.



Use the **Melodic / Drum** buttons to set the CV operation type.

When set to **Melodic** type, you can adjust the Note Priority (**Note**/**Last**), the **CV Port**, the **Gate Port**, the modulation wheel port (**Mod Wheel Port**), and **Velocity Port**.

When set to **Drum** type, you can configure any **Pad** to output on any **CV Port**, as well setting the **Data Type**.

Use the **Monitor** field to set how your track will be monitored. Double-tap this field to open the menu, or tap to select the field and then use the **data encoder** or **+/-** buttons to cycle through its four states:

When set to **Off**, the track's input is not monitored, and playback of recorded events will be heard. This setting is useful when using keyboards with Local Control active.

When set to **In**, the track's input is always monitored regardless of the track's Record Arm state, and playback from recorded events will not be heard.

When set to **Auto**, the track's input is monitored when the track is record armed, and playback of recorded events will be heard.

When set to **Merge**, the track's input is always monitored, and playback of recorded events will be heard.

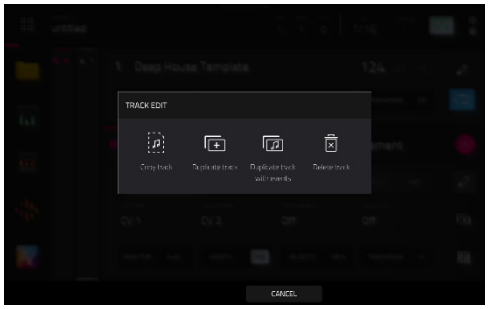
Use the **Length** field to set how long the track is in beats. If you select the minimum value, **Seq** or **0** (if you use the numeric keypad), the track will be the exact same length as its sequence.

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

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

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

Tap the **pencil icon** to open the Track Edit window and access the following options for CV tracks:



The **Copy Track** function copies the contents of one track to another. Use the Copy Track window to select the track you are copying, where you want the track copied, and what the name of the new track will be.

The **Duplicate Track** function immediately creates an identical track on a new track.

The **Duplicate Track with Events** function immediately creates an identical track, including all existing events on that track, on a new track.

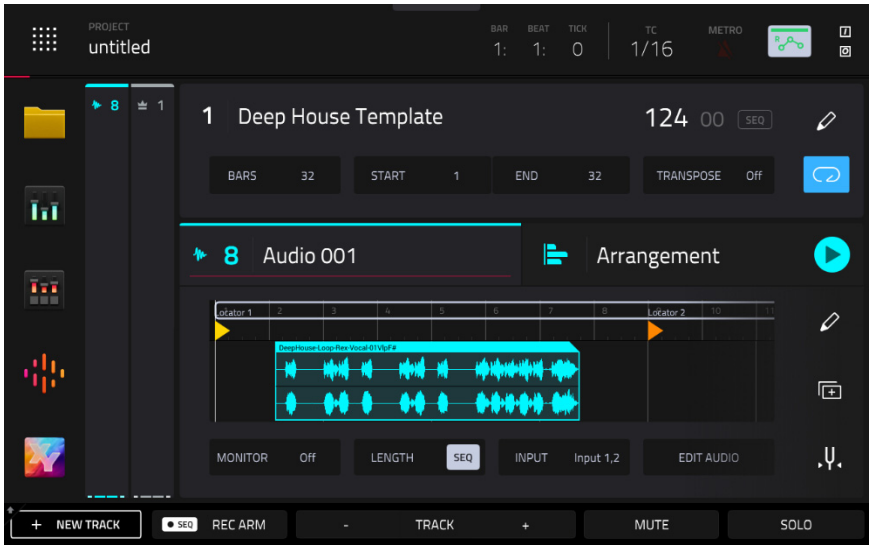
The **Delete Track** function instantly removes the track and all of its contents.

Tap the **Duplicate Track** icon to immediately create an identical track on a new track.

When the CV track type is set to **Melodic**, tap the **Pad Perform** icon to open the Pad Perform window, where you can adjust what notes or chords are played by the pads on your MPC hardware.

Audio Tracks

An audio track uses recorded or imported samples as its sound source.



Tap and drag the **Loop marker** to adjust the loop length. Dragging from either end will extend or shorten the loop. Dragging from the middle of the loop marker will move the entire loop.

Tap and drag on the **Start marker** to set the starting location of the audio region when launched.

Double-tap the audio sample timeline to open **Grid View** for the audio track, where you can edit the audio regions.

Use the **Monitor** field to set how your audio track will be monitored. Double-tap this field to open the menu, or highlight this field and then use the **data dial** or +/- buttons to choose from the following:

When set to **Off**, you will never hear any incoming audio.

When set to **In**, you will hear incoming audio whether or not the track is record-enabled.

When set to **Auto**, you will hear incoming audio while the track is record-enabled only.

When set to **Merge**, the track's input is always monitored, and you will hear playback of audio.

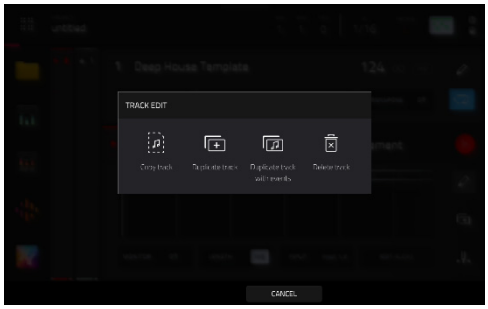
Use the **Length** field to set how long the track is in beats. If you select the minimum value, **Seq** or **0** (if you use the numeric keypad), the track will be the exact same length as its sequence.

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

Use the **Input** field to select which inputs the audio track will use.

Use the **Edit Audio** button to open the audio **Grid View** for the audio track, where you can edit the audio regions.

Tap the **pencil icon** to open the Track Edit window and access the following options for audio tracks:



The **Copy Track** function copies the contents of one track to another. Use the Copy Track window to select the track you are copying, where you want the track copied, and what the name of the new track will be.

The **Duplicate Track** function immediately creates an identical track on a new track.

The **Duplicate Track with Events** function immediately creates an identical track, including all existing events on that track, on a new track.

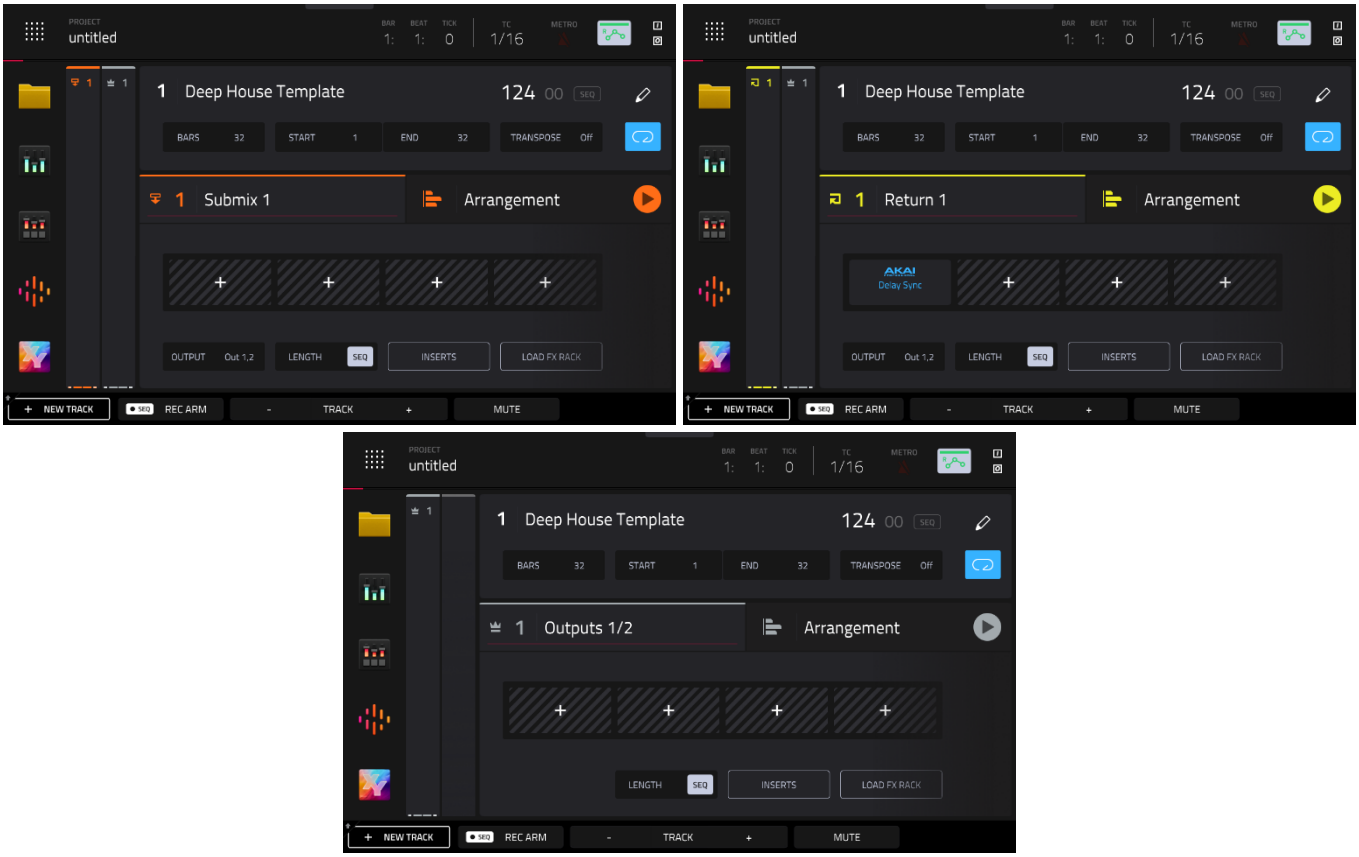
The **Delete Track** function instantly removes the track and all of its contents.

Tap the **Duplicate Track** icon to immediately create an identical track on a new track.

Tap the **Tuner** icon to open the built-in tuner, which allows you to easily tune any connected audio source.

Buses

In addition to the previous track types, you can also view and edit bus tracks including **Submixes**, **Returns**, and **Outputs** in this section.



Use the **Inserts** boxes to add or view inserts effects. Tap the **+** icon in an empty slot to add a new effect. Tap an insert slot with a loaded effect to view the effect's controls.

Use the **Output** field to set the output routing for the bus. This is not available when viewing the **Outputs**.

Use the **Length** field to set how long the track is in beats. If you select the minimum value, **Seq** or **0** (if you use the numeric keypad), the track will be the exact same length as its sequence.

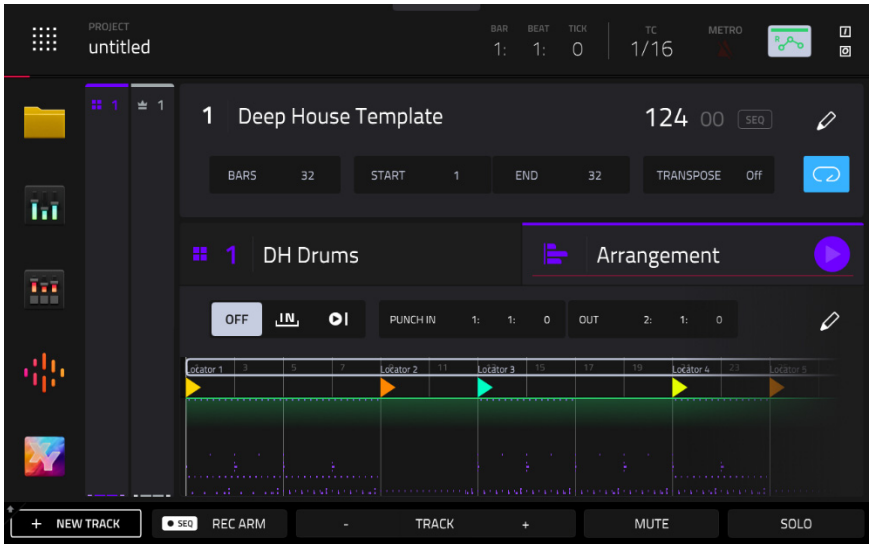
Tip: This is useful when creating automation on your bus track.

Tap the **Inserts** button to open a window where you can load, change, and enable or disable the effects.

Tap the **Load FX Rack** to load a factory or user-saved FX rack to the track.

Arrangement Section

The **Arrangement** section displays recorded events on the linear timeline and provides easy access to its editing functions.



Tap the **play icon** to begin playback of the linear arrangement.

Use the **Auto Record** buttons to determine how punch in auto recording is enabled:

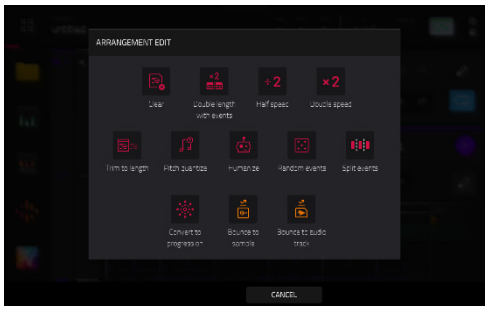
Off: Auto Record at Punch In is turned off.

In: Auto Record at Punch In is enabled. Once playback reaches the Punch In point, recording will begin automatically.

Loop Start: Once playback reaches the Loop Start point, recording will begin automatically.

Use the **Punch In** and **Out** field to set the start and end points for Punch In recording.

Tap the **pencil icon** to open the **Arrangement Edit** options for the arrangement:



The **Clear** function erases **all** events from the arrangement and resets **all** of its settings.

The **Double Length with Events** function doubles the length of the arrangement and duplicates the events.

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

The **Double-Speed** function **immediately** halves the lengths of all note events in the arrangement as well as the distance between them. In other words, all notes are pressed closer together so that the arrangement sounds like it is playing at twice the previous speed. This does not actually affect the pitches of notes or the tempo.

The **Trim to length** function **immediately** cuts all note events from outside the arrangement bounds.

The **Pitch Quantize** function forces the pitches of note events into a specific scale.

The **Humanize** function applies randomization to the timing, length, and/or velocity of note events.

The **Random Events** function creates random melodic or drum patterns in the arrangement.

The **Split Events** process divides note events into an equal number of parts.

The **Convert to Progression** function creates a custom Progression from a melodic MIDI track that you can use to perform with Progressions Note mode.

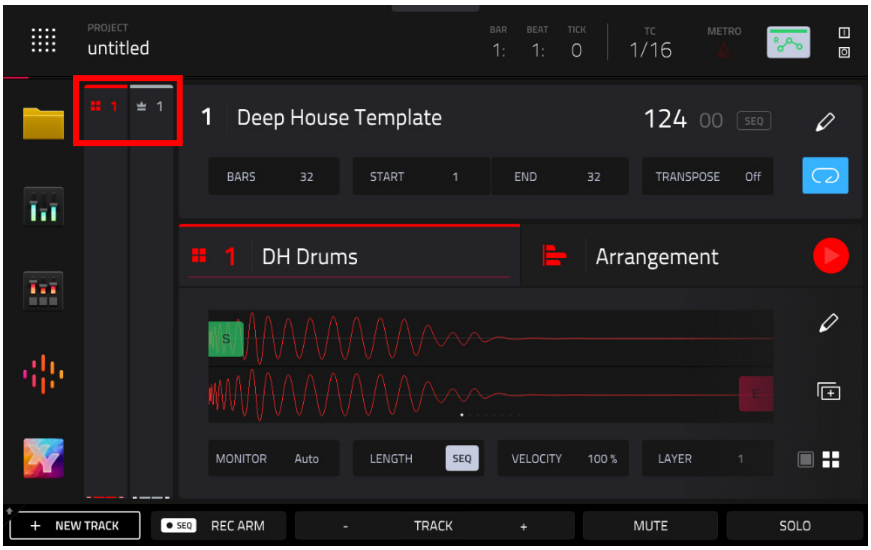
Use **Bounce to Sample** or **Bounce to Audio Track** to export the arrangement audio to a new sample added to the project sample pool or a new audio track in the project.

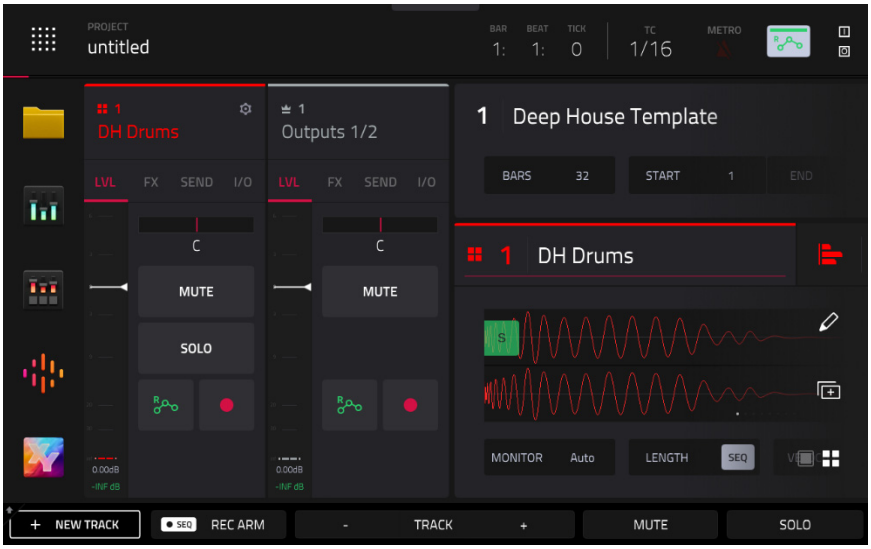
Use the **Audio Tail** field to set the amount, in **seconds**, of extra time added to the end of the resulting audio files.

Mixer Strips

On the left edge of the screen, next to the five mode icons, are the redesigned XL Channel Strips, which allow you to effortlessly manage all your mixing tasks with access to important settings for the current pad, track, and main output.

To show or hide the mixer channel strips, tap the icons at the top of the condensed strips.



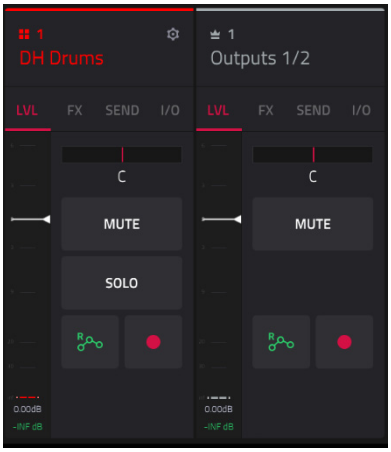


On the left side is the **track** or **pad** channel strip. When viewing a **Drum** track, you can tap the **single-pad / four-squares icons** in the bottom-right corner of the Track/Arrangement Section to cycle between track or pad mixer strips. When viewing a **Keygroup** track, tap the **single-pad / keyboard icons** in the same location to toggle between track or keygroup mixer strips.

The right side will dynamically adjust to display relevant information based on your actions. For example, selecting a send option in the left channel strip will prompt the right channel strip to show the corresponding return channel. When a track is shown on the left side, this will show the main output, and when a pad is shown on the left side, this will show the corresponding track. This allows for seamless access to audio routing options and streamlined navigation.

Both mixer channel strip types feature four views:

LVL: This view contains common mixer parameters.



The **Level** meter displays track volume and incoming MIDI. Use the **white line** to adjust the track level.

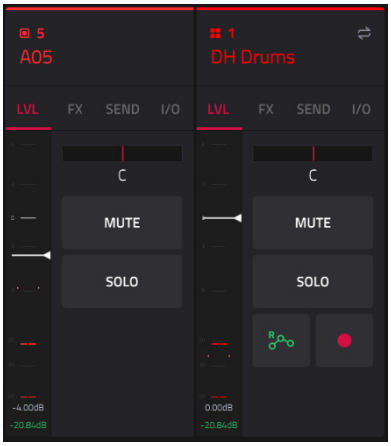
Use the **pan slider** to adjust the track panning.

Tap the **Mute** button to mute the track.

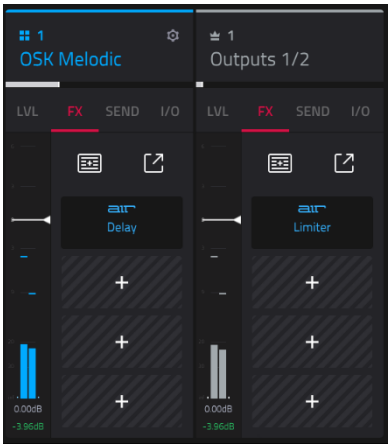
Tap the **Solo** button to solo the track, muting all other tracks. (Not shown for Main Output)

Tap the **Automation** button to toggle between the three automation states: **Read (R)**, **Write (W)**, and **Off**. (Not shown for Pad.)

Tap the **Record** button to arm the sequence for recording. (Not shown for Pad or Main Output)



FX: This view displays insert effects.



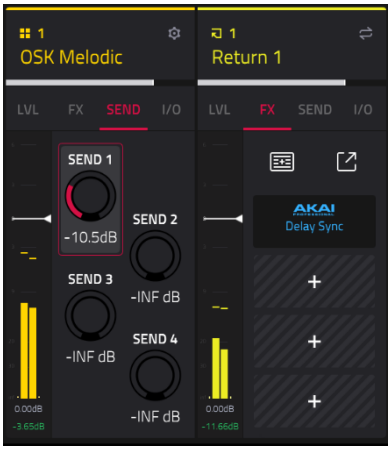
Tap the **FX Racks** icon to load an FX rack.

Tap the **expand window** icon to open the **Inserts** window, where you can load, change, and enable or disable the effects. Here, you can also easily rearrange insert effects using the arrow buttons to shift their order.

Tap an empty insert slot (indicated by a **+**) to open the plugin browser window.

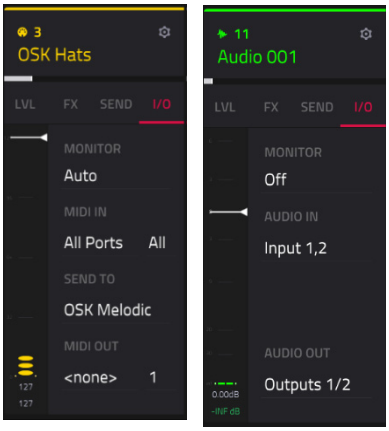
If an effect is loaded, tap the insert slot to open the plugin effect interface.

SEND: This view displays Sends 1–4. (Not shown for Main Output)



Use the **Send** knobs to adjust the send level. When a Send knob is adjusted, the associated **Return** track will be shown in the adjacent mixer strip.

I/O: This view displays routing options. (Not shown for Main Output)



Tap the **Monitor** button to change the monitor behavior for the track.

Use the **MIDI Input** and **Channel** fields to configure the MIDI input settings. (Not available for Audio tracks.)

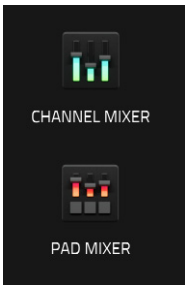
Use the **Send To** field to send the track's MIDI output to another track. (Not available for Audio tracks.)

Use the **MIDI Output** and **Channel** fields to configure the MIDI output settings. (Not available for Audio tracks.)

Use the **Audio In** field to configure the input source of the external audio signal, which you can set to a pair of inputs (Input 1,2) or a single input (Input 1, Input 2). (Audio tracks only.)

Use the **Audio Out** field to configure where the track or pad is routed, which you can set to a submix (Sub 1–8), a pair of outputs (Out 1,2–Out 3,4), or a single output (Out 1–4). (Audio, Drum, and Plugin tracks only.)

Channel Mixer & Pad Mixer



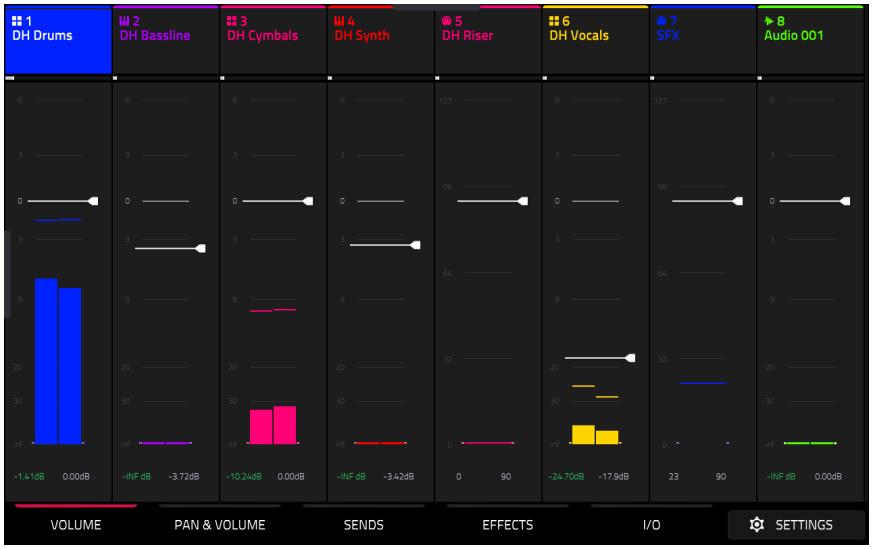
In the redesigned Channel Mixer and Pad Mixer menus, you can set levels, stereo panning, and other settings for your tracks, submixes, returns and main outputs.

To open the Channel Mixer, do either of the following:

- Press **Menu**, and then tap **Channel Mixer**.
- Press **Mixer**.

To open the Pad Mixer, do either of the following:

- Press **Menu**, and then tap **Pad Mixer**.
- Press and hold **Shift** and press **Mixer**.



The Channel Mixer works like an audio mixer with various settings for each track, with up to 8 tracks shown on the display at once. The name of the track is displayed at the top of each one.

Tap a track or press one of the **track select** buttons to select it.

Use the left or right **cursors** to view more tracks. Alternatively, drag your finger left or right on the display.

Quickly swipe your finger to the left on the display to view the Submixes, Returns, and Main Output tracks.

Tap the **Settings** icon in the lower-right corner of the screen to open the **Mixer Configuration** to edit the following settings:

Use the **Solo Button Behavior** field to set the behavior of the solo buttons. They can be used to either **Solo Tracks** or **Cue Tracks**.

Use the **MIDI Track Input Metering** fields to adjust how MIDI inputs are displayed in the Channel Mixer.

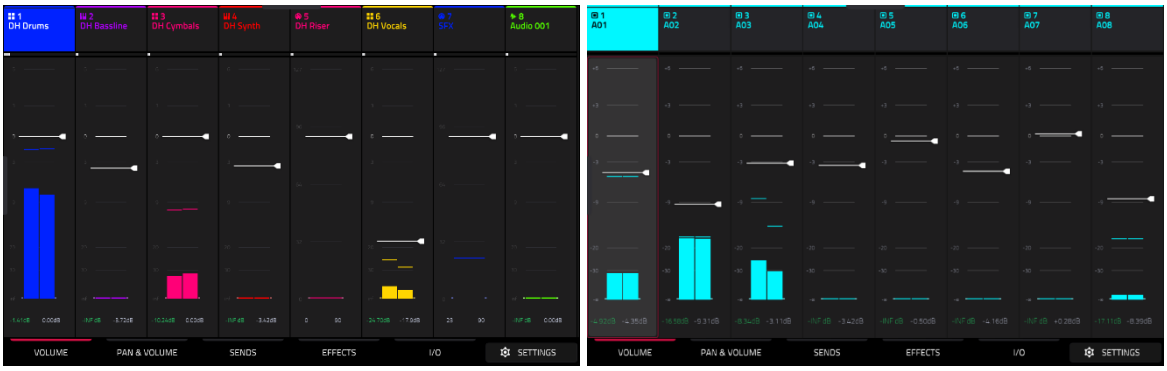
The **Meter** field determines when the MIDI Input meter is active: **Always**, **When Record Armed**, **When Record Armed or Monitoring**, or **Never**.

The **Meter** field determines what MIDI data is shown with the meters: **User Input** or **User Input and Playback**.

Use the **Audio Track Input Metering** field to determine when the Audio Track meter is active: **Always**, **When Record Armed**, **When Record Armed or Monitoring**, or **Never**.

Volume

The **Volume** tab gives you an overview of the volume level of your tracks or pads.

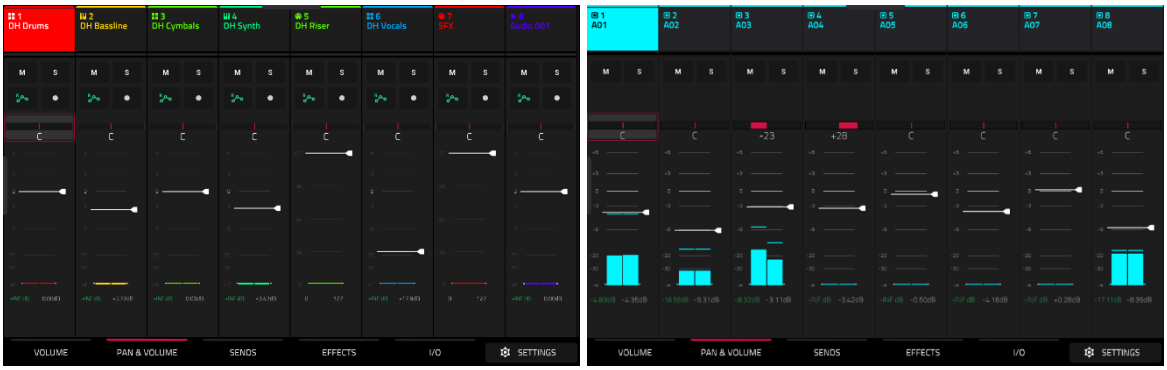


Tap a **level slider** and then use the **data dial** or **–/+** buttons to adjust the volume level of the currently selected track, return or main output. Alternatively, tap and drag a **level slider** to adjust the volume level.

The level sliders and meters in each pad show a visual representation of the level. Double-tap a **track** on the screen to open a large version of the level slider and meter.

Pan & Volume

The **Pan & Volume** tab gives you a number of mixing options for your tracks or pads.



Use the **M** and **S** buttons to mute and solo the track or pad. When **Cue Tracks** is enabled, the **S** button will become a **Headphones** button.

Use the **automation button** to set the automation status of the track.

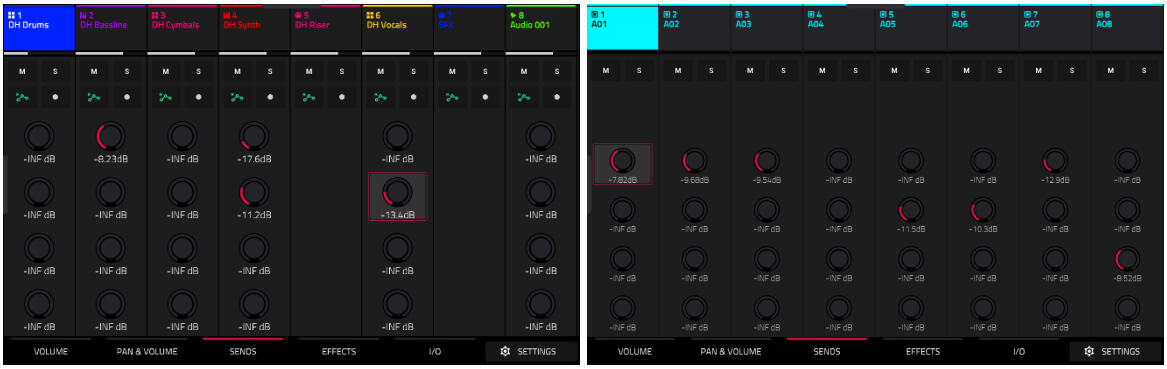
Use the **record button** to arm the track for recording.

The **pan sliders** in each track show a visual representation of the pan. Tap a pan slider and then use the **data dial** or **–/+** buttons to adjust the panning of the currently selected track or pad, return or main output. Double-tap a pan slider on the screen to open a large version of the slider.

Tap a **level slider** and then use the **data dial** or **–/+** buttons to adjust the volume of the currently selected track or pad, return or main output. Double-tap a level slider on the screen to open a large version of the slider. Alternatively, tap and drag a **level slider** to adjust the volume level.

Sends

The **Sends** tab gives you an overview of the **Sends 1–4** level of your tracks or pads.



Use the **M** and **S** buttons to mute and solo the track or pad. When **Cue Tracks** is enabled, the **S** button will become a **Headphones** button.

Use the **automation button** to set the automation status of the track.

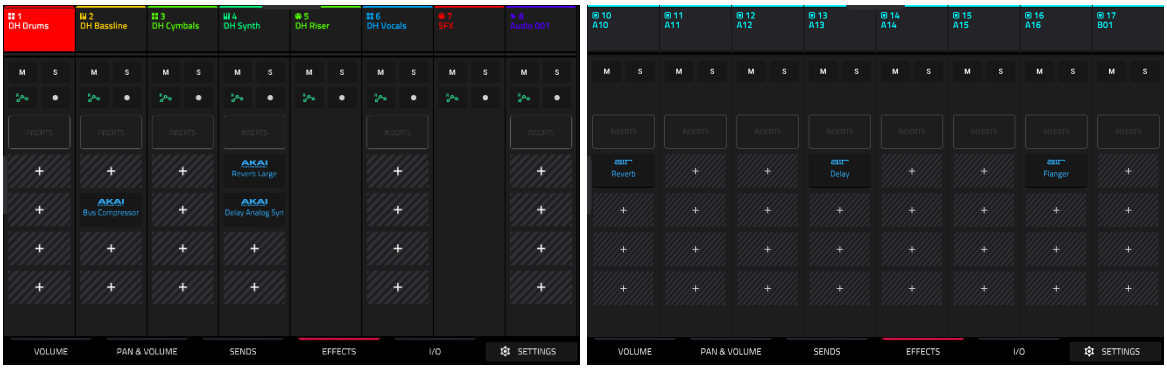
Use the **record button** to arm the track for recording.

Use the **send knobs** to adjust the send level of tracks or pads. Tap the knob and use the **data dial** or **–**/**+** buttons to adjust the level.

Important: When using send channels, make sure you have already loaded at least one effect to it using the return mixer. Swipe left to view the Return channels and then select the **Effects** tab, described ***below***.

Effects

The **Effects** tab lets you view and edit insert effects for your tracks or pads.



Use the **M** and **S** buttons to mute and solo the track or pads. When **Cue Tracks** is enabled, the **S** button will become a **Headphones** button.

Use the **automation button** to set the automation status of the track.

Use the **record button** to arm the track for recording.

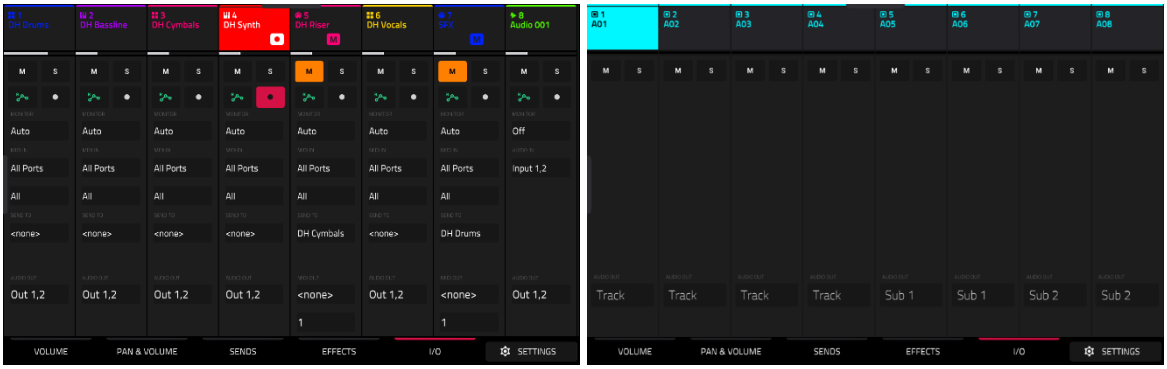
Tap the **Inserts** button to open the Inserts window.

Use the four **insert** fields to add insert effects to the track or pad. Empty insert slots will show a **+** icon. Inserts with a loaded effect will show the name of the effect.

Swipe left while viewing the Effects tab to view the Return and Output Insert effects slots.

I/O

The **I/O** tab lets you view and edit audio and MIDI routing for your tracks.



Use the **M** and **S** buttons to mute and solo the track or pad. When **Cue Tracks** is enabled, the **S** button will become a **Headphones** button.

Use the **automation button** to set the automation status of the track.

Use the **record button** to arm the track for recording.

Tap the **Monitor** button to set the monitoring behavior.

For Audio tracks:

Off: The track's audio input is not monitored.

In: The track's audio input is monitored whether the track is record-enabled or not.

Auto: The track's audio input is monitored while the track is record-enabled only.

For MIDI tracks:

Off: The track's MIDI input is not monitored, and playback of recorded events will be heard. This setting is useful when using keyboards with Local Control active.

In: The track's MIDI input is always monitored regardless of the track's Record Arm state, and playback from recorded events will not be heard.

Auto: The track's MIDI input is monitored when the track is record armed, and playback of recorded events will be heard.

Merge: The track's MIDI input is always monitored, and playback of recorded events will be heard.

Use the **Input** fields to select the input routing for the track.

For Audio tracks:

Use the **Audio In** field to configure the input source of the external audio signal, which you can set to a pair of inputs (Input 1,2) or a single input (Input 1, Input 2).

For MIDI tracks:

Use the **MIDI Input** and **Channel** fields to configure the MIDI input settings.

Use the **Send To** field to send the track's MIDI output to another track.

Use the **Output** field to set the output routing for the track or pad.

For Audio tracks:

Use the **Audio Out** field to configure where the track or pad is routed, which you can set to a submix (Sub 1–8), a pair of outputs (Out 1,2–Out 3,4), or a single output (Out 1–4).

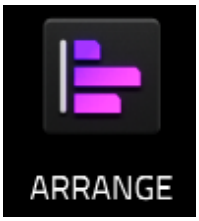
For MIDI tracks:

Use the **MIDI Output** and **Channel** fields to configure the MIDI output settings.

Editing Events and Arrangements

MPC3 contains three linked modes for editing note events and parameters, and recording and editing performances in a linear arrangement.

In **Arrange Mode**, you can record your performance to a linear timeline and use the Arrange Edit commands to shape your song. See ***Arrange Mode*** below to learn more.



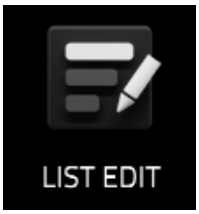
In **Grid View**, you can view and edit note events and their parameters (such as length, velocity, and transposition) for MIDI tracks and audio samples and their parameters (such as length, volume, and tuning) in Audio tracks.

For MIDI tracks like drum, keygroup, or plugin tracks, use the toolbar at the top of the display to add, erase, or select notes and move around the grid, and use the Edit menu to further edit the MIDI note events.

For Audio tracks, use the toolbar at the top of the display to select, move, erase, cut and mute parts of the waveform below. This page also contains MPC's powerful Warp tool, which can be used to adjust the tempo of any sample to match your project's tempo without changing the pitch.

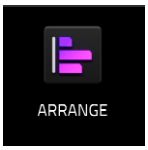
See ***Grid View*** below to learn more.

Additionally, MIDI tracks can be edited using **List Edit Mode**. You can use this view to filter your MIDI events by a particular type, for instance, Aftertouch messages or Track Automation. To learn more about List Edit Mode, refer to the full MPC2 User Guide.



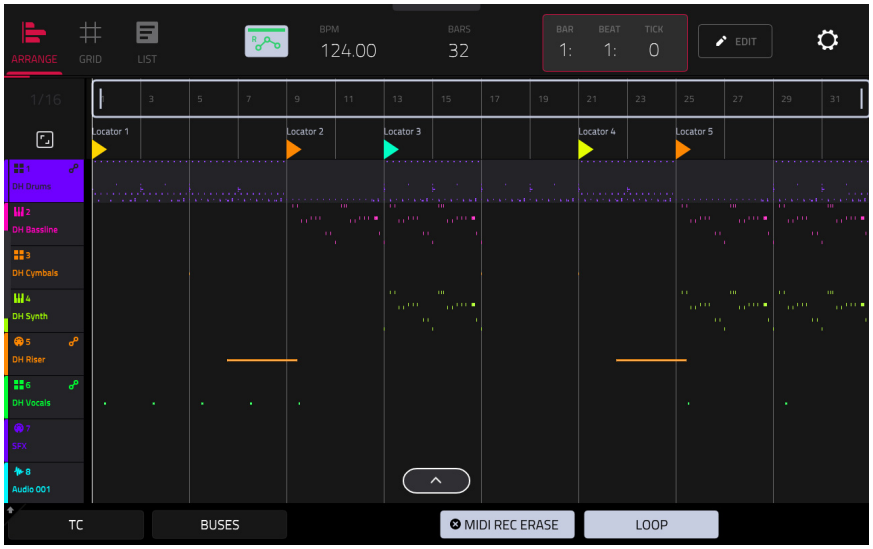
When in any one of these modes, you can quickly access another using the icons at the top-left of the touchscreen.

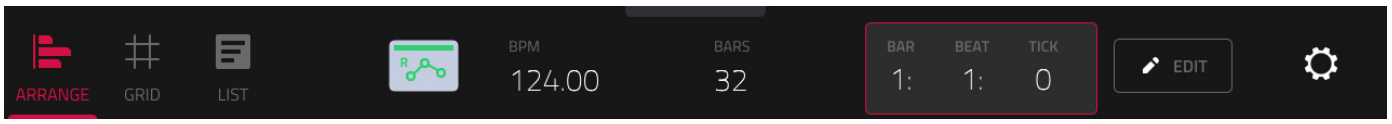
Arrange Mode



Arrange Mode is a fully-featured linear sequencer where you can record a performance or live input (MIDI or audio) into a linear timeline to create an arrangement of a song. You can use the powerful Arrange Edit commands to edit and arrange your song and then mix it down to a stereo audio file, or stem it as separate tracks.

To enter Arrange Mode, press **Menu** and then tap **Arrange**. The event editor's Arrange, Grid, and List views are displayed as tabs in the top left of the screen to make it easy to jump between them.





The toolbar at the top of Arrange Mode lets you switch between the different edit modes as well as showing project and timing information.

Use the **Arrange**, **Grid**, and **List** icons to switch between the different MPC modes.

Tap the **automation icon** to toggle between **Read** and **Write**. To disable or enable global automation entirely, press and hold **Shift** and tap this icon.

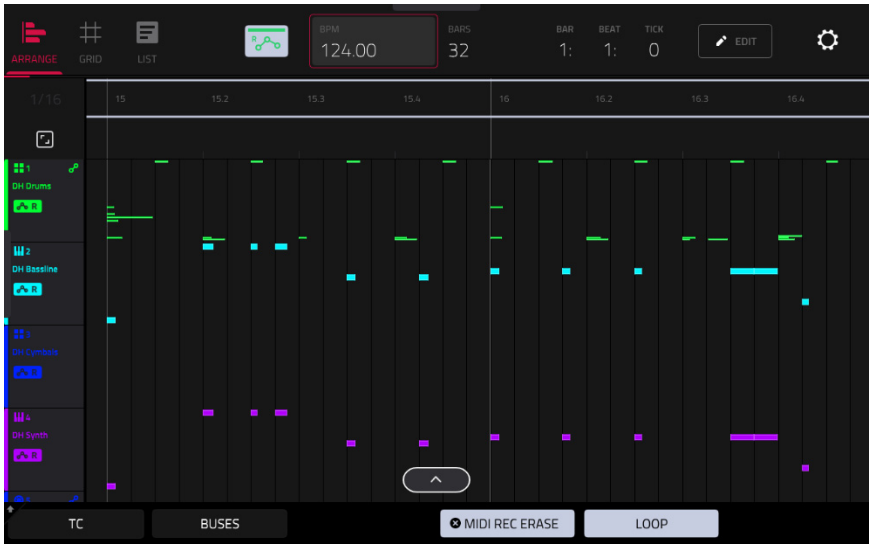
Use the **BPM** field to adjust the tempo of the project.

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

The time counter at the top of the screen indicates the current playhead position. Double-tap this field to open the ***Locate Popup***.

Tap the **pencil** icon to open the ***Arrange Edit*** window.

Tap the **gear icon** to open the ***Grid Settings***.



The project's tracks are displayed in Arrange Mode on a linear timeline. Each track header will show **Record Arm**, **Mute**, **Solo**, and **Track Automation** states. Note that this requires the vertical zoom to be adjusted so there is enough space to show all components. Use the pinch and expand gestures to change the zoom level of the arrangement.

Tap **TC** at the bottom of the screen to open the Timing Correct window. Alternatively, tap the timing correct value shown above the track headers.

Tap **Buses** to view Return and Output bus tracks. You can then record, edit, and view automation data on these tracks in your Arrangement the same way you can with other tracks.

Tap the **MIDI Rec Erase** button to enable or disable MIDI record erasing in Arrange Mode. When enabled, the new recording will replace existing MIDI data in the arrangement. When disabled, recording MIDI will overdub on existing MIDI data in the track arrangement.

Tap **Loop** to enable or disable loop. The loop region is always displayed, regardless of whether Loop is on or off.

The Arrangement timeline also features six user-controllable Locate markers. Press and hold **Shift** to show the six Locator buttons at the bottom of the screen.

> **To add a locator at the playhead position,** tap one of the six Locator buttons. You can also use the ***Locate Popup*** to edit these markers.

To record into MPC3's arrangement timeline:

1. In **Main Mode**, tap the **Rec Arm** function button to arm the selected track for recording.
2. Press the **Rec** button on your hardware to arm it for recording.
3. Next, enter Arrange mode by pressing **Menu** and tapping **Arrange**.
4. Press **Play** on your hardware to begin recording. As you record, Arrange Mode will draw regions containing audio or MIDI data into the track lanes.

To replace a section of the arrangement with a new performance:

1. Tap the **Loop** button at the bottom of the screen to activate loop.
2. Set the **Loop Start** and **Loop End** points by tapping and dragging the beginning and end of the loop region in the timeline. Tapping and dragging in the middle of the loop region moves both the Loop Start and Loop End points at the same time.
3. Enable arrangement recording by following the directions above.
4. Press **Play** to begin recording. The recording will begin at the Loop Start point, and once it reaches the Loop End Point, will switch to Overdubbing mode.

To play the arrangement:

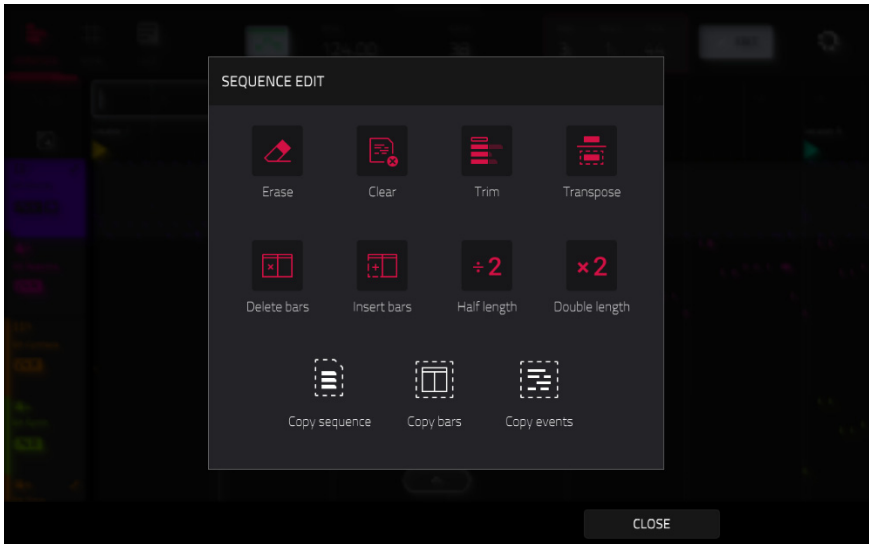
- Press **Play** to begin playback of the arrangement from 1:1:00, or if **Loop** is activated, from the Loop Start.
- Hold **Shift** and press **Play** to begin playback from the current playhead position.

To move the playhead position, tap the **Playhead Position** field in the toolbar to select it, and then use the **data dial** or **-/+** buttons to adjust the value. Alternatively, you can set the playhead position by tapping in the lower-half of the timeline.

Editing Arrangements

You can edit your linear arrangement using MPC's powerful Arrange Edit commands.

To edit an arrangement, tap the **pencil icon** in the Arrange Mode toolbar to open the Arrange Edit window, and then select one of the following tools.



The **Erase** function erases all or part of a track.

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

The **Trim** function immediately crops the arrangement to the **Bars** value in the main Arrangement Mode window.

The **Transpose** function transposes a range of events on a track in an arrangement. The events within that range will shift accordingly in the Grid View. This option is available for MIDI tracks only.

The **Delete Bars** function removes a range of bars from the arrangement.

The **Insert Bars** function adds a number of bars to the arrangement.

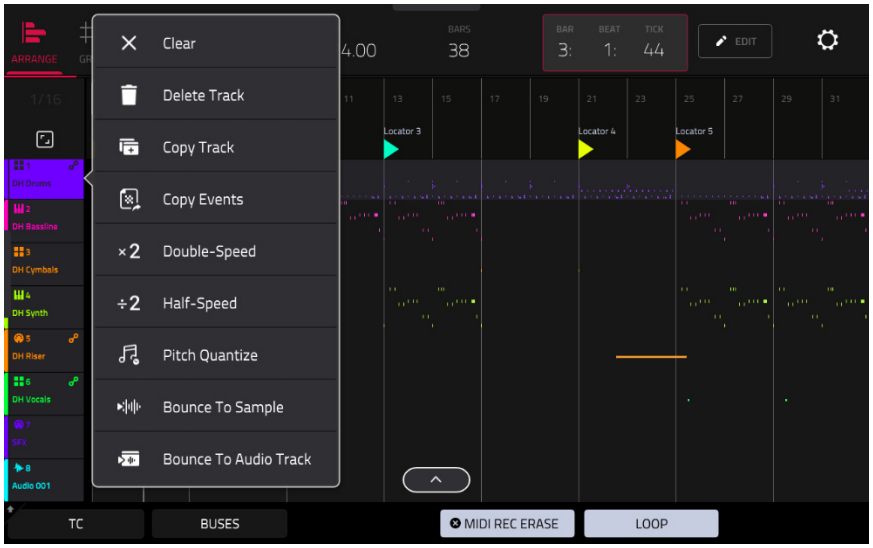
The **Half Length** function **immediately** halves the length of the arrangement.

The **Double Length** function **immediately** doubles the length of the arrangement.

The **Copy Sequence** function copies all tracks over the entire length of the arrangement over the contents of another sequence.

The **Copy Bars** function copies a range of bars from the arrangement and adds them at a specified point.

The **Copy Events** function copies a range of events or selected audio track regions from the arrangement and adds them to another at a specified point.



In Arrange Mode, you can tap and hold on the header for a MIDI track (on the left side of the screen) to open a drop-down menu of Track Edit options for MIDI tracks.

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

The **Delete Track** function **immediately** removes the entire track and all its events from the project.

The **Copy Track** function **immediately** duplicates the selected track to a new track.

The **Copy Events** function copies a range of events from the arrangement and adds them to another at a specified point.

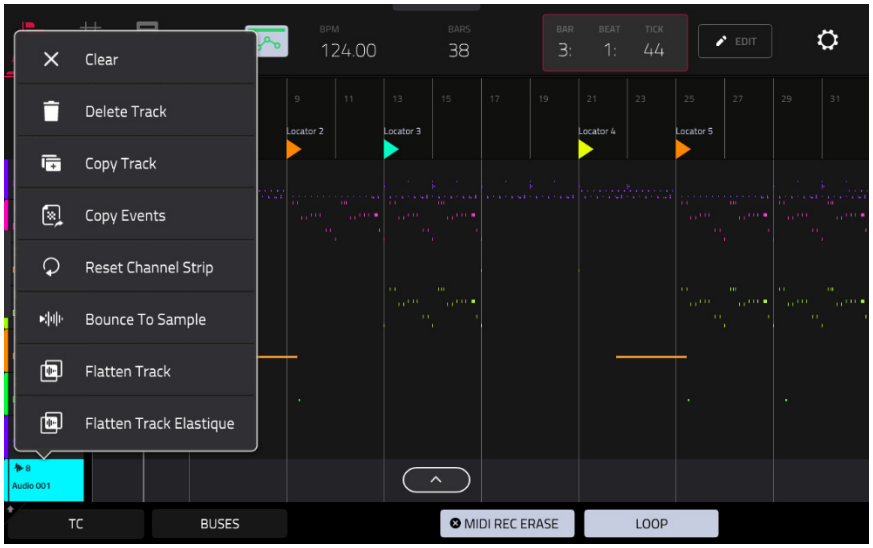
The **Double-Speed** function **immediately** halves the lengths of all note events on the track in the arrangement as well as the distance between them. In other words, the track's notes are pressed closer together so the track sounds like it is playing at twice the previous speed. This does not actually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

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

The **Pitch Quantize** function forces the pitches of note events into a specific scale.

Use **Bounce to Sample** or **Bounce to Audio Track** to export the track audio to a new sample added to the project sample pool or a new audio track in the project.

Use the **Audio Tail** field to set the amount, in **seconds**, of extra time added to the end of the resulting audio files.



You can also tap and hold on the header for an audio track (on the left side of the screen) to open a drop-down menu of Track Edit options for audio tracks.

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

The **Delete Track** function **immediately** removes the entire track and all its events from the project.

The **Copy Track** function **immediately** duplicates the selected track to a new track.

The **Copy Events** function copies selected audio track regions from the track and adds them to another at a specified point.

The **Reset Channel Strip** function **immediately**:

- clears all **Insert** effect slots;
- turns **Mute**, **Solo**, automation, and **Monitor** off;
- resets the **pan knob** to the center;
- resets the **level slider** to **0.00 dB**; and
- turns the **Record Arm** button off.

Use **Bounce to Sample** to export the track audio to a new sample added to the project sample pool.

Use the **Audio Tail** field to set the amount, in **seconds**, of extra time added to the end of the resulting audio files.

The **Flatten Track** function **immediately** renders all edits and regions within the current track's arrangement to a new audio file.

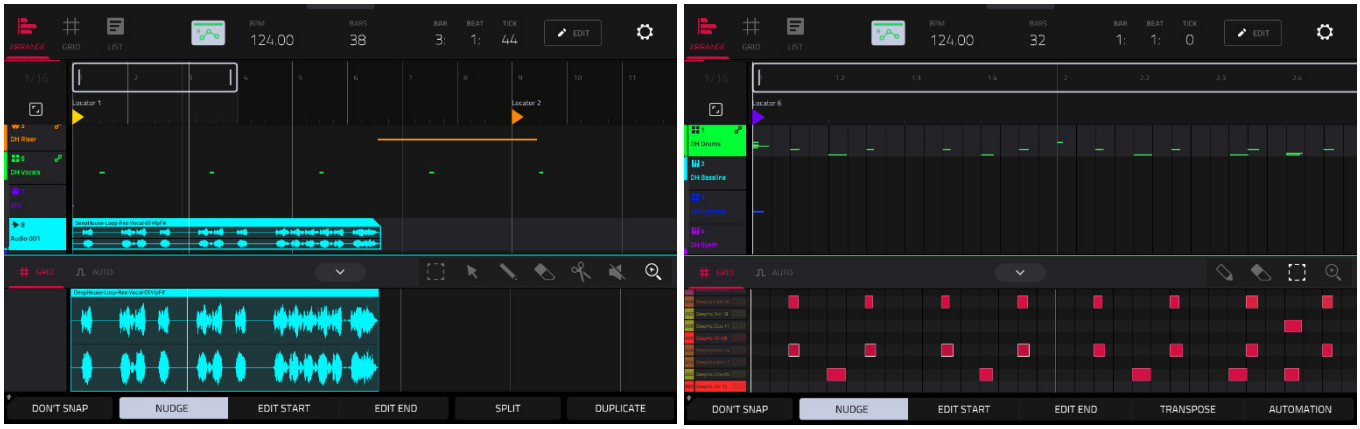
The **Flatten Track Elastique** function also **immediately** renders all edits and regions within the current track's arrangement to a new audio file, but renders any time-stretching or pitch-shifting using the Elastique Pro algorithm, providing higher-quality results with less artifacts than MPC's standard algorithm.

Arrangement Track Editor

When in Arrange Mode, events from the currently selected track can be edited using the bottom panel track editor.

To open the track editor, do either of the following:

- Tap the arrow up icon at the bottom of the screen.
- Double-tap inside a track lane in the main arrangement view.



Once opened, you can also adjust the height of the track editor by tapping and dragging the arrow icon or anywhere in the editor toolbar.

For drum tracks, you can tap and hold on a pad header in the track editor to open a drop-down menu where you can quickly **Mute**, **Solo**, or change the **Color** of the pad.

To close the track editor, tap the down arrow icon.

At the top of the Track Editor are two tabs, **Grid** and **Auto**. Use the **Grid** tab to edit MIDI events or audio regions. Use the **Auto** tab to edit automation for the track.

Press and hold **Shift** to view additional editing options for the Track Editor.

Tap **Select All** to select all events.

Tap **Cut** to cut the selected events.

Tap **Copy** to copy the selected events.

Tap **Paste** to paste the selected events at the playhead location.

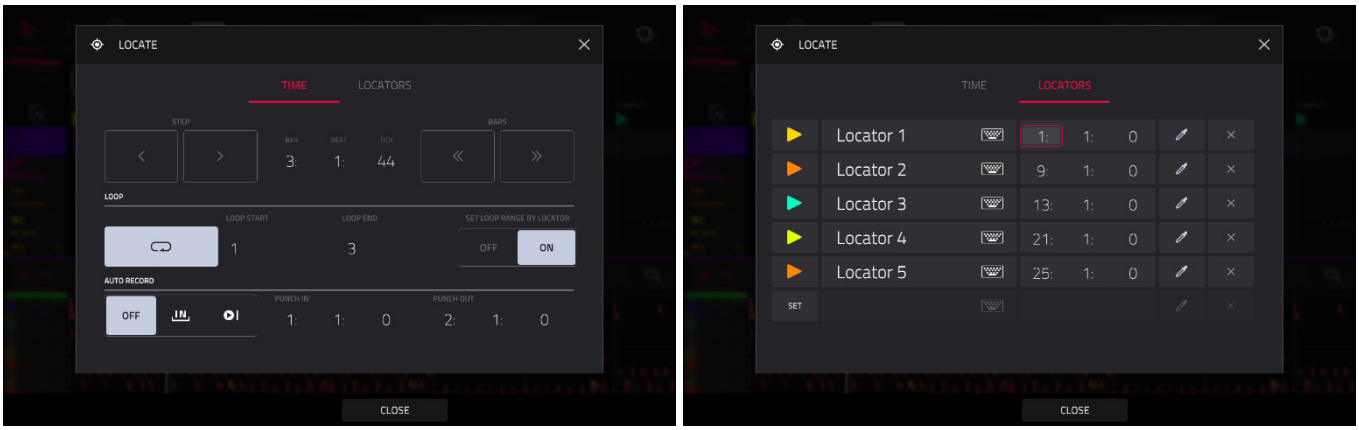
Tap **Delete** to delete the selected events.

Tap **Duplicate** to duplicate the selected events. The events will be added after the last selected event.

Locate Popup

Arrange Mode includes a popup window for the Locate function, allowing you to quickly jump to specific points in your project.

To open the Locate popup, double-tap the **Bars:Beats:Ticks** field in the **toolbar**.



The Locate popup is divided into two sections:

The **Time** tab is used to adjust the position of the playhead in the arrangement, as well as adjust Loop and Record settings.

Use the **Bars:Beats:Ticks** fields to move the playhead in the arrangement. You can also tap the **Step** and **Bars** arrow buttons to move the playhead by the specified amount.

Tap the **Loop** button to enable loop in the arrangement. Use the **Loop Start** and **Loop End** fields to set the length of the loop. Alternatively, you can set the loop length according to the Locator markers in the timeline. When **Set Loop Range By Locator** is set to **On**, the loop range will automatically adjust to the length between the selected Locator and the next Locator. The current loop region is always displayed in the timeline of the arrangement whether it is activated or not.

Use the **Auto Record** field to enable automatic recording when the loop starts. When enabled, recording will begin immediately when the arrangement loops.

The **Locators** tab is used to edit the six Locator markers which can be applied to the timeline.

Tap **Set** to add a locator.

To rename a locator, tap the **keyboard icon**, and then use the keyboard to enter a new name.

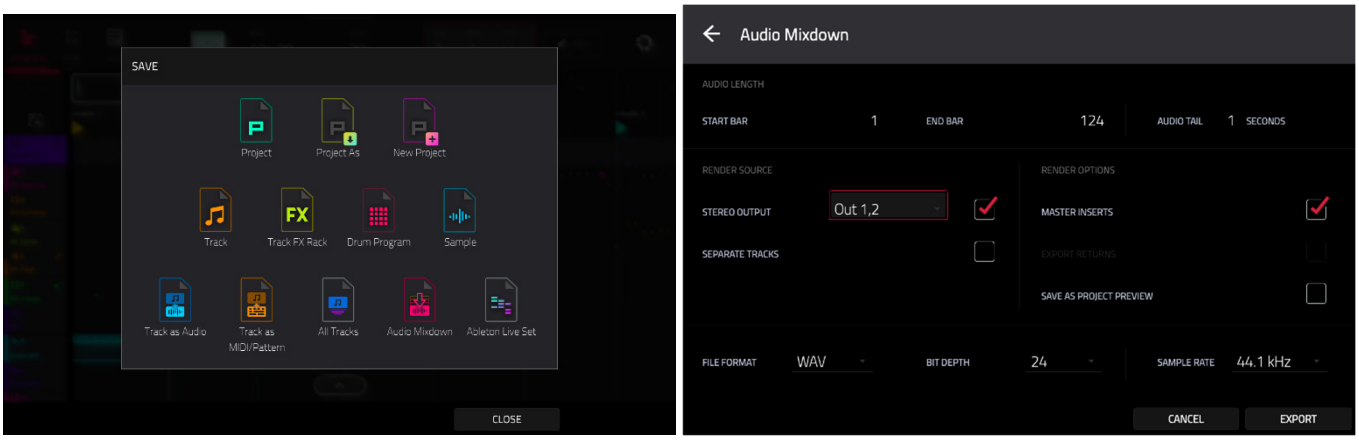
Use the **Bars:Beats:Ticks** fields to adjust the position of the locator.

To edit the color of the locator, tap the **eyedropper icon**, and then select a color from the list.

Tap the **X** icon to delete the locator.

To close the Locate window, tap **Close**, the **X** in the upper-right corner, or anywhere outside the window to return to the arrangement.

Saving and Exporting the Arrangement



To save and export your arrangement, press the **Menu** button, and then tap **Save**. In the Save window, select **Audio Mixdown** to mixdown or stem your arrangement into individual files.

Use the **Start Bar** and **End Bar** fields under Audio Length to set the time range that you want to mixdown. You can add a number of seconds to the end of the mixdown to capture any ringing notes or effects (such as a reverb tail) by adjusting the **Audio Tail** field.

Use the fields under **Render Source** and **Render Options** to set the parameters for the audio mixdown. Check the **Separate Tracks** box to render each track of the arrangement as stems.

Use the **File Format**, **Bit Depth**, and **Sample Rate** settings at the bottom of the screen to configure the audio mixdown file settings.

You can also export the arrangement as an ALS file to use with Ableton Live.

To export the arrangement for Ableton, press the **Menu** button and then tap **Save**. In the Save window, select **Ableton Live Set** to bring up the Ableton Live Set Export popup.

Use the **Export MIDI As** settings to choose how MIDI tracks are exported, either as **Audio** files or **MIDI** files. When using Plugin, Drum, or Keygroup tracks, you can render the arrangement as **Audio** to preserve the sound of the instruments, or render the arrangement as **MIDI** data.

Check the **Include Program Volume/Pan Settings** box to include these settings in the export. When disabled, the volume and pan settings will be set to **0 dB** and center (**C**), respectively.

Check the **Bypass Program Effects Plugins** box to deactivate any third-party effect plugins used with the program for the export. When disabled, those effects will be activated.

Use the **Audio Tail** field to set the amount, in **seconds**, of extra time added to the end of the resulting audio files.

Use the **Bit Depth** field to set the bit depth to **8**, **16** or **24**.

Use the **Sample Rate** field to set the sample rate to **44.1**, **48**, **88.2** or **96 kHz**. In most cases, we recommend selecting **44.1 kHz**.

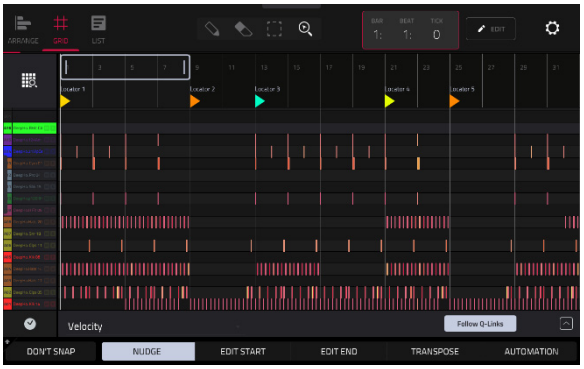
Grid View

The Grid View lets you view and edit the note events or audio regions of each track in a project and their velocities. This mode has three different appearances: one for audio tracks, one for drum tracks and one for keygroup tracks, MIDI tracks, and plugin tracks.

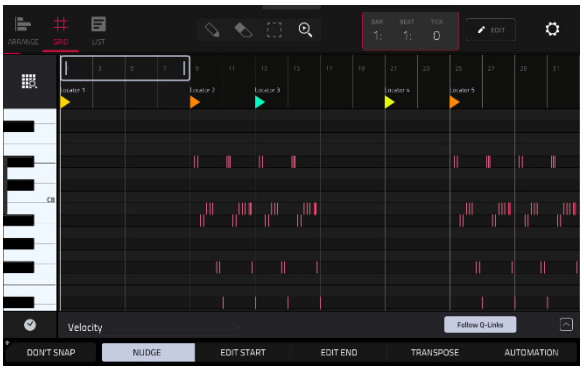
To enter Grid View, press **Menu** and then tap **Grid**. You can also tap **Grid** at the top of the screen in **Arrange Mode** or **List Mode**.

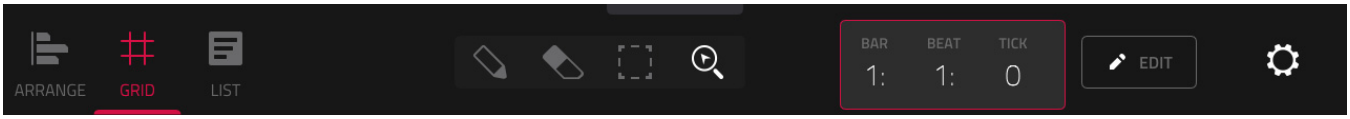
For audio tracks, the waveform of the audio sample is shown.

For drum tracks, the left column shows you all available pads in a vertical view with their corresponding events in the grid to the right.



For keygroup, plugin, MIDI and CV tracks, the left column shows a vertical “piano roll” keyboard with the corresponding events in the grid to the right.

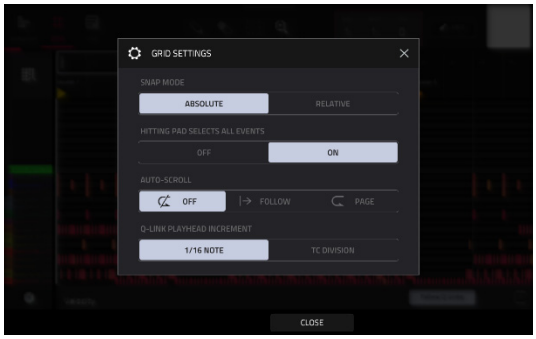




In all views, the time counter at the top of the screen indicates the current playhead position.

Additionally, the **Settings** window lets you configure certain Grid Editor settings.

To view the Settings, tap the **gear icon**.



Use the **Snap Mode** selector to set how events "snap" to the grid.

Absolute: Events will "snap" to the nearest time division on the grid (as determined by the **TC** field or **Time Correct** window). This is the typical and traditional method of using the snap/quantization feature.

Relative: Events will "snap" to the nearest time division on the grid (as determined by the **TC** field or **Time Correct** window) **plus** the original time position of the event (e.g., an event that is originally three ticks past a time division on the grid will snap only to positions that are three ticks past every time division).

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

This setting is not available when using audio tracks.

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

Follow: The list will scroll along in the background while keeping the audio playhead centered.

Page: The list will move to the "next page" to follow the audio playhead.

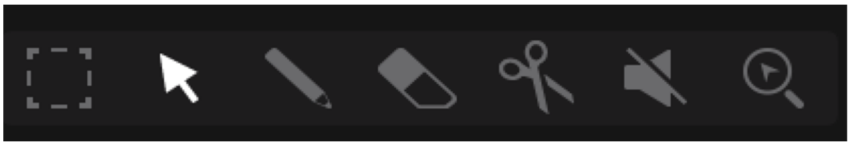
Off: The list will not move at all.

Use the **Q-Link Playhead Increment** selector to set how much the playhead moves by when using the Q-Link controls. Select **1/16 Note** to lock playhead movement to 1/16 notes, or select **TC Division** to have the playhead movement tied to the current Timing Correct division. This value can be set in the Timing Correct window in Grid View by tapping the **clock icon** at the bottom-left of the grid.

These functions also apply to ***Arrange Mode***.

Audio Tracks

When viewing audio samples in Grid View, these seven tool icons at the top of the screen enable you to use different functions in the audio region.



Tap one to select its mode:

Marquee: Marquee Mode:

To select an audio region, tap the upper third of it.

To move an audio region (or multiple selected audio regions), tap and drag the upper third of it left or right.

To split the audio region at two specific points (creating new regions on either side and between them), tap and drag across the middle third of it to create a translucent white box, and then tap the upper third of that box.

To shorten or lengthen an audio region (or multiple selected audio regions), tap and drag the lower third of it left or right.

Arrow: Selection Mode:

To select an audio region, tap it.

To move an audio region (or multiple selected audio regions), tap and drag the upper third of it left or right.

To shorten or lengthen an audio region (or multiple selected audio regions), tap and drag the lower third of it left or right.

Pencil: Draw Mode:

To draw automation, open the velocity/automation lane and tap and drag.

Eraser: Erase Mode:

To erase an audio region (or multiple selected audio regions), tap it.

Scissors: Split Mode:

To split the audio region at a specific point (creating a region on either side), tap that point in the audio region.

To select an audio region, tap its left-most edge.

Mute: Mute Mode:

To mute or unmute an audio region (or multiple selected audio regions), tap it.

Magnifying Glass: Navigation Mode:

To move to another part of the audio region, tap and drag it.

To zoom in or out, spread or pinch your fingers (respectively) on the grid. You can do this vertically, horizontally, or both at the same time.

Tap the **pencil Edit** icon to open the Grid Edit menu for audio regions:

Use **Clear** to clear audio from the track.

Use **Double Length with Events** to double the length of the track, including doubling the audio samples.

Use **Trim to Length** to trim the audio track to the length of the arrangement.

Use **Flatten** or **Flatten Elastique** to flatten the audio track when transport playback is stopped, rendering all the edits and regions within the arrangement to a single new audio file. The Elastique Pro algorithm can be used for time-stretching or pitch-shifting, providing higher-quality results with less artifacts than MPC's standard algorithm.

Use **Bounce to Sample** or **Bounce to Audio Track** to export the audio regions to a new sample added to the project sample pool or a new audio track in the project.

Use the **Audio Tail** field to set the amount, in **seconds**, of extra time added to the end of the resulting audio files.

Regardless of which tool is selected, you can do any of the following to edit the selected audio regions.

Tip: If you want to hear only the audio track while editing, press the **Solo** button and press the relevant **Track Assign** button to solo it.

To select an audio region, tap the arrow icon to enter Selection Mode and tap an audio region. When an audio region is selected, all region parameters will be available to edit.

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

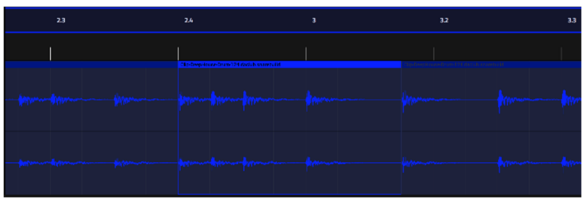
To redo the last action you undid, press **Shift**+**Undo/Redo**.

To move the selected audio region, tap **Nudge** at the bottom of the screen, and then use the **data dial or –/+** buttons to shift the audio region left or right. Alternatively, if the **arrow tool** or **marquee tool** are selected, tap and drag the upper third of the selected audio region left or right. By default, you can move an audio region only by quantization values defined by the **Time Correct** value.

To move the selected audio region without restricting ("snapping") **it to the quantization grid**, tap and hold **Don't Snap** in the lower-left corner of the screen, and then use the **data dial or –/+** buttons to shift the audio region. In this case, each nudge is equivalent to four ticks.

To adjust the start point or end point of the selected audio region (without changing its position), tap **Edit Start** at the bottom of the screen, and then use the **data dial or –/+** buttons.

To split the audio region at the current playhead position (creating an audio region on either side), tap **Split** at the bottom of the screen.



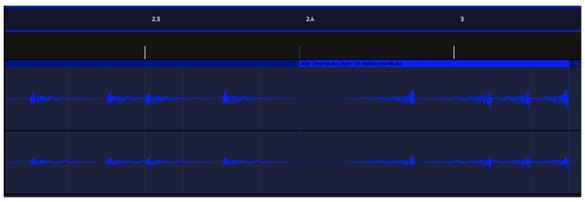
To copy, cut, or paste the selected audio region, press and hold **Shift**, and then tap **Copy** or **Cut**. Turn the **data dial** to move the highlighted audio region, and then press the **data dial** to paste it at its current location. Alternatively, press and hold **Shift**, and then tap **Paste** (respectively).

To duplicate the selected audio region, tap **Duplicate** at the bottom of the screen. The duplicate audio region will appear immediately after the original one.

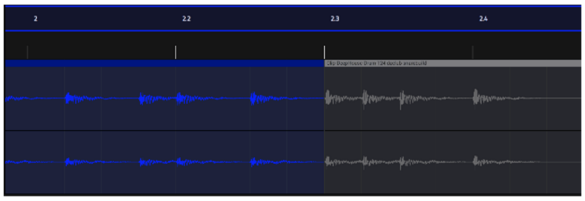
To create a fade-in or fade out for the selected audio region, use the **Fade In** or **Fade Out** fields, respectively. The fades will be shown as a sloped line at the start or end of the audio region.

To set the level of the selected audio region, use the **Level** field. The waveform amplitude will change accordingly.

To reverse the selected audio region, tap **Reverse**.



To mute the selected audio region, tap **Mute**.



To lengthen or shorten the selected audio region without changing its pitch, tap **Warp**, which will enable the **Semi**, **Fine**, and **BPM** fields next to it. Use the **BPM** field to change the tempo, which will change the length of the audio region accordingly. Use the **Semi** and **Fine** fields if you want to change the pitch (this is useful for matching the durations of two samples with different pitches).

Tip: You can configure audio track recording to ensure the resulting audio region is warped automatically. You can then adjust the project tempo while audio region remains in time. See **Menu** > **Preferences** > **General** to learn about this.

Note: When you record an audio file, the current project tempo will be embedded with it. This information is stored within the sample file when you save the project. When you warp an audio region, the warping algorithm uses this project tempo and the current value in the BPM field to generate the "stretch factor."

Note: The Warp algorithms are very CPU-intensive and can result in audio drop-outs during playback if used too freely. Be mindful of how (and how often) you use the warp function. You can reduce the CPU resources required by doing any/all of the following:

- Minimize the amount of pitch adjustment (e.g., the **Semi** and **Fine** fields).
- Avoid warping very small audio regions.
- Warp as few tracks or audio regions as possible (i.e., reduce the number of total number of voices [of the polyphonic limit] that use the warp algorithm at a given time), especially instances where the warped regions start at the same time.
- If you have warped samples used in a drum kit, consider using the **Flatten Pad** function to consolidate the affected pad's layers into one audio sample. After you flatten the pad, its sample/samples no longer need to be warped.

To open the Timing Correct window, press and hold **Shift**, and then tap **TC** at the bottom of the screen. Alternatively, tap the **clock icon** next to the automation lane.

To clear all automation from the track, press and hold **Shift**, and then tap **Clear Auto**.

To solo the track, press and hold **Shift**, and then tap **Solo** at the bottom of the screen.

MIDI Tracks

When viewing MIDI tracks in the Grid Editor, use these four tool icons at the top of the screen to use different functions in the grid.

Tap one to select its mode:

Pencil: Draw Mode:

To enter a note in an empty grid square, tap the grid square.

To select a note, tap it.

To move a note, tap and drag it to another grid square.

To erase a note, double-tap it.

To edit velocity or draw automation, tap and drag in the velocity/automation lane.

Eraser: Erase Mode:

To erase a note, tap it. You can also tap and drag to erase multiple notes in the same row.

Select Box: Select Mode:

Note: Notes will remain selected if you switch to another mode. The selection will change, however, if you press a pad while **Hitting Pad Selects All Events** is set to **On**.

To select a note, tap it.

To select multiple notes, tap and drag across the grid to create a box around them.

To move a note, tap and drag it to another grid square.

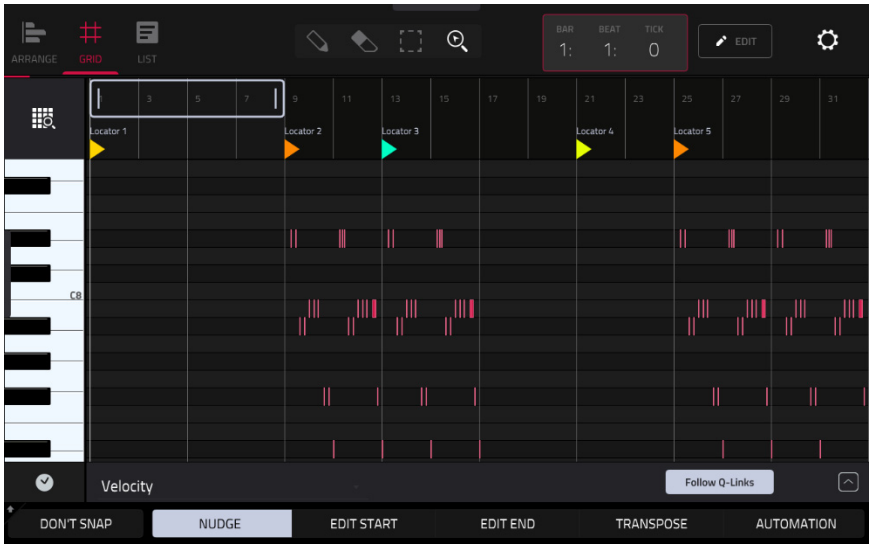
To move multiple notes, select them as described above, and tap and drag them.

To erase multiple notes, select them as described above, and then select the **eraser tool** and tap any of the selected notes.

Magnifying Glass: Navigation Mode:

To move to another part of the grid, tap and drag it.

To zoom in or out, spread or pinch your fingers (respectively) on the grid. You can do this vertically, horizontally, or both at the same time.



Regardless of which tool is selected, you can do any of the following to move, lengthen, shorten, or transpose any selected note/notes.

Tap the **grid-and-magnifying-glass icon** in the upper-left corner to automatically set the grid to view one pad bank and two bars.

Press **Undo** on your MPC to undo your last action.

Press **Shift** and **Undo** on your MPC to redo the last action you undid.

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

To move the selected notes, tap **Nudge** at the bottom of the screen, and then use the **data dial or –/+** buttons to shift the notes left or right. By default, you can position notes only by quantization values defined by the **Time Correct** value.

To move the selected notes without restricting ("snapping") **them to the quantization grid**, tap and hold **Don't Snap** in the lower-left corner of the screen, and then use the **data dial or –/+** buttons to shift the notes. In this case, each nudge is equivalent to four ticks.

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

To transpose the selected notes up or down, tap **Transpose** at the bottom of the screen, and then use the **data dial or –/+** buttons.

To adjust an automation parameter for the selected notes, tap **Automation** at the bottom of the screen, and then use the **data dial or –/+** buttons to adjust the selected automation parameters.

To select all notes in the grid instantly, press and hold **Shift** and then tap **Select All** at the bottom of the screen.

To copy, cut, or paste the selected notes, press and hold **Shift**, and then tap **Copy** or **Cut**. Once the notes have been copied or cut, press and hold **Shift**, and then tap **Paste** to add them to the current playhead position.

To delete the selected notes, press and hold **Shift** and then tap **Delete** at the bottom of the screen.

To duplicate the selected notes instantly, press and hold **Shift** and then tap **Duplicate** at the bottom of the screen. The duplicate notes will appear immediately after the original ones.

To open the Timing Correct window, press and hold **Shift** and then tap **TC** at the bottom of the screen. Alternatively, tap the **clock icon** next to the automation lane.

Tap the **pencil Edit** icon next to the time counter to open the event editing window. You can use any of these functions as described below.

The **Clear Events** function erases **all** events from the track and resets **all** of its settings.

Use **Double Length with Events** to double the length of the track, including doubling the note events.

The **Double-Speed** function **immediately** halves the lengths of all note events in the arrangement as well as the distance between them. In other words, all notes are pressed closer together so that the arrangement sounds like it is playing at twice the previous speed. This does not actually affect the pitches of notes or the tempo.

The **Half-Speed** function **immediately** doubles the lengths of all note events in the arrangement as well as the distance between them. In other words, all notes are spread further apart so that the arrangement sounds like it is playing at half of the previous speed. This does not actually affect the pitches of notes or the tempo.

The **Trim to length** function **immediately** cuts all note events from outside the arrangement bounds.

The **Pitch Quantize** function forces the pitches of note events into a specific scale.

The **Humanize** function applies randomization to the timing, length, and/or velocity of note events.

The **Random Events** function creates random melodic or drum patterns in the current track.

The **Split Note Events** process divides note events into an equal number of parts.

The **Merge Pads** function allows you to merge samples and settings from two drum tracks together.

The **Copy Pads** function allows you to copy one or more pads from one drum track to another.

The **Convert to Progression** function creates a custom Progression from a melodic MIDI track that you can use to perform with Progressions Note mode.

Use **Bounce to Sample** or **Bounce to Audio Track** to export the track audio to a new sample added to the project sample pool or a new audio track in the project.

Use the **Audio Tail** field to set the amount, in **seconds**, of extra time added to the end of the resulting audio files.

Velocity/Automation Lane

The Grid View also contains a velocity/automation lane where you can easily adjust note velocities and automation parameters.

The velocity/automation lane in the Grid Editor.

To show or hide the velocity/automation lane:

1. Tap the up **arrow** (∧) button in the lower-right corner to show the velocity/automation lane.
2. Tap the **down arrow** (∨) to hide the velocity/automation lane.

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

To adjust the velocity of the selected notes, tap **Velocity** at the bottom of the screen, and then use the **data dial** or **–/+** buttons.

To add automation to a track:

1. Select a **MIDI Track** or **Audio Track**, and then press **Menu** and tap **Grid View** to open Grid View.
2. Tap the **up arrow** on the parameter bar to expand the velocity/automation lane.
3. By default, **Velocity** is shown in this lane for MIDI tracks and **TRK: Volume** is shown for Audio tracks. Double-tap this field to open the **Parameter** drop-down menu.
4. In the menu that appears, tap **Add New** to add an automation parameter. You can choose from a variety of parameters depending on the type of track, insert effects added and other options.

To edit automation, do any of the following in Grid View:

- Use the **pencil** tool to draw your automation in the automation lane.
- Use the **eraser** tool to erase automation points. If you erase all automation points, the parameter will be removed.
- Tap the **trash can icon** to delete all automation for the selected parameter at once.

When editing **Probability** automation, the blue bars represent the probability that the note will play. When editing **Ratchet** automation, the blue bars represent the ratchet subdivisions for the selected notes, shown as dotted lines on the original note.

Track Edit

Program Edit Mode is now Track Edit Mode, as tracks and programs have been combined into a single container to simplify the user experience. Much of the functionality is the same as it was in MPC2, but several new features have been added.

Expanded Layers

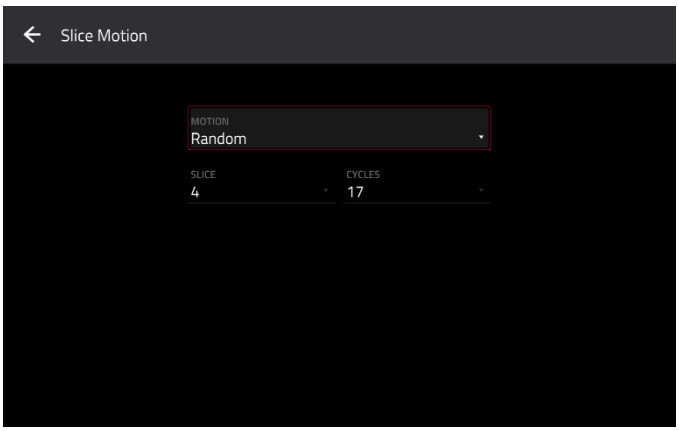
Drum and Keygroup tracks now support up to eight layers. Use the **Samples** tab in Track Edit Mode to assign and layer up to eight samples on a pad or keygroup, allowing for larger velocity splits or more cycle layers.

Slice Motion

With slice motion, you can now trigger a different sample slice each time a pad is played.

To edit slice motion:

1. Load a sample to pad. For example, slice a percussion loop in Sample Edit Mode and assign it to a pad in a drum track.
2. Open Track Edit Mode and select the **Samples** tab.
3. Select your pad, and set the **Slice** field to 1.
4. Tap the Slice Motion icon next to the Slice field. In the window that appears:
   - Use the **Motion** setting to select **Increment**, which increments the slice number with each new note event, or **Random**, which plays your slices in a random order.
   - Use the **Slice** field to set the starting slice.
   - Use the **Cycles** field to select how many of the slices are played.
5. Tap the pad repeatedly, or turn **Note Repeat** on and hold the pad, to hear the slices of your chopped loop play.



Repeats

You can now set a sample to play a specified number of times.

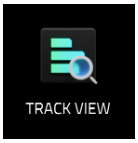
To enable sample repeats:

1. Load a sample to pad in a drum track.
2. Open Track Edit Mode and select the **Samples** tab.
3. Select your pad, and make sure **Pad Loop** is **On**.
4. Use the **Repeats** field to set the number of times you want to have the sample loop between the Sample Loop and End points. For example, a value of 4 would repeat the selected area of the sample 4 times.

Note: The behavior difference between Repeats set to 0 and 1 is only evident when a Pad's Sample Play parameter is set to **Note On**. Then, when hold a note, a Repeat value of 0 will create infinite repeats, and a value of 1 will play a sample one time through.

For more information on Track Edit Mode, refer back to **Program Edit Mode** in the MPC2 *User Guide*.

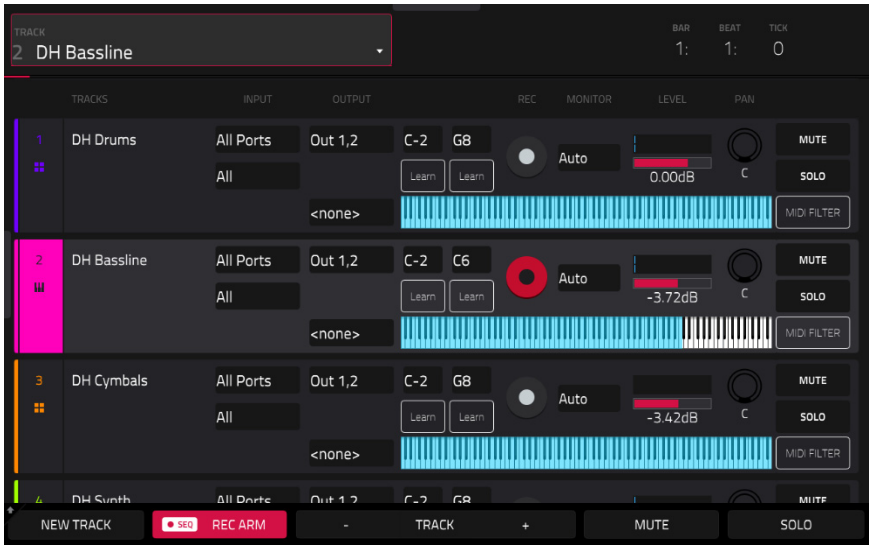
Track View



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

To enter the Track View, do either of the following:

- Press **Menu**, and then tap **Track View**.
- Press **Shift** and **Main/Track** (MPC X, MPC Live, MPC Key 61, MPC Key 37).



Each horizontal strip represents a track in the current sequence.

To move through the list of tracks, swipe up or down. You can also use the **Track** field at the top of the screen.

The top of the screen shows the sequence name and timing information.

The bottom of the Track View screen contains the following functions:

Tap the **New Track** button to add a new track.

Tap the **Rec Arm** button to arm the sequence for recording.

Tap the **Track –** or **Track +** buttons to select the previous or next track of the same type (MIDI or audio). Alternatively, tap the track in the main part of the screen.

Tap **Mute** to mute the current track.

Tap **Solo** to solo the current track, muting all other tracks.

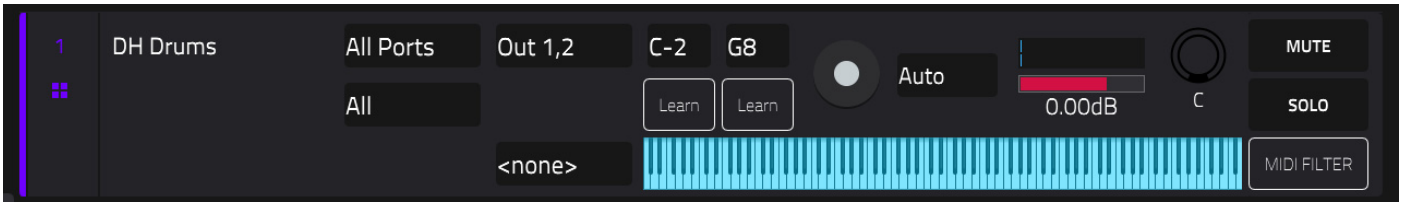
Press and hold **Shift** to access the following additional functions:

Tap **Duplicate Track** to immediately create an identical track on a new track.

Tap **TC** to open the Timing Correct settings.

Tap **Click** to open the metronome settings.

Tap **Track Settings** to open the Track Settings window for the current track.



Use the **Input** field to set the track's MIDI or Audio input/inputs. For MIDI Inputs, you can also select the channel that the track will use.

Use the **Output** field to set the track's MIDI or Audio output/outputs. For MIDI Inputs, you can also select the channel that the track will use.

Use the **Key Range** fields to set the incoming range of notes that will be sent to the track (not available for Audio tracks). You can tap the low and high key fields and then use the **data dial** or **+/-** buttons, or tap the **Learn** button and use a connect MIDI device to set the key range. The set range will be shown in the keys diagram.

Use the **Arm** button to record-enable the track. When you begin recording, the MIDI input will be recorded to this track. You can select multiple tracks by pressing and holding **Shift** while tapping the **Arm** button to each track.

Use the **Monitor** button to set how your track will be monitored. Tapping it will cycle through its four states:

When set to **Off**, the track's input is not monitored, and playback of recorded events will be heard.

When set to **In**, the track's input is always monitored regardless of the track's Record Arm state, and playback from recorded events will not be heard.

When set to **Auto**, the track's input is monitored when the track is record armed, and playback of recorded events will be heard.

When set to **Merge**, the track's input is always monitored, and playback of recorded events will be heard.

Use the **level slider** to change the level of the track. The level meter above the slider shows the track's current level.

Use the **pan knob** to change the stereo panning of the track (not available for CV tracks).

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

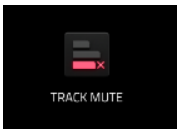
Alternatively, tap **Mute** or **Solo** (respectively) at the bottom of the screen to mute the currently selected track.

Tap the **MIDI Filter** button to open the Track MIDI Perform Settings window, where you can set parameters for incoming MIDI data.

- **Note Range:** This determines the **Note Min** and **Note Max** range that passes MIDI. Notes outside this range will not be heard in the track. You can also adjust this directly from Track View by using the **Keyrange** fields. Tap **Learn** and press the desired note for the Min and Max values.
- **Velocity Range:** This determines the **Velocity Min** and **Velocity Max** that passes MIDI. Velocities outside this range will not be heard in the track.
- **MIDI CC Filter:** Check these boxes to allow the listed MIDI Control Change messages to pass through the track. When unchecked, the MIDI CC message type will be ignored by the track. You can filter the following MIDI CC messages:

CC1 Modulation
CC2 Breath
CC3 Undefined
CC4 Foot
CC5 Portamento
CC7 Volume
CC10 Pan
CC11 Expression
CC64 Sustain On/Off
CC65 Pmento (Portamento) On/Off
CC66 Sost (Sostenuto) On/Off
CC67 Soft Ped (Soft Pedal) On/Off
CC68 Legato Switch
CC128 Pitchbend
CC130 Program Change
CC129 Channel Pressure
CC131 Aftertouch

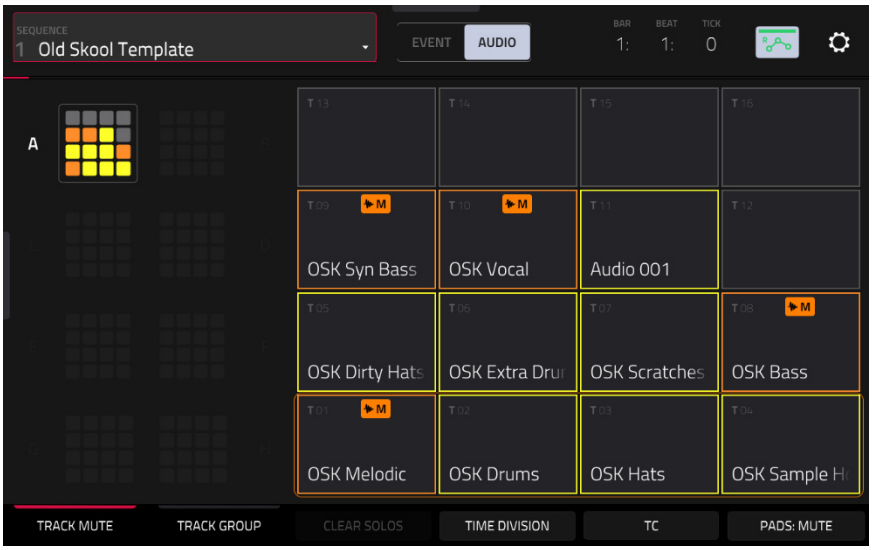
Track Mute



Track Mute Mode lets you easily mute tracks within a sequence or set track groups, enabling you to mute multiple tracks at once.

To enter Track Mute Mode, do either of the following:

- Press **Menu**, and then tap **Track Mute**.
- Press **Track Mute** (MPC X, MPC One, MPC Key 37), or press **Mute** (MPC Key 61).



There are two tabs you can view in this mode: ***Track Mute*** or ***Track Group***. Tap each button in the lower-left corner to select it.

Use the **Sequence** field at the top of the screen to select a sequence.

The **Event/Audio** toggle allows you to separately mute track events or mute audio on tracks that contain both MIDI and audio paths, including **Drum**, **Plugin**, and **Keygroup** tracks. **MIDI** and **CV** tracks will apply **Event** Mute regardless of the selection, and **Audio** tracks will apply **Audio** Mute regardless of the selection.

The **Time Counter** in the upper-right corner shows the current playhead position.

The **automation button** indicates the global automation state.

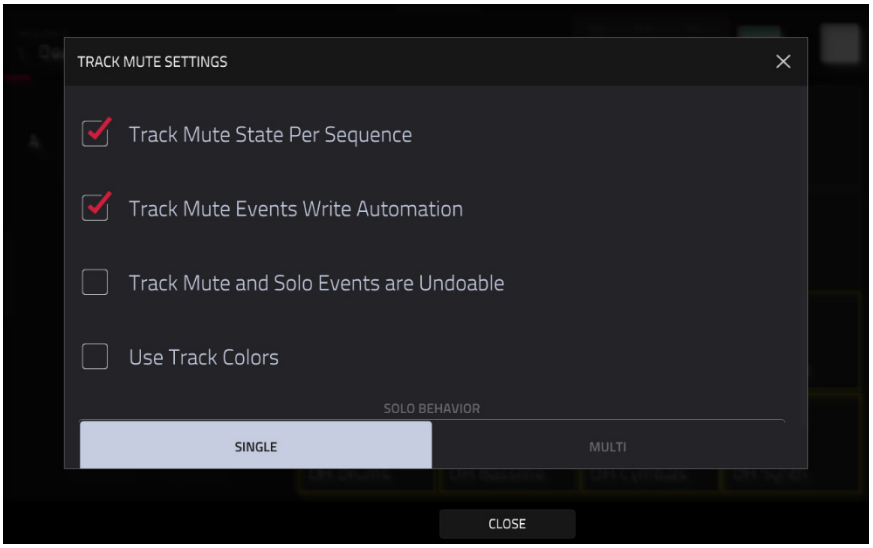
Time Correct lets you quantize track mutes. This is useful when you want your mutes to line up with a specific time division. For example, with **Time Division** set to **1 Bar**, your mutes will always align with the beginning of the measure immediately after you press the pad.

Tap **Time Division** at the bottom of the screen, and select a value from **1/16** to **2 Bars** (**T** indicates a triplet-based time division).

Tap **TC** at the bottom of the screen to enable or disable the Time Correct feature.

Tap **Pads: Mute/Solo** to cycle between track muting and soloing.

When using Track Soloing, tap the **Clear Solos** button to unsolo tracks that have been soloed.



Tap the **gear icon** to open the Track Mute Settings window.

Check the **Track Mute State Per Sequence** box to maintain separate track mute statuses when changing sequences. This can allow you to create unique mute setups for each sequence, providing greater flexibility in live performance and arrangement creation.

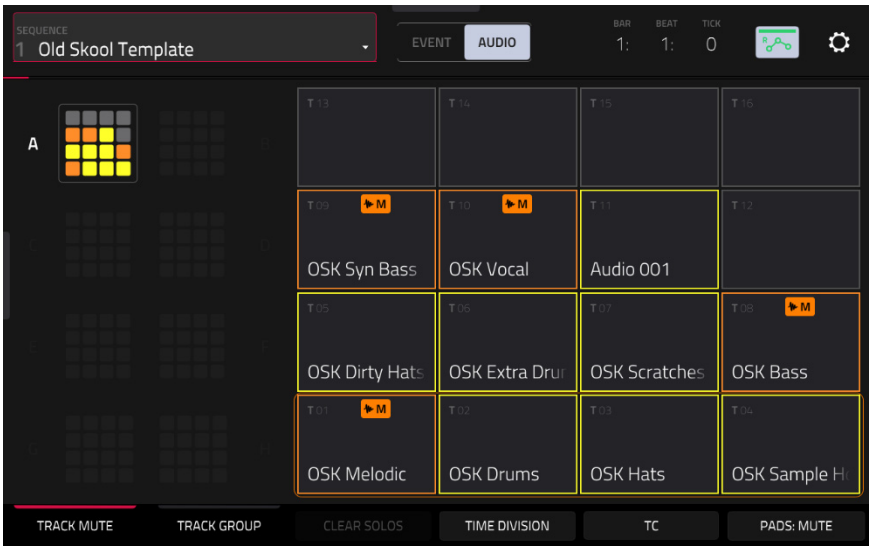
Check the **Track Mute Events Write Automation** box to capture track muting and soloing when recording automation. Make sure the **global automation button** is set to **W (write)** before recording to capture track automation.

Check the **Track Mute and Solo Events are Undoable** to allow track mute and solo status to be undone and appear in the Undo History.

Check the **Use Track Colors** box to apply each track's color to the respective pads on the Track Mute page and on your hardware.

Use the **Solo Behavior** function to select whether only a **Single** track can be soloed at a time, or multiple tracks can be soloed together (**Multi**).

Track Mute



This is useful if you want to hear a sequence without a particular track (e.g., muting your keyboard track to focus on the bass) or if you want to isolate specific sounds or combinations of sounds that are separated by track.

Tip: This function is similar to, but more convenient than, muting tracks one at a time in the Track View.

To mute tracks in this mode:

1. If the **Track Mute** tab in the lower-left corner is not already selected, tap it.
2. Select the desired pad bank. Use the **Pad Bank** buttons or tap a pad bank shown on the left side of the screen.
3. Select **Event** mute or **Audio** mute using the toggle in the toolbar.
4. **To mute or unmute a track**, press the corresponding **pad** or tap it on the screen.

   Pads for muted tracks are lit **orange**. Pads for unmuted tracks are lit **yellow**.

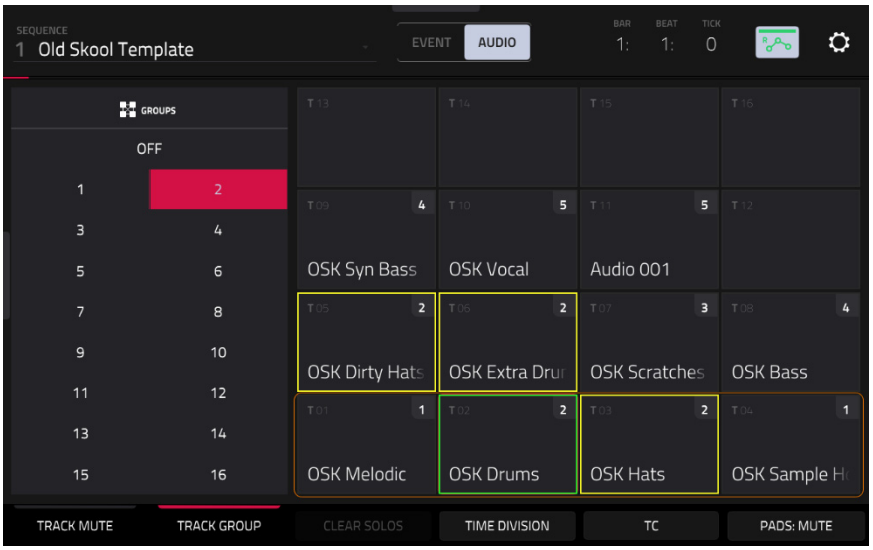
   Event mutes are indicated by a **MIDI plug** icon, and can be applied to Drum, Plugin, Keygroup, MIDI, and CV tracks. Event mutes will silence new MIDI events but allow any currently playing events to ring out naturally.

   Audio mutes are indicated by a **waveform** icon, and can be applied to Drum, Plugin, Keygroup, and Audio tracks.

   Pads for unused tracks do not show any information.

To assign tracks to track groups within this tab, turn each of the **Q-Link knobs** (when the **Screen Control** Q-Link button is selected) to assign each of the pads to a track group. The number of each pad's track group is shown in its upper-right corner.

Track Group



The track group feature extends the concept of track mutes: you can mute or unmute multiple tracks (in a single sequence) by pressing one pad that you have assigned to a track group. This is useful if you want to hear a track without a particular group of sounds or if you want to isolate specific sounds in various combinations. You can create up to 16 different track groups.

To assign tracks to track groups:

1. If the **Track Group** tab in the lower-left corner is not already selected, tap it.
2. Select the desired pad bank by using the **Pad Bank** buttons.
3. **To select a track to add to a mute group**, press the corresponding **pad** or tap it on the screen. The pad for the selected track is lit **green**. If there are other pads for tracks in the same mute group, they will flash **yellow**.
4. **To add the track to a mute group**, tap the number of the desired mute group.

   To remove the track from the mute group, tap **Off**.

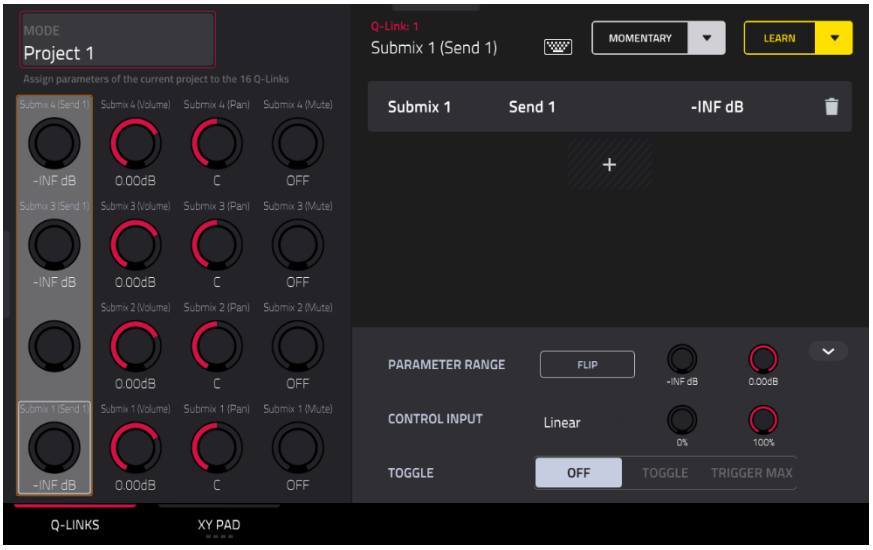
Alternatively, turn each of the **Q-Link knobs** (when the **Screen Control** Q-Link button is selected) to assign each of the pads to a track group. The number of each pad's track group is shown in its upper-right corner.

Q-Link Edit

Q-Link Edit Mode has been expanded to give you ultimate control over automation parameters within your projects. Each Q-Link can now control multiple automation parameters with customized Macro assignments. You can also map automation parameters to the XY Pad interface using this mode.

To enter Q-Link Edit Mode, press **Menu** and then tap **Q-Link Edit**.

You can also press and hold the **Q-Link** button on your MPC hardware (**Shift**+**Screen Control/Edit** on MPC X/X SE) to open the Q-Link window. This window has also been redesigned to provide easy access to the various Q-Link modes and their parameters. From here, tap **Q-Link Edit** at the bottom of the screen to open Q-Link Edit Mode.

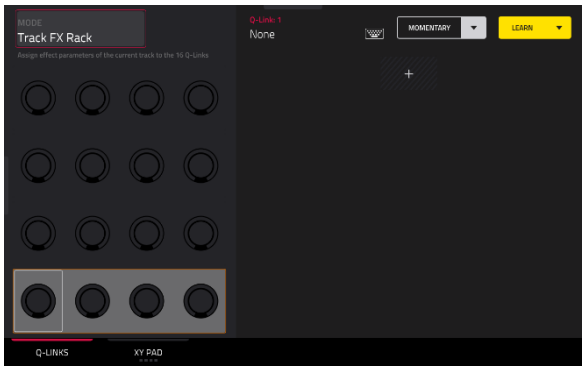


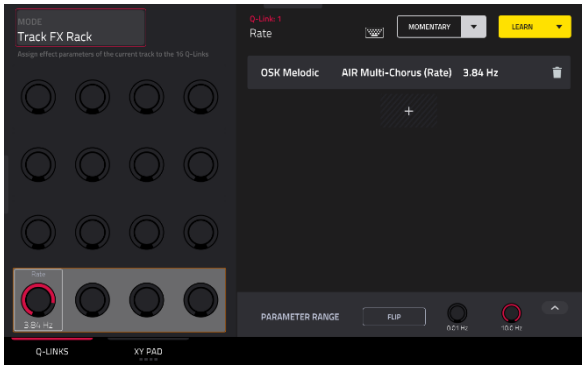
The left side of the screen shows the selected control. Use the **Mode** field to switch between the different modes for each control. Some Modes cannot be edited using Macros mode, but you can view their assignments here.

The right side of the screen shows the parameters assigned to the selected controls, and the tools for adding and editing these parameters.

Learning Macro Assignments

To learn parameters to a Macro control in user assignable modes:





1. Select a control type by tapping one of the buttons at the bottom of the screen: ***Q-Links*** or ***XY Pad***. See the following sections for more information on either control type.
2. Select the desired mode for the control by using the **Mode** field at the top of the screen. See each following section for explanation of the available modes for each control in Q-Link Edit mode.
3. When one of these editable modes is selected, the yellow **Learn** button and the **learn add** (+) button will appear on the screen.

   To learn a single parameter to the control, tap the yellow **Learn** button so it is highlighted.
4. Next, navigate to the mode that displays the parameter you would like to learn, and then adjust that parameter. The screen will show a message, "Learned [*parameter*] to [*Q-Link*]."
5. **To lock in the assignment,** return to Q-Link Edit mode and tap the yellow **Learn** button again. The assigned parameters will be shown when the macro control is selected.

To learn multiple parameters to a macro, simply navigate to more parameters while **Learn** is engaged (step 4).

To learn another parameter to a macro that replaces the previous parameter, tap the **down arrow** next to the yellow **Learn** button, and then uncheck the **Add** box. Repeat the steps above to replace the previously learned parameter with a new one.

To learn a new parameter while also setting it to a range of values, tap the **down arrow** next to the yellow **Learn** button, and then check the **Range** box. While Learn is engaged (step 4 above), adjust the parameter to the low and high points of the value range that you want to control. When the assignment is locked in, the macro will control the parameter in the set value range.

To use a single macro to, for example, mute/unmute multiple tracks at the same time, tap the **down arrow** next to the yellow **Learn** button, and then check the **Toggle** box. Repeat the steps above to learn a parameter, which will toggle on/off when the control is touched or moved.

To use a macro to send the max value of a parameter, tap the **down arrow** next to the yellow **Learn** button, and then check the **Trigger** box. Repeat the steps above to learn a parameter, which will send its maximum value when the control is touched or moved.

Alternatively, you can add parameters by tapping the **learn add** (+) button, and then using the menu that appears to select a parameter from your project.

To copy an existing macro assignment:

1. Tap the **learn add (+)** button to open the parameter menu.
2. Select **Copy Existing Macro**.
3. To replace the current macro settings with the copied macro settings, select **Replace**.
4. To merge the current macro settings with the copied macro settings, select **Merge**.
5. Use the menu to select the existing macro you would like to copy.

Tap the **Momentary** button to turn momentary behavior on or off.

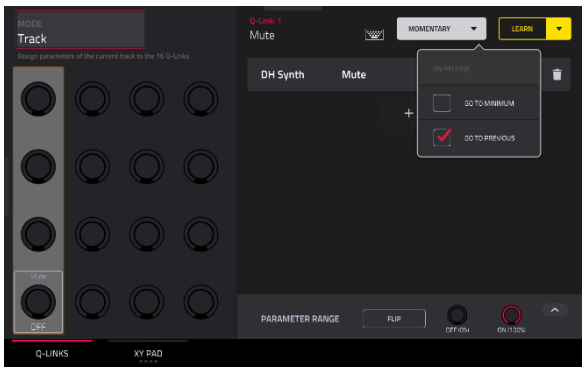
When **on**, moving the Q-Link will adjust its parameter, but the parameter will immediately return to its original position (when you turned Momentary on) when you release the Q-Link.

When **off**, moving the Q-Link will adjust its parameter, and the parameter will remain at its new setting when you release the Q-Link.

Tap the **arrow** next to the Momentary to adjust additional settings for when the macro control is released:

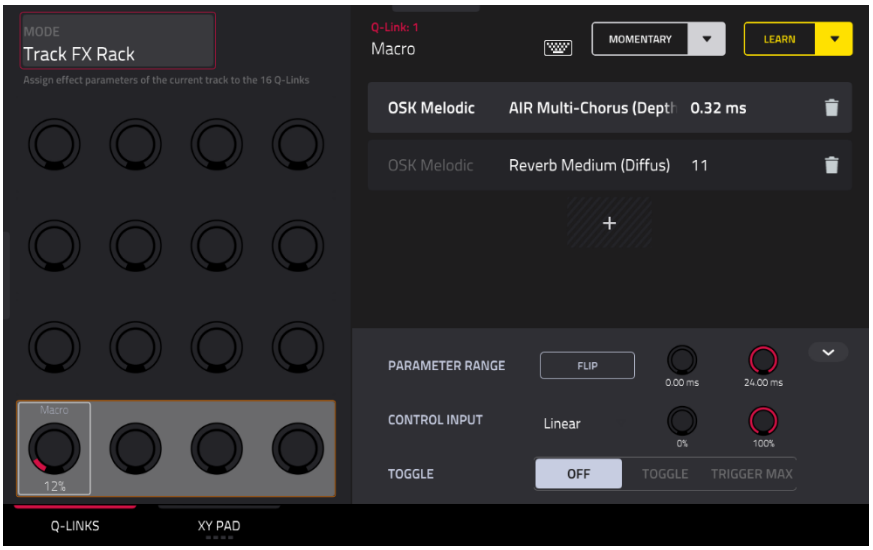
To revert the macro parameter(s) to its minimum value on release, check the **Go to Minimum** box.

To revert to the last value state before the macro was changed on release, check to **Go to Previous** box.



To rename a macro, tap the **keyboard icon** in the toolbar, and then use the keyboard to enter a new name.

Editing Macro Assignments



Above the Q-Link Edit control tabs on the right side of the touchscreen, the collapsible parameter inspector displays the settings for the currently selected learned parameter assignment. These settings can be edited for further customization of the macro.

To edit the parameters assigned to a macro:

1. Tap the macro control on the left side of the screen, or touch or move the control on your MPC, to select it.
2. Tap the learned parameter that you would like to adjust on the left side of the screen so it is highlighted gray.
3. Use the parameter inspector to view and adjust the settings for the assignment. Tap the **arrow** to view additional settings.

    To reverse the polarity of the knob, tap the **Flip** button.

    To adjust the minimum and maximum values sent by the knob, use the two **Parameter Range** knobs.

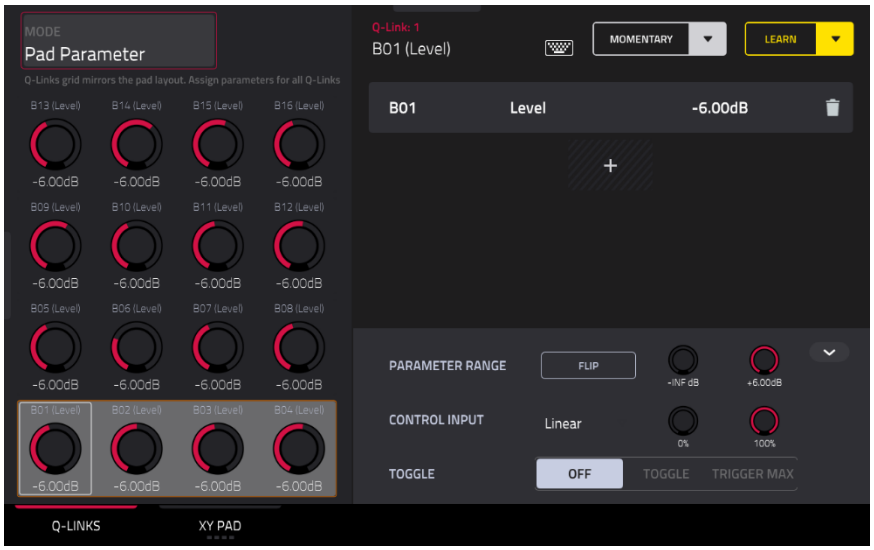
    To set the response curve of the macro, use the **Control Input** field to select **Linear**, **Logarithmic** or **Exponential**. Use the knobs next to this field to set the percentage of the control that will be active.

    To adjust the behavior of the macro, use the **Toggle** selector. When set to **Off**, moving the control sends a continuous range of values. When set to **Toggle**, moving the control toggles between the minimum and maximum values set above. When set to **Trigger Max**, moving the control always send the maximum value.

To remove a parameter assignment, tap the **trash can** icon. If all parameters are removed, the macro will no longer appear.

Q-Links

In this tab, you can view and/or edit Q-Link macro assignments, depending on the **Mode** selected.



To enter Q-Links mode, do either of the following:

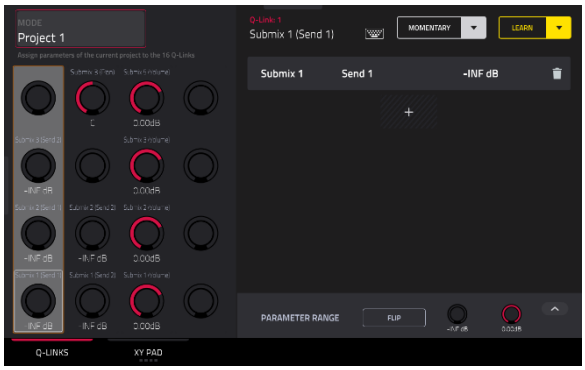
- In Q-Link Edit Mode, tap the **Q-Links** button at the bottom of the screen.
- You can also press and hold the **Q-Link** button on your MPC hardware (**Shift**+**Screen Control/Edit** on MPC X/X SE) to open the Q-Link window. Then, tap **Q-Link Edit** at the bottom of the screen to open Q-Link Edit Mode.

To select a mode for the Q-Links, use the **Mode** field at the top of the display to select one of the following options:

Screen: In this mode, the Q-Links are fixed to control a parameter or group of parameters in your currently selected mode (e.g., Pad Mixer, Sample Edit Mode, etc.).

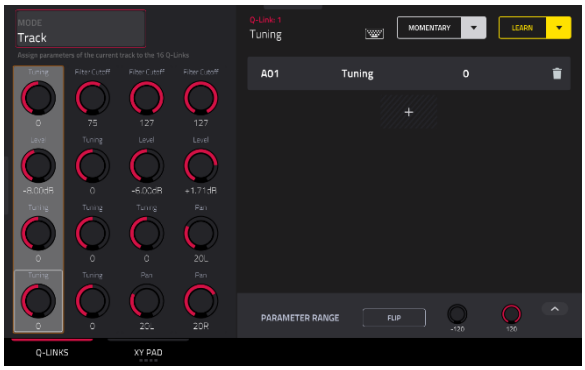
Project 1–2: In these edit modes, the Q-Link knobs can control 16 parameters within the current project overall.

Any available parameter, including Track, Pad, Keygroup, Insert, Return, Submix or Main Output parameters, can be selected as part of a macro control.



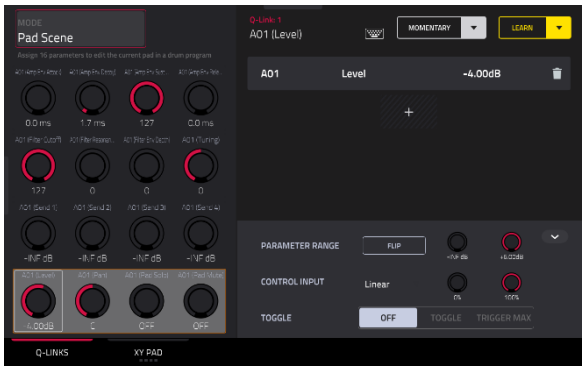
Track: In this edit mode, the Q-Link knobs can control 16 track parameters.

Only parameters for the current track, any Pads or Keygroups on the current track, or any Inserts on the current track can be selected as part of a macro control. This does not include Return, Submix or Main Output parameters.



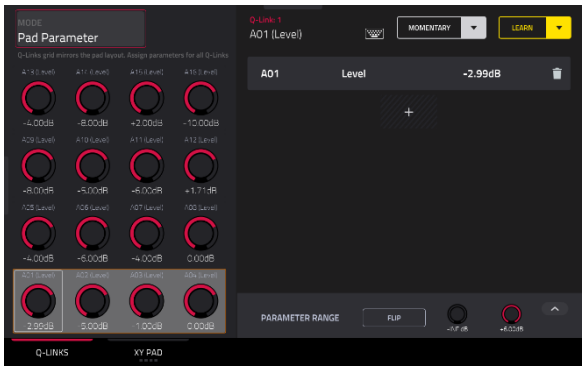
Pad Scene: In this edit mode, the Q-Link knobs can control 16 parameters for the currently selected pad.

You can select another pad simply by pressing it, allowing you to adjust the same 16 parameters for that new pad. (These assignments are automatically saved with other user settings. Any project you load will use these assignments.)



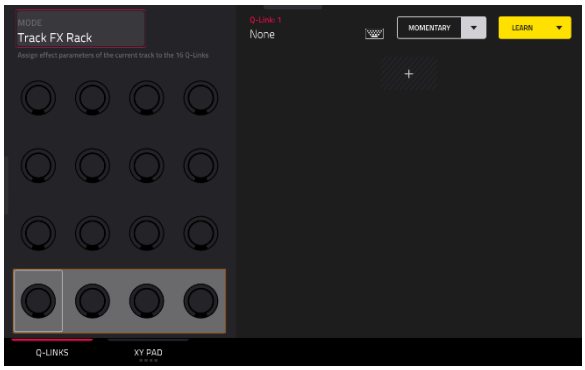
Pad Parameter: In this edit mode, the Q-Link knobs control the same pad parameter for the each of the 16 pads in the current pad bank.

For example, if the **Parameter** is set to **Level**, the 16 Q-Link knobs will adjust the 16 independent **Level** settings for each pad in the current pad bank. You could then set the **Parameter** to **Pan** and use the Q-Link knobs to adjust the panning of all 16 pads.

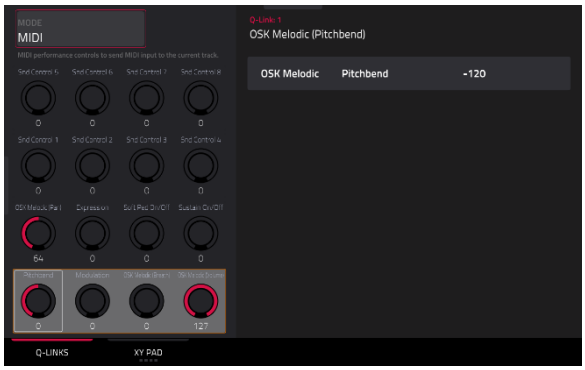


Track FX Rack: In this edit mode, the Q-Link knobs can control 16 FX Rack parameters. The assignments can be saved as part of an FX Rack preset.

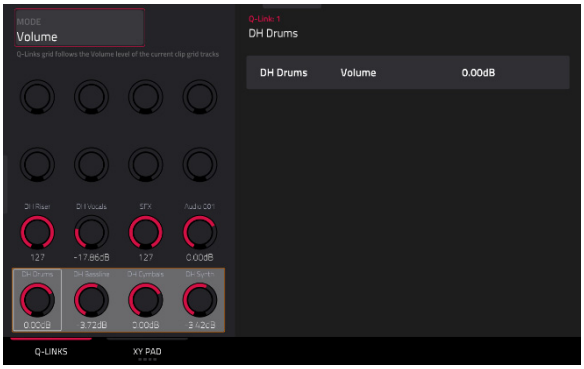
Only parameters available in the currently selected track's Insert effects can be selected as part of a macro control.



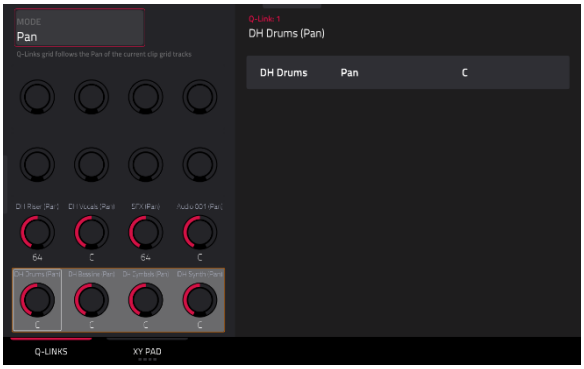
MIDI: In this mode, the Q-Links are fixed to a selection of MIDI performance controls, allowing you to control modulation, pitch bend, sustain and other common MIDI messages as you play.



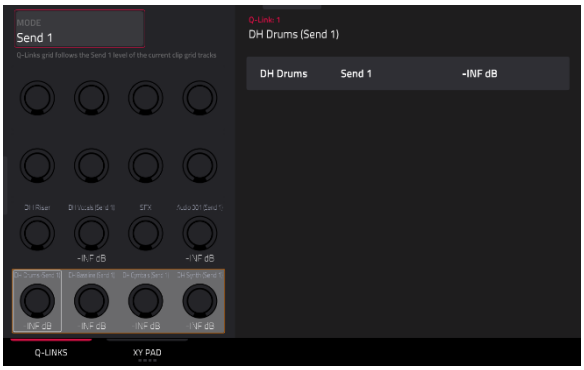
Volume: In this mode, the Q-Links are fixed to controlling the volume level of the available tracks.



Pan: In this mode, the Q-Links are fixed to controlling the stereo panning of the available tracks.



Send 1–4: In these modes, the Q-Links are fixed to controlling each Send control on the available tracks.



At any time, in any mode, you can show the **Q-Links** window over the screen's current contents. This lets you quickly select between the knob modes.

To show the Q-Links window, press and hold the **Q-Link** button. On MPC X/X SE, press and hold **Shift** and then press **Screen Control/Edit**.

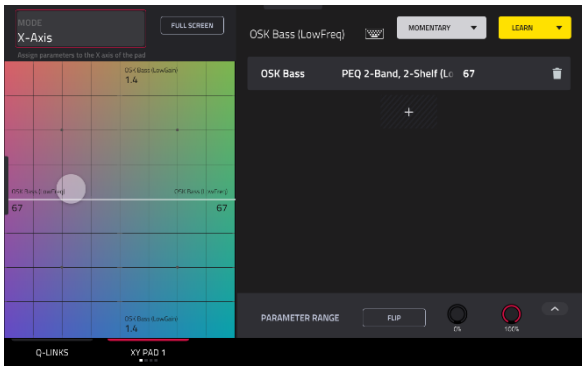
To select a Q-Link mode, tap the respective icon: **Volume**, **Pan**, **Send 1–4**, **Project 1–2**, **Track**, **Track FX Rack**, **Pad Scene**, **Pad Parameter**, **MIDI**, or **Screen**.

To close the Q-Links window, release the **Q-Link** button.

XY Pad

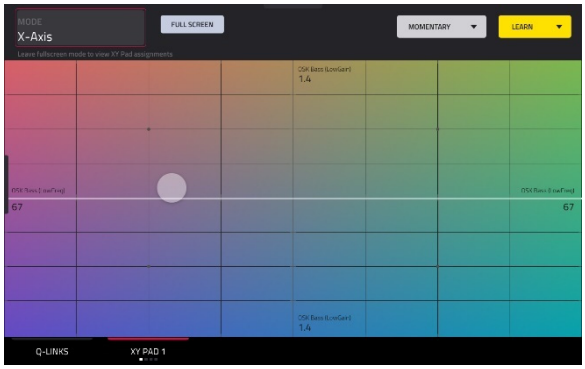
In the **XY Pad** tab, you can learn any automation parameter from within your project to one of four assignable XY Pads.

To cycle between the four available XY Pad assignments, tap the **XY Pad** tab.



Use the **Mode** field at the top left of the touchscreen to select the part of the XY Pad that you would like to assign parameters to. This functions like a collection of different macros, allowing you to assign parameters to the X-Axis, Y-Axis, Columns 1–8, Rows 1–8, or even different to the axes of the Quadrants in the XY Pad.

Use the **Full Screen** button to make the current XY Pad fill the entire screen.

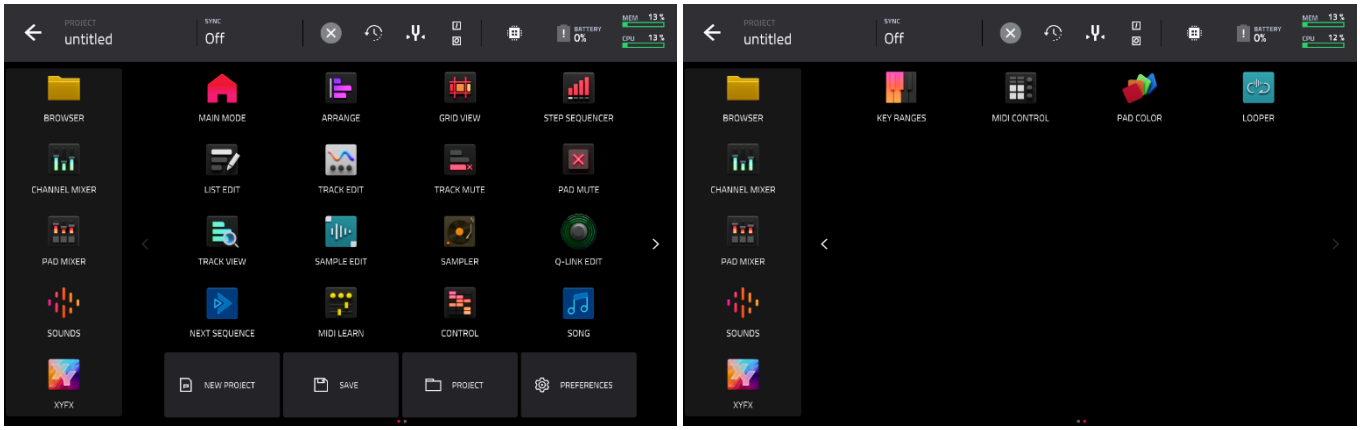


To learn a parameter to the XY Pad, follow the directions ***above***.

General Features

Menu

The Menu displays the available modes in MPC, as well as project information, hardware information, preferences, save and load options, and more.



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

When viewing the Menu, do any of the following:

To enter a mode, tap it.

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

To change menu pages, tap the **>** or **<** buttons.

To open a new project, tap **New Project**.

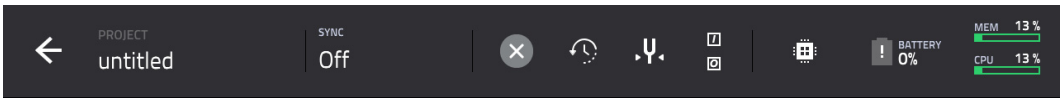
To open the Save window, tap **Save**. See ***Save Window*** below for more information.

To open the Project window, tap **Project**. See ***Project*** below for more information.

To open the Preferences, tap **Preferences**. See ***Preferences*** below for more information.

To rearrange the menu layout, tap, hold, and drag a mode icon to the desired location. All other mode icons will shift to accommodate the new positioning. The five modes on the left side are also available to access in most screens by swiping the black touch handle to the right from the left edge of the touchscreen. Tap the **X** button at the top of the menu next to the **Sync** setting to reset the Mode Menu layout.

Toolbar



The **Project** field displays the name of the loaded project.

The **Sync** field (in the center of the top of the screen) is used to set whether your MPC hardware receives MIDI Clock information (**MIDI Clock**), MIDI Time Code information (**MTC**), communication from **Ableton Link**, or none of these (**Off**). Tap the field and then turn the **data dial** or use the **–/+** buttons to change settings. Alternatively, double-tap **Sync** and tap the desired option to select it.

This is the same setting as the **Receive** menu in the **MIDI / Sync** tab of your **Preferences**.

Note: Ableton Link is a new technology that synchronizes beat, phase, and tempo of Ableton Live and Ableton Link-enabled applications over a wireless or wired network. Go **Preferences** > **Wi-Fi** or **Preferences** > **Ethernet** to connect to a network.

Tap the **X** icon to reset the mode icons in the menu to the default state.

Tap the **clock icon** to open the **Undo History** window, where you can view a list of recent actions along with a detail about the action if applicable.

Tap the **Tuner** button to open the built-in tuner, which allows you to easily tune any connected audio source.

Tap the **I/O icons** to open MPC's MIDI monitor. You can use this to view incoming and outgoing MIDI data from devices connected to MPC.

Tap **chip icon** to switch your MPC to Computer Mode. In the screen that appears, select whether you want to continue to **Computer Mode** or **Cancel** and return to your current mode and project. It is recommended to save your project before switching to Computer Mode since you cannot freely switch between Standalone and Computer Modes without also closing your current project.

If you are using MPC Live or MPC Live II powered by the internal battery, the **battery indicator** shows the current **battery life** as a percentage.

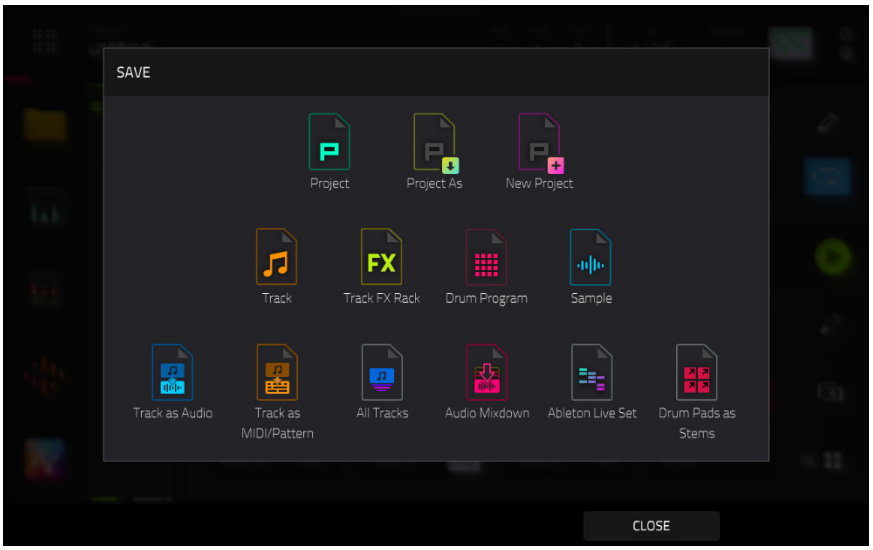
The **Mem** indicator shows your MPC hardware's current RAM usage.

The **CPU** indicator shows the current **CPU** as a percentage.

Save Window

The Save Window lets you save your project and tracks in a variety of ways.

To open the Save window, press the **Save** button. Alternatively, press **Menu** to open the Menu and then tap **Save** at the top of the screen.



Tap **Project** or **Project As** to save a project. If a project has not been saved before, both options will open the Save window, described below. If a project has been saved before, tapping **Project** will automatically overwrite the most recently saved version.

Tap **New Project** to open a new project.

Tap **Track** to save the current track.

Tap **Track FX Rack** to save the current track inserts.

Tap **Drum Program** when a Drum track is selected to save the current drum kit.

Tap **Plugin Program** when a Program track is selected to save the current plugin program.

Tap **Keygroup** when a Keygroup track is selected to save the current keygroup.

Tap **MIDI Program** when a MIDI track is selected to save the current MIDI program.

Tap **CV Program** when a MIDI track is selected to save the current CV program.

Tap **Sample** when an audio sample is selected to save it.

Tap **Track as Audio** to save the currently selected track as audio.

Tap **Track as MIDI/Pattern** when a MIDI track is selected to save it as a MIDI pattern file.

Tap **All Tracks** to save all current tracks in the project.

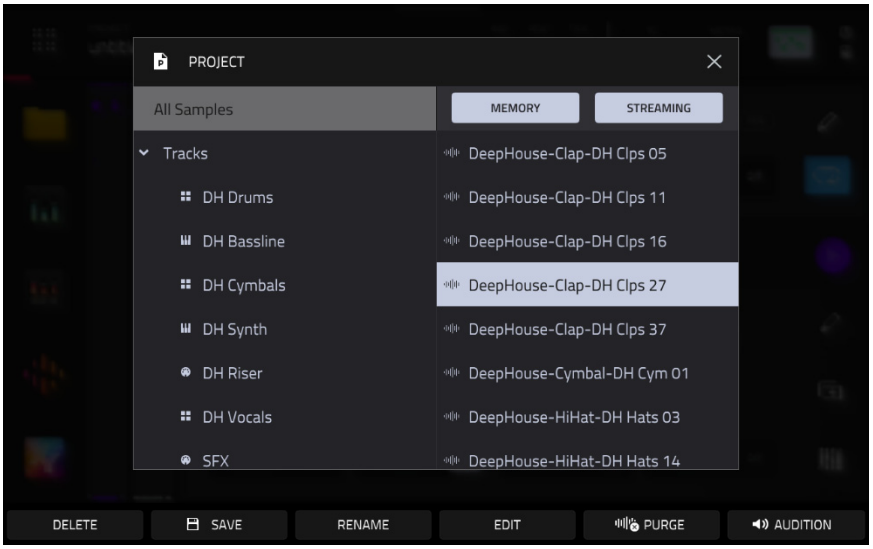
Tap **Audio Mixdown** to save the project as an audio mixdown.

Tap **Ableton Live Set** to save the project as an Ableton Live set.

Tap **Drum Pads as Stems** when a drum track is selected to render an audio stem for each pad with events in the drum track. This allows you to export your stems to a DAW for greater flexibility in mixing and post-production.

After selecting the save type, use the next screen to select a save location, and then tap **Save**.

Project



To open the Project window, tap the **Project** button at the bottom of the Menu. The Project window shows an overview of all samples and tracks in the current project.

Tap **Purge** to delete samples from the project (to create more free RAM space for sampling time, audio recording, etc.). In the screen that appears, tap **Unused Samples** to delete all unused samples from the project, tap **All Samples** to delete all samples from the project (from all kits and audio or MIDI tracks), or tap **Cancel** to return to the previous screen. Alternatively, tap to select a sample and then tap **Delete** at the bottom of the screen.

Tap **Memory** and **Streaming** to show or hide files in memory or streaming from disk. Before doing this, you must first enable Disk Streaming by going to **Menu > Preferences > Audio/Export** and checking the **Enable Disk Streaming** box. Disk streaming allows audio files to be streamed from a disk drive rather than from memory.

Note: Disk streaming relies on the performance of the disk you are streaming from. For best operation, it is recommended to use an SSD (solid-state drive) connected to your MPC's internal SATA port (if available). Once you have saved a project to your SSD, your files will stream from that location. For an unsaved project, MPC uses a temporary file location from which to stream audio files. Go to **Menu > Preferences > Project Load/Save** and set the **Temporary File Location** to your SSD for best results.

To change a sample from streaming from memory to streaming from disk, tap and hold on a sample name in the **Project** list, and then select **Stream From Disk** in the menu that appears. A sample's streaming or memory state will be saved and recalled with your project.

Note: Using streamed samples with Drum and Keygroup tracks may cause performance issues when triggering multiple samples or retriggering at high rates.

If a project is too large to be loaded into memory, your MPC hardware will load the project and display the missing samples in the **Project** window with a waveform with a red minus icon. Once enough memory has been freed up, the missing samples can then be loaded from the Project window. Tap and hold on the sample name and then select **Load To Memory** from the menu that appears.

Tap **Save** at the bottom of the screen to save the selected sample.

Tap **Rename** at the bottom of the screen to rename the selected sample. Use the keyboard that appears to enter a name and then tap **Do It** to confirm.

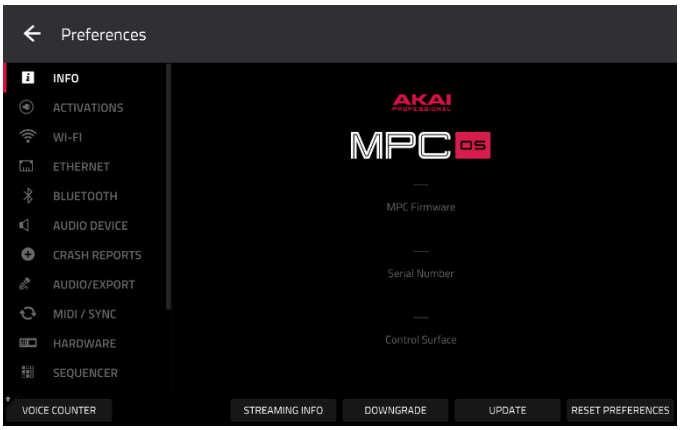
Tap **Edit** at the bottom of the screen to open Sample Edit mode to edit the selected sample.

Tap **Audition** at the bottom of the screen to preview the selected sample.

Preferences

To open the Preferences, tap the **Preferences** at the bottom of the Menu.

To return to the Menu, tap the **← icon** in the upper-left corner. Changes to the **Preferences** are saved automatically.



To restore your MPC hardware's default settings, tap **Reset Preferences**. In the screen that appears, tap **OK** to continue or **Cancel** to return to the Preferences. In the next window, tap **Save** to save your current project before restoring the default settings; tap **Cancel** to return to the Preferences; or tap **Don't Save** to restore the default settings without saving your current project.

To update your MPC, tap **Update**.

Select **Online Update** to automatically download and install the latest update (you must enable a network connection for this to work).

Select **USB Drive Update** to update from a file on a connected USB drive.

Select **Switch to Update Mode** to connect MPC to your computer for updating. In the screen that appears, tap **Save** to save your current project before entering Update Mode; tap **Cancel** to return to the Preferences; or tap **Don't Save** to enter Update Mode without saving your current project.

To revert your MPC to MPC2 software, tap the **Downgrade** button. If you are connected to the Internet, your MPC will automatically find the most recent public release version of MPC2.

To open the Disk Streaming Status window, tap **Streaming Info**.

For more information on the MPC Preferences, refer to the MPC2 full User Guide.

Pull-Down Menu

The pull-down can be accessed from any MPC3 mode, giving you quick and easy access to a variety of commonly used tools and information.

To open the pull-down menu, tap and drag from the middle-top of the screen.

To cycle between the two pull-down menu pages, use the **>** and **<** buttons.

To close the menu, simply swipe it back upwards to the top of the screen.

The pull-down menu contains the following controls on the first page:

The **Project Name** is shown at the top-left corner of the menu.

The **time counter** shows the current playhead position. Tap here to open the **Locate** window, which allows you to adjust the playhead position and quickly jump to specific points in your project.

The **BPM** field displays the tempo of the sequence. Tap here to open the **Tempo** window to adjust the BPM.

The **Mem** indicator shows your MPC hardware's current RAM usage, and the **CPU** indicator shows your MPC hardware's current **CPU** usage. Tap here to open the **System Resources** window.

The **In** and **Out** boxes indicate your MPC hardware is receiving or sending (respectively) MIDI messages from or to your computer. Tap here to open the **MIDI Monitor** and view the latest incoming or outgoing MIDI messages.

The **Wi-Fi** and **Bluetooth** icons display the current network and Bluetooth connection status. Tap each icon to open their respective setup pages in the **Preferences**.

The **chip icon/computer icon** shows whether you are in Standalone or Controller Modes. Tap here to switch modes.

The **TC icon** enables or disables global timing correct. Tap and hold this icon to open the **Timing Correct** window, which contains various settings to help quantize the note events in your sequence.

The **Loop** button enables or disables sequence looping.

The **Automation button** indicates the global automation state. Tap to cycle between **Read** and **Write**. Press and hold **Shift** and tap here to turn global automation **Off**.

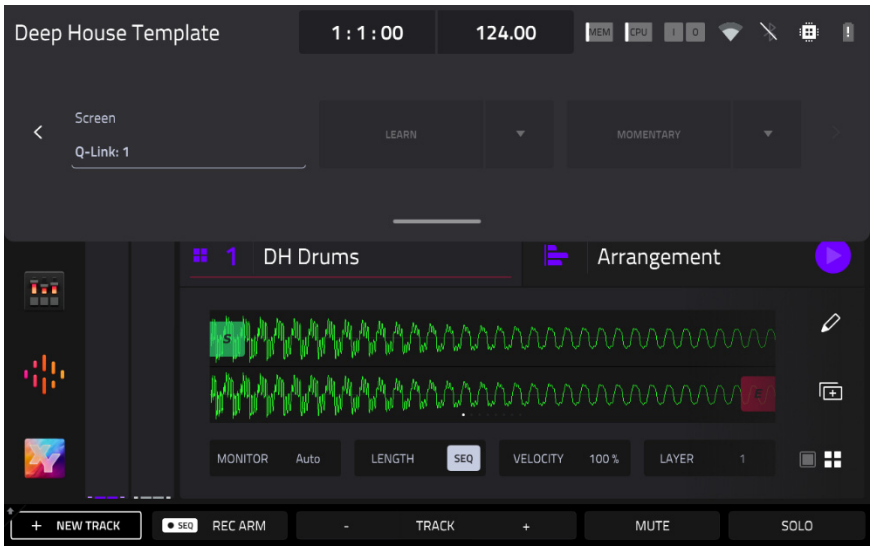
The **Metronome button** enables or disables the metronome. Tap and hold this icon to open the **Metronome** settings window.

The **Ableton Link** button displays the current Ableton Link status. Tap to turn Ableton Link on or off.

The **Retro Rec** button enables retrospective recording. Your MPC hardware will capture MIDI events in the background, so you can recall a performance when record was not enabled. Select an empty slip slot, and then tap this button to capture the recently played notes.

The **Tuner** button opens the built-in tuner, which allows you to easily tune any connected audio source.

On the second page of the pull-down menu are controls for creating macro controls. This allows you to set up controls for parameters that might not be shown in a particular mode, or set up controls with multiple parameters across different modes for expressive performances.



Tap the **Current Control** field to select the type of control you want to create an assignment for.

Tap the **Learn** button to activate MIDI learning. Once activated, the **Q-Link Bank LED** on your MPC hardware will blink. Navigate to the mode that displays the parameter you would like to learn, and then adjust that parameter. The screen will show a message, "Learned [*parameter*] to [*macro control*]." To lock in the assignment, tap the **Learn** button again.

To learn multiple parameters to a macro, simply navigate to more parameters while **Learn** is engaged (step 4).

To learn another parameter to a macro that replaces the previous parameter, tap the **down arrow** next to the yellow **Learn** button, and then uncheck the **Add** box. Repeat the steps above to replace the previously learned parameter with a new one.

To learn a new parameter while also setting it to a range of values, tap the **down arrow** next to the yellow **Learn** button, and then check the **Range** box. While Learn is engaged (step 4 above), adjust the parameter to the low and high points of the value range that you want to control. When the assignment is locked in, the macro will control the parameter in the set value range.

To use a single macro to, for example, mute/unmute multiple tracks at the same time, tap the **down arrow** next to the yellow **Learn** button, and then check the **Toggle** box. Repeat the steps above to learn a parameter, which will toggle on/off when the control is touched or moved.

To use a macro to send the max value of a parameter, tap the **down arrow** next to the yellow **Learn** button, and then check the **Trigger** box. Repeat the steps above to learn a parameter, which will send its maximum value when the control is touched or moved.

Tap the **Momentary** button to turn momentary behavior on or off.

When **on**, moving the knob will adjust its parameter, but the parameter will immediately return to its original position (when you turned Momentary on) when you release the knob.

When **off**, moving the knob will adjust its parameter, and the parameter will remain at its new setting when you release the knob.

Tap the **arrow** next to the Momentary to adjust additional settings for when the macro control is released:

To revert the macro parameter(s) to its minimum value on release, check the **Go to Minimum** box.

To revert to the last value state before the macro was changed on release, check to **Go to Previous** box.

Appendix

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