AKAI professional

MPK61

SEMI-WEIGHTED USB/MIDI KEYBOARD CONTROLLER

MPK88

HAMMER-ACTION USB/MIDI KEYBOARD CONTROLLER

MPK88/61 FACTORY PRESET LISTINGS

PRESET #	PROGRAM	DESCRIPTION
1	**LiveLite**	This preset is designed to be used with the Ableton Live Lite software DAW, included with the MPK88 and MPK61. The MPK88 and MPK61 are fully compatible with the MPK88/61 preset built in to Ableton Live, or if you wish, you can install the included Controller Resource on our CD. See “Using the MPK88 / 61 with Ableton Live” section for more information.
2	**Reason**	This preset supports the Reason Remote protocol with supplied codec files. To use Reason with the Remote protocol, you will need to install the supplied Reason codec files. Each module in Reason will automatically map itself to the MPK88/61’s controllers. This is extremely powerful as it allows you to use a single MPK88/61 preset to control all of the modules in Reason. See “Using the MPK88/61 with Propellerheads Reason” section for information on installing the Reason Remote codecs and mappings
3	**Cubase**	For use with Steinberg’s Cubase DAW.
4	**Sonar**	For use with Cakewalk Sonar DAW.
5	**FLStudio**	For use with Image-Line's FL Studio DAW.
6	**ApplidAc**	For use with Appliead Acoustics’ String Studio and Ultra Analog.
7	**Arturia**	For use with Arturia software synth modules, such as Arp2600V, CS80V, Moog Modular V, Minimoog V, Prophet V, Jupiter 8V. See “Using the MPK88/61 with Arturia Synths” for information on preset mappings.
8	**FxPanBFD**	For use with Fxpansion’s BFD.
9	**FxPanGUR**	For use with Fxpansion’s Guru. See “Using the MPK88/61 with Fxpansion’s Guru” for mapping information and use.
10	**GMedia**	For use with Gmedia synths, such as Minimonsta, ImpOSCar, and Oddity. See “Using the MPK88/61 with Gmedia Synths” for mapping information and use.
11	**RobPapen**	For use with Rob Papen synths, such as LinPlug's Albino 3, and ConcreteFX's Blue and Predator,. See “Using the MPK88/61 with Rob Papen Synths” for mapping information and use.
12	**SpectRMX**	For use with Spectrasonics’ Stylus RMX. See “Using the MPK88/61 with Spectrasonics’ Stylus RMX” for mapping information and use.
13	**Virsyn**	For use with Virsyn synths, such as Poseidon and Tera 3.
14	**GMDrums**	Standard General MIDI drum and controller mapping. Good for general drum use.
15	**ArkaosVJ**	For use with Arkaos VJ.
16	**Chrmatic**	Pads mapped chromatically from C.
17 - 30	**Generic**	A generic preset for building your own. Each pad bank starts on an octave of C.

The presets included are only intended to be a starting point for your use. All of these software programs allow incredible amounts of control and by using multiple MIDI channels, controllers, pad modes and program changes, you can easily create some incredible music.

Enjoy.

USING THE MPK88/61 WITH REASON

Reason is a software program that allows for vast control of its parameters. The problem with having a lot of controllable items is the limit of physical space and the cost of building hardware controllers that can accommodate hundreds or thousands of controllers. The people at Propellerheads have developed a way to remap a single control surface to each of the modules in Reason. This protocol is called Reason Remote.

We have included all the files necessary to enable Reason to find the MPK88/61 and map its controls to whatever module you have selected in the sequencer.

To begin using the MPK88/61 with Reason, you will need to make sure that you have version 3.0.5 or greater for the Mac or version 3.0.4 or later for the PC. Please note that the MPK88/61 is also compatible with Reason 4.

To install the Reason Remote codecs and remote maps, do the following:

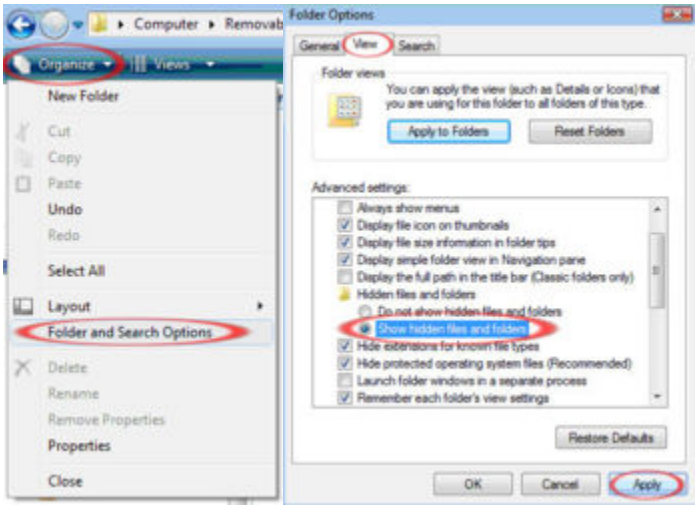
Windows XP

1. The **Akai Reason Remote Files** folder (the same folder where you found this guide) contains two folders: **Lua Codecs** and **Maps**. Open the **Lua Codecs** folder.
2. Copy the folder titled **Akai** into the following directory on your computer: **C:\Documents and settings\All Users\Application Data\Propellerhead Software\Remote\Codecs\Lua Codecs**
3. Next, in the **Akai Reason Remote Files** folder, open the folder titled **Maps**
4. Copy the **Akai** folder to the following directory on your computer: **C:\Documents and settings\All Users\Application Data\Propellerhead Software\Remote\Maps**
5. Open Reason and select the **Edit** menu from the top of the screen, and open **Preferences**.
6. Using the pull-down menu at the top of the Preferences window, choose **Control Surfaces And Keyboards**.
7. Click the **Add** button.
8. Select **Akai** from the Manufacturer list.
9. Set the **In Port** to **USB Audio Device**
10. Set the **Out Port** to **USB Audio Device [2]**
11. Click **Ok** and then close the **Preferences** window. You're all set!

Windows Vista

1. Double-click the **Computer** icon on the desktop, then double-click **Local Disk (C:)**.
2. Towards the upper-left of the window, select the **Organize** menu, and choose **Folder and Search Options** (see below).
3. At the top of the window that opens, select the **View** tab.

4. In the list titled **Advanced settings** double-click the **Show hidden files and folders** option (see below).
5. Click **Apply**, then click **OK**. The **Folder Options** window will close.



6. The **Akai Reason Remote Files** folder (the same folder where you found this guide) contains two folders: **Lua Codecs** and **Maps**. Open the **Lua Codecs** folder.
7. Copy the folder titled **Akai** into the following directory on your computer: **C:\Program Data\Propellerhead Software\Remote\Codecs\Lua Codecs**
8. Next, in the **Akai Reason Remote Files** folder, open the folder titled **Maps**
9. Copy the **Akai** folder to the following directory on your computer: **C:\Program Data\Propellerhead Software\Remote\Maps**
10. Open Reason and select the **Edit** menu from the top of the screen, and open **Preferences**.
11. Using the pull-down menu at the top of the Preferences window, choose **Control Surfaces And Keyboards**.
12. Click the **Add** button.
13. Select **Akai** from the Manufacturer list.
14. Set the **In Port** to **USB Audio Device**
15. Set the **Out Port** to **USB Audio Device [2]**
16. Click **Ok** and then close the **Preferences** window. You're all set!

Macintosh

1. The **Akai Reason Remote Files** folder (the same folder where you found this guide) contains two folders: **Lua Codecs** and **Maps**. Open the **Lua Codecs** folder.
2. Copy the folder titled **Akai** into the following directory on your computer: **Macintosh HD\Library\Application Support\Propellerhead Software\Remote\CODECS\LUA CODECS**
3. Next, in the **Akai Reason Remote Files** folder, open the folder titled **Maps**
4. Copy the **Akai** folder to the following directory on your computer: **Macintosh HD\Library\Application Support\Propellerhead Software\Remote\Maps**
5. Open Reason and select the **Edit** menu from the top of the screen, and open **Preferences**.
6. Using the pull-down menu at the top of the Preferences window, choose **Control Surfaces And Keyboards**.
7. Click the **Add** button.
8. Select **Akai** from the Manufacturer list.
9. Set the **In Port** to **Akai MPK88 Port 1** or **Akai MPK61 Port 1**
10. Set the **Out Port** to **Akai MPK88 Port 2** or **Akai MPK61 Port 2**
11. Click **Ok** and then close the **Preferences** window. You're all set!

Setting Up MIDI Beat Clock Sync

In order to use the MPK88 or MPK61's **Note Repeat** and **Arpeggiator** functions successfully with Reason, the controller and Reason need to share the same tempo. The MPK88 or MPK61 can be set up to transmit MIDI Beat Clock, and Reason can be set up to sync to the incoming clock. To do this, perform the following:

Settings On The MPK88 or MPK61

1. Press the **PRESET** button on the MPK88 or MPK61.
2. Rotate the **Value Knob** (located just to the right of the display) until the display reads **Reason**
3. Press the **Value Knob** down (like a button) to confirm your preset selection.
4. Press the **EDIT** button on the MPK88 or MPK61.
5. Press the **PLAY** button on the MPK88 or MPK61.
6. Press the **Value Knob** down (like a button) to access *edit* mode for the transport controls.
7. Rotate the **Value Knob** until the display reads **MMC/MIDI**.
8. Press the **Value Knob** down (like a button) to confirm your preset selection.
9. Check to see that the **TAP TEMPO** light on the MPK88 or MPK61 is blinking. If it is, skip to the **Settings in Reason** section below. If the **TAP TEMPO** light is *not* blinking, perform the following:
    1. Press the **GLOBAL** button on the MPK88 or MPK61.
    2. Repeatedly press the **>** button (located underneath the **Value Knob**) until the display reads **MIDI CLK** (page 8).
    3. Rotate the **Value Knob** until the display reads **INTERNAL**.
    4. Repeatedly press the **>** button (located underneath the **Value Knob**) until the display reads **SAVE SETUP** (page 10).
    5. Press the **Value Knob** down (like a button) to save your Global settings.

Settings in Reason 4

Windows:

1. In Reason, select the **Edit** menu at the top of the screen, and choose **Preferences**.
2. At the top of the window that opens, select **Advanced Control** from the drop-down menu.
3. In the **Advanced Control** screen, next to **MIDI Clock Sync** select **Akai MPK88 Port 1** or **Akai MPK61 Port 1** from the drop-down menu.
4. Click the red **X** in the upper-right of the window to close the **Preferences** window.
5. Select the **Options** menu from the top of the screen in Reason, then select **Sync**, and choose **MIDI Clock**. This step will switch Reason from using its own internal clock/tempo, to using the incoming clock/tempo information from the controller.

   Reason's tempo will now be controlled via the tap-tempo button on the controller. Since the two will share the same tempo, **Note Repeat** and **Arpeggiator** functions will sync up with any open Reason project.
   While Reason is synched to the controller's MIDI Beat Clock, all transport (Play, Stop, Rec etc.) is controlled with the buttons on the controller itself. In this mode you cannot control the software by clicking the transport controls on the screen in Reason.
   Note: If, at any point, you would like to switch Reason back to it's internal clock, select the **Options** menu from the top of the screen, then select **Sync**, and choose **Internal**.

Macintosh:

1. In Reason, select the **Reason** menu at the top of the screen, and choose **Preferences**.
2. At the top of the window that opens, select **Advanced Control** from the drop-down menu.
3. In the **Advanced Control** screen, next to **MIDI Clock Sync** select **Akai MPK88 Port 1** or **Akai MPK61 Port 1** from the drop-down menu.
4. Click the red **X** in the upper-left of the window to close the **Preferences** window.
5. Select the **Options** menu from the top of the screen in Reason, then select **Sync**, and choose **MIDI Clock**. This step will switch Reason from using its own internal clock/tempo, to using the incoming clock/tempo information from the controller.

   Reason's tempo will now be controlled via the tap-tempo button on the controller. Since the two will share the same tempo, **Note Repeat** and **Arpeggiator** functions will sync up with any open Reason project.
   While Reason is synched to the MPK88's MIDI Beat Clock, all transport (Play, Stop, Rec etc.) is controlled with the buttons on the MPK88 itself. In this mode you cannot control the software by clicking the transport controls on the screen in Reason.
   Note: If, at any point, you would like to switch Reason back to it's internal clock, select the **Options** menu from the top of the screen, then select **Sync**, and choose **Internal**.

Settings in Reason 3.04 or 3.05

Windows:

1. In Reason, select the **Edit** menu at the top of the screen, and choose **Preferences**.
2. At the top of the window that opens, select **Advanced MIDI** from the drop-down menu.
3. In the **Advanced MIDI** screen, next to **MIDI Clock Sync** select **Akai MPK88 Port 1** from the drop-down menu.
4. Click the red **X** in the upper-right of the window to close the **Preferences** window.
5. Towards the bottom-left of the main Reason window, just to the right of the **CPU** meter, is a section with the heading **MIDI Sync**. Underneath **MIDI Sync** click the button titled **Enabled** (so that it is lit). This step will switch Reason from using its own internal clock/tempo, to using the incoming clock/tempo information form the MPK88.

   Reason's tempo will now be controlled via the tap-tempo button on the MPK88. Since the two will share the same tempo, **Note Repeat** and **Arpeggiator** functions will sync up with any open Reason project.
   While Reason is synched to the MPK88's MIDI Beat Clock, all transport (Play, Stop, Rec etc.) is controlled with the buttons on the MPK88 itself. In this mode you cannot control the software by clicking the transport controls on the screen in Reason.
   Note: If, at any point, you would like to switch Reason back to it's internal clock, click the **Enable** button at the bottom-right of the screen again, so that it is disabled (not lit).

M**acintosh:**

1. In Reason, select the **Reason** menu at the top of the screen, and choose **Preferences**.
2. At the top of the window that opens, select **Advanced MIDI** from the drop-down menu.
3. In the **Advanced MIDI** screen, next to **MIDI Clock Sync** select **Akai MPK88 Port 1** from the drop-down menu.
4. Click the red **X** in the upper-left of the window to close the **Preferences** window.
5. Towards the bottom-left of the main Reason window, just to the right of the **CPU** meter, is a section with the heading **MIDI Sync**. Underneath **MIDI Sync** click the button titled **Enabled** (so that it is lit). This step will switch Reason from using its own internal clock/tempo, to using the incoming clock/tempo information form the MPK88.

   Reason's tempo will now be controlled via the tap-tempo button on the MPK88. Since the two will share the same tempo, **Note Repeat** and **Arpeggiator** functions will sync up with any open Reason project.
   While Reason is synched to the MPK88's MIDI Beat Clock, all transport (Play, Stop, Rec etc.) is controlled with the buttons on the MPK88 itself. In this mode you cannot control the software by clicking the transport controls on the screen in Reason.
   Note: If, at any point, you would like to switch Reason back to it's internal clock, click the **Enable** button at the bottom-right of the screen again, so that it is disabled (not lit).

Setting Up MIDI Beat Clock Sync

In order to use the MPK88 or MPK61's **Note Repeat** and **Arpeggiator** functions successfully with Reason, the controller and Reason need to share the same tempo. The MPK88 or MPK61 can be set up to transmit MIDI Beat Clock, and Reason can be set up to sync to the incoming clock. To do this, perform the following:

Settings On The MPK88 or MPK61

10. Press the **PRESET** button on the MPK88 or MPK61.
11. Rotate the **Value Knob** (located just to the right of the display) until the display reads **Reason**
12. Press the **Value Knob** down (like a button) to confirm your preset selection.
13. Press the **EDIT** button on the MPK88 or MPK61.
14. Press the **PLAY** button on the MPK88 or MPK61.
15. Press the **Value Knob** down (like a button) to access *edit* mode for the transport controls.
16. Rotate the **Value Knob** until the display reads **MMC/MIDI**.
17. Press the **Value Knob** down (like a button) to confirm your preset selection.
18. Check to see that the **TAP TEMPO** light on the MPK88 or MPK61 is blinking. If it is, skip to the **Settings in Reason** section below. If the **TAP TEMPO** light is *not* blinking, perform the following:
    1. Press the **GLOBAL** button on the MPK88 or MPK61.
    2. Repeatedly press the **>** button (located underneath the **Value Knob**) until the display reads **MIDI CLK** (page 8).
    3. Rotate the **Value Knob** until the display reads **INTERNAL**.
    4. Repeatedly press the **>** button (located underneath the **Value Knob**) until the display reads **SAVE SETUP** (page 10).
    5. Press the **Value Knob** down (like a button) to save your Global settings.

Settings in Reason 4

Windows:

6. In Reason, select the **Edit** menu at the top of the screen, and choose **Preferences**.
7. At the top of the window that opens, select **Advanced Control** from the drop-down menu.
8. In the **Advanced Control** screen, next to **MIDI Clock Sync** select **Akai MPK88 Port 1** or **Akai MPK61 Port 1** from the drop-down menu.
9. Click the red **X** in the upper-right of the window to close the **Preferences** window.
10. Select the **Options** menu from the top of the screen in Reason, then select **Sync**, and choose **MIDI Clock**. This step will switch Reason from using its own internal clock/tempo, to using the incoming clock/tempo information from the controller.

    Reason's tempo will now be controlled via the tap-tempo button on the controller. Since the two will share the same tempo, **Note Repeat** and **Arpeggiator** functions will sync up with any open Reason project.
    While Reason is synched to the controller's MIDI Beat Clock, all transport (Play, Stop, Rec etc.) is controlled with the buttons on the controller itself. In this mode you cannot control the software by clicking the transport controls on the screen in Reason.
    Note: If, at any point, you would like to switch Reason back to it's internal clock, select the **Options** menu from the top of the screen, then select **Sync**, and choose **Internal**.

Macintosh:

6. In Reason, select the **Reason** menu at the top of the screen, and choose **Preferences**.
7. At the top of the window that opens, select **Advanced Control** from the drop-down menu.
8. In the **Advanced Control** screen, next to **MIDI Clock Sync** select **Akai MPK88 Port 1** or **Akai MPK61 Port 1** from the drop-down menu.
9. Click the red **X** in the upper-left of the window to close the **Preferences** window.
10. Select the **Options** menu from the top of the screen in Reason, then select **Sync**, and choose **MIDI Clock**. This step will switch Reason from using its own internal clock/tempo, to using the incoming clock/tempo information from the controller.

    Reason's tempo will now be controlled via the tap-tempo button on the controller. Since the two will share the same tempo, **Note Repeat** and **Arpeggiator** functions will sync up with any open Reason project.
    While Reason is synched to the MPK88's MIDI Beat Clock, all transport (Play, Stop, Rec etc.) is controlled with the buttons on the MPK88 itself. In this mode you cannot control the software by clicking the transport controls on the screen in Reason.
    Note: If, at any point, you would like to switch Reason back to it's internal clock, select the **Options** menu from the top of the screen, then select **Sync**, and choose **Internal**.

Settings in Reason 3.04 or 3.05

Windows:

6. In Reason, select the **Edit** menu at the top of the screen, and choose **Preferences**.
7. At the top of the window that opens, select **Advanced MIDI** from the drop-down menu.
8. In the **Advanced MIDI** screen, next to **MIDI Clock Sync** select **Akai MPK88 Port 1** from the drop-down menu.
9. Click the red **X** in the upper-right of the window to close the **Preferences** window.
10. Towards the bottom-left of the main Reason window, just to the right of the **CPU** meter, is a section with the heading **MIDI Sync**. Underneath **MIDI Sync** click the button titled **Enabled** (so that it is lit). This step will switch Reason from using its own internal clock/tempo, to using the incoming clock/tempo information form the MPK88.

    Reason's tempo will now be controlled via the tap-tempo button on the MPK88. Since the two will share the same tempo, **Note Repeat** and **Arpeggiator** functions will sync up with any open Reason project.
    While Reason is synched to the MPK88's MIDI Beat Clock, all transport (Play, Stop, Rec etc.) is controlled with the buttons on the MPK88 itself. In this mode you cannot control the software by clicking the transport controls on the screen in Reason.
    Note: If, at any point, you would like to switch Reason back to it's internal clock, click the **Enable** button at the bottom-right of the screen again, so that it is disabled (not lit).

Macintosh:

6. In Reason, select the **Reason** menu at the top of the screen, and choose **Preferences**.
7. At the top of the window that opens, select **Advanced MIDI** from the drop-down menu.
8. In the **Advanced MIDI** screen, next to **MIDI Clock Sync** select **Akai MPK88 Port 1** from the drop-down menu.
9. Click the red **X** in the upper-left of the window to close the **Preferences** window.
10. Towards the bottom-left of the main Reason window, just to the right of the **CPU** meter, is a section with the heading **MIDI Sync**. Underneath **MIDI Sync** click the button titled **Enabled** (so that it is lit). This step will switch Reason from using its own internal clock/tempo, to using the incoming clock/tempo information form the MPK88.

    Reason's tempo will now be controlled via the tap-tempo button on the MPK88. Since the two will share the same tempo, **Note Repeat** and **Arpeggiator** functions will sync up with any open Reason project.
    While Reason is synched to the MPK88's MIDI Beat Clock, all transport (Play, Stop, Rec etc.) is controlled with the buttons on the MPK88 itself. In this mode you cannot control the software by clicking the transport controls on the screen in Reason.
    Note: If, at any point, you would like to switch Reason back to it's internal clock, click the **Enable** button at the bottom-right of the screen again, so that it is disabled (not lit).

The MPK88/61 preset for Reason makes use of pad banks A, B and C for playing notes. With these three pad banks you get a 3-octave range of pitch control.

Pad bank D is configured to be used as a control bank. This pad bank allows you to use the pads as switches for certain features.

The mapped parameters are shown in the graphic above.

EXAMPLE:

- When you are controlling Redrum or Matrix, pads D1-D4 correspond to the Bank A, B, C, D buttons in the pattern section. Pads D9-12 will allow you to select between patterns 1-4 and pads D5-8 allow you to select between patterns 5-8.

- In modules that allow you to select the “Previous” or “Next” preset, you can use switch S15 for “Previous Preset” and switch S14 for “Next Preset”.

- Switches S7 and S8 are always assigned to target the next or previous sequence track. This allows you to remotely select which module you are controlling.

The next few pages feature a full table of the mapping functions. Please refer to this table for information on how the MPK88/61 controls map to each individual module in Reason. You can always change how controllers are mapped by modifying the “MPK88/61.remotemap” file. This will allow you to customize how Reason and your MPK88/61 work.

REASON AKAI MPK88/61 PRESET MAPPINGS

::: GLOBAL CONTROLLERS :::

MPK88/61 CONTROL	REASON FUNCTION
Stop	Stop
Play	Play
Record	Record
Rewind	Rewind
Fast Forward	Fast Forward
Switch 7	Target Previous Track
Switch 8	Target Next Track
Switch 15	Select Previous Patch for Target Device
Switch 16	Select Next Patch for Target Device
Switch 23	Select Previous Keyboard Shortcut Variation
Switch 24	Select Next Keyboard Shortcut Variation

::: MASTER KEYBOARD :::

MPK88/61 CONTROL	REASON FUNCTION
Keyboard	Keyboard
Pitch Bend	Pitch Bend
Mod Wheel	Mod Wheel
Channel Pressure	Channel Pressure
Expression	Expression
Damper Pedal	Damper Pedal

	BANK	RV 7000 REVERB	SCREAM 4 DISTORTION	MCLASS EQUALIZER	MCLASS IMAGER	M CLASS COMPRESSOR	M CLASS MAXIMIZER	RV-7 REVERB
Fader 1	A	Decay	Damage Control	Low Shelf Gain	Low Width	Input Gain	Input Gain	Algorithm
Fader 2	A	HF Damp	Damage Type	Parametric 1 Gain	X-Over Frequency	Threshold	Attack Speed	Size
Fader 3	A	Hi EQ	Parameter 1	Parametric 2 Gain	High Width	Ratio	Release Speed	Decay
Fader 4	A	Dry/Wet	Parameter 2	Hi Shelf Gain	Solo Mode	Attack	Output Gain	Damping
Fader 5	A		Cut Lo	Low Shelf Q		Release	Soft Clip Amount	Dry/Wet
Fader 6	A		Cut Mid	Parametric 1 Q		Output Gain		
Fader 7	A		Cut Hi	Parametric 2 Q				
Fader 8	A		Master Level	Hi Shelf Q				
Knob 1	A	Soft Knob 1	Body Resonance	Low Shelf Frequency				
Knob 2	A	Soft Knob 2	Body Scale	Parametric 1 Frequency				
Knob 3	A	Soft Knob 3	Body Auto	Parametric 2 Frequency				
Knob 4	A	Soft Knob 4	Body Type	Hi Shelf Frequency				
Knob 5	A	Soft Knob 5						
Knob 6	A	Soft Knob 6						
Knob 7	A	Soft Knob 7						
Knob 8	A	Soft Knob 8						
Switch 1	A	EQ On/Off	Damage On/Off	Low Cut Enable	Low Band Active	Soft Knee	Limiter Enable	
Switch 2	A	Gate On/Off	Cut On/Off	Low Shelf Enable	High Band Active	Sidechain Solo	Look Ahead Enable	
Switch 3	A		Body On/Off	Parametric 1 Enable	Separate Out Mode	Adapt	Soft Clip Enable	
Switch 4	A			Parametric 2 Enable		Sidechain Active	Output Level Meter Mode	
Switch 5	A			High Shelf Enable				
Switch 6	A							
Switch 7	A							
Switch 8	A							

	BANK	DDL-1 DELAY	D-11 DISTORTION	ECF-42 FILTER	CF-101 CHORUS	PH-90 PHASER	UN-16 UNISON	COMP-01	PEQ-2
Fader 1	A	DelayTime (steps)	Amount	Frequency	Delay	Frequency	Voice Count	Ratio	Filter A Freq
Fader 2	A	DelayTime (ms)	Foldback	Resonance	Feedback	Split	Detune	Threshold	Filter A Q
Fader 3	A	Feedback		Env Amount	Rate	Width	Dry/Wet	Attack	Filter A Gain
Fader 4	A	Pan		Velocity	Modulation Amount	Rate		Release	Filter B Freq
Fader 5	A	Dry/Wet Balance				Frequency Modulation		Gain	Filter B Q
Fader 6	A					Feedback			Filter B Gain
Fader 7	A								
Fader 8	A								
Knob 1	A			Attack					
Knob 2	A			Decay					
Knob 3	A			Sustain					
Knob 4	A			Release					
Knob 5	A								
Knob 6	A								
Knob 7	A								
Knob 8	A								
Switch 1	A	Unit		Trigger	Send/Insert Mode	LFO Sync Enable			Filter B On/Off
Switch 2	A	Step Length			LFO Sync Enable				
Switch 3	A								
Switch 4	A								
Switch 5	A								
Switch 6	A								
Switch 7	A								
Switch 8	A								

REASON AKAI MPK88/61 PRESET MAPPINGS

		MIXER 14:2						COMBINATOR	RPG-8
	BANK	GROUP 1	GROUP 2	GROUP 3	GROUP 4	GROUP 5	GLOBAL		
Fader 1	A	Channel 1 Level	Channel 1 Level	Channel 1 Level	Channel 1 Level	Channel 1 Level			Velocity/Manual
Fader 2	A	Channel 2 Level	Channel 2 Level	Channel 2 Level	Channel 2 Level	Channel 2 Level			Mode
Fader 3	A	Channel 3 Level	Channel 3 Level	Channel 3 Level	Channel 3 Level	Channel 3 Level			Octave
Fader 4	A	Channel 4 Level	Channel 4 Level	Channel 4 Level	Channel 4 Level	Channel 4 Level			Insert
Fader 5	A	Channel 5 Level	Channel 5 Level	Channel 5 Level	Channel 5 Level	Channel 5 Level			Rate
Fader 6	A	Channel 6 Level	Channel 6 Level	Channel 6 Level	Channel 6 Level	Channel 6 Level			Gate Length
Fader 7	A	Channel 7 Level	Channel 7 Level	Channel 7 Level	Channel 7 Level	Channel 7 Level			
Fader 8	A						Master Level		
Knob 1	A	Channel 1 Pan	Channel 1 Aux 1 Send	Channel 1 Aux 2 Send	Channel 1 Aux 3 Send	Channel 1 Aux 4 Send		Rotary 1	
Knob 2	A	Channel 2 Pan	Channel 2 Aux 1 Send	Channel 2 Aux 2 Send	Channel 2 Aux 3 Send	Channel 2 Aux 4 Send		Rotary 2	
Knob 3	A	Channel 3 Pan	Channel 3 Aux 1 Send	Channel 3 Aux 2 Send	Channel 3 Aux 3 Send	Channel 3 Aux 4 Send		Rotary 3	
Knob 4	A	Channel 4 Pan	Channel 4 Aux 1 Send	Channel 4 Aux 2 Send	Channel 4 Aux 3 Send	Channel 4 Aux 4 Send		Rotary 4	
Knob 5	A	Channel 5 Pan	Channel 5 Aux 1 Send	Channel 5 Aux 2 Send	Channel 5 Aux 3 Send	Channel 5 Aux 4 Send			
Knob 6	A	Channel 6 Pan	Channel 6 Aux 1 Send	Channel 6 Aux 2 Send	Channel 6 Aux 3 Send	Channel 6 Aux 4 Send			
Knob 7	A	Channel 7 Pan	Channel 7 Aux 1 Send	Channel 7 Aux 2 Send	Channel 7 Aux 3 Send	Channel 7 Aux 4 Send			
Knob 8	A								
Switch 1	A	Channel 1 Mute	Channel 1 Mute	Channel 1 Mute	Channel 1 Mute	Channel 1 Mute		Button 1	Hold
Switch 2	A	Channel 2 Mute	Channel 2 Mute	Channel 2 Mute	Channel 2 Mute	Channel 2 Mute		Button 2	Arpeggiator Enable
Switch 3	A	Channel 3 Mute	Channel 3 Mute	Channel 3 Mute	Channel 3 Mute	Channel 3 Mute		Button 3	Single Note Repeat
Switch 4	A	Channel 4 Mute	Channel 4 Mute	Channel 4 Mute	Channel 4 Mute	Channel 4 Mute		Button 4	Shuffle
Switch 5	A	Channel 5 Mute	Channel 5 Mute	Channel 5 Mute	Channel 5 Mute	Channel 5 Mute			Pattern Enable
Switch 6	A	Channel 6 Mute	Channel 6 Mute	Channel 6 Mute	Channel 6 Mute	Channel 6 Mute			Sync
Switch 7	A					Channel 7 Mute			
Switch 8	A								
Fader 9	B	Channel 8 Level	Channel 8 Level	Channel 8 Level	Channel 8 Level	Channel 8 Level			
Fader 10	B	Channel 9 Level	Channel 9 Level	Channel 9 Level	Channel 9 Level	Channel 9 Level			
Fader 11	B	Channel 10 Level	Channel 10 Level	Channel 10 Level	Channel 10 Level	Channel 10 Level			
Fader 12	B	Channel 11 Level	Channel 11 Level	Channel 11 Level	Channel 11 Level	Channel 11 Level			
Fader 13	B	Channel 12 Level	Channel 12 Level	Channel 12 Level	Channel 12 Level	Channel 12 Level			
Fader 14	B	Channel 13 Level	Channel 13 Level	Channel 13 Level	Channel 13 Level	Channel 13 Level			
Fader 15	B	Channel 14 Level	Channel 14 Level	Channel 14 Level	Channel 14 Level	Channel 14 Level			
Fader 16	B								
Knob 9	B	Channel 8 Pan	Channel 8 Aux 1 Send	Channel 8 Aux 2 Send	Channel 8 Aux 3 Send	Channel 8 Aux 4 Send			
Knob 10	B	Channel 9 Pan	Channel 9 Aux 1 Send	Channel 9 Aux 2 Send	Channel 9 Aux 3 Send	Channel 9 Aux 4 Send			
Knob 11	B	Channel 10 Pan	Channel 10 Aux 1 Send	Channel 10 Aux 2 Send	Channel 10 Aux 3 Send	Channel 10 Aux 4 Send			
Knob 12	B	Channel 11 Pan	Channel 11 Aux 1 Send	Channel 11 Aux 2 Send	Channel 11 Aux 3 Send	Channel 11 Aux 4 Send			
Knob 13	B	Channel 12 Pan	Channel 12 Aux 1 Send	Channel 12 Aux 2 Send	Channel 12 Aux 3 Send	Channel 12 Aux 4 Send			
Knob 14	B	Channel 13 Pan	Channel 13 Aux 1 Send	Channel 13 Aux 2 Send	Channel 13 Aux 3 Send	Channel 13 Aux 4 Send			
Knob 15	B	Channel 14 Pan	Channel 14 Aux 1 Send	Channel 14 Aux 2 Send	Channel 14 Aux 3 Send	Channel 14 Aux 4 Send			
Knob 16	B								
Switch 9	B	Channel 8 Mute	Channel 8 Mute	Channel 8 Mute	Channel 8 Mute	Channel 8 Mute			Pattern Step 1
Switch 10	B	Channel 9 Mute	Channel 9 Mute	Channel 9 Mute	Channel 9 Mute	Channel 9 Mute			Pattern Step 2
Switch 11	B	Channel 10 Mute	Channel 10 Mute	Channel 10 Mute	Channel 10 Mute	Channel 10 Mute			Pattern Step 3
Switch 12	B	Channel 11 Mute	Channel 11 Mute	Channel 11 Mute	Channel 11 Mute	Channel 11 Mute			Pattern Step 4
Switch 13	B	Channel 12 Mute	Channel 12 Mute	Channel 12 Mute	Channel 12 Mute	Channel 12 Mute			Pattern Step 5
Switch 14	B	Channel 13 Mute	Channel 13 Mute	Channel 13 Mute	Channel 13 Mute	Channel 13 Mute			Pattern Step 6
Switch 15	B					Channel 14 Mute			
Switch 16	B								
Fader 17	C								
Fader 18	C								
Fader 19	C								
Fader 20	C								
Fader 21	C								
Fader 22	C								
Fader 23	C								
Fader 24	C								
Knob 17	C								
Knob 18	C								
Knob 19	C								
Knob 20	C								
Knob 21	C								
Knob 22	C								
Knob 23	C								
Knob 24	C								
Switch 17	C								Pattern Step 7
Switch 18	C								Pattern Step 8
Switch 19	C								Pattern Step 9
Switch 20	C								Pattern Step 10
Switch 21	C								Pattern Step 11
Switch 22	C								Pattern Step 12
Switch 23	C								
Switch 24	C								

REASON AKAI MPK88/61 PRESET MAPPINGS

	BANK	LINE MIXER 6:2	SUBTRACTOR	MALSTROM	NN19	NNXT	DR. REX	THOR
Fader 1	A	Channel 1 Level	Filter Freq	Filter A Freq	Filter Freq	Filter Freq	Filter Freq	Filter 1 Freq
Fader 2	A	Channel 2 Level	Filter Res	Filter A Resonance	Filter Res	Filter Res	Filter Res	Filter 1 Res
Fader 3	A	Channel 3 Level	Filter2 Freq	Filter B Freq	Filter Kbd Track	Amp Env Attack	Filter Env Amount	Filter 2 Freq
Fader 4	A	Channel 4 Level	Filter2 Res	Filter B Resonance	Filter Env Amount	Amp Env Decay	Filter Mode	Filter 2 Res
Fader 5	A	Channel 5 Level	Filter Env Attack	Filter Env Attack	Filter Env Attack	Amp Env Release	Filter Env Attack	Filter 3 Freq
Fader 6	A	Channel 6 Level	Filter Env Decay	Filter Env Decay	Filter Env Decay	Mod Env Decay	Filter Env Decay	Filter 3 Res
Fader 7	A		Filter Env Sustain	Filter Env Sustain	Filter Env Sustain	Master Volume	Filter Env Sustain	LFO 1 Rate
Fader 8	A	Master Level	Filter Env Release	Filter Env Release	Filter Env Release		Filter Env Release	LFO 2 Rate
Knob 1	A	Channel 1 Pan	Filter Type	Filter Env Amount	Filter Mode		LFO1 Rate	Filter 1 Env Amount
Knob 2	A	Channel 2 Pan	Filter Kbd Track	Filter A Mode	Filter Freq Ext Mod		LFO1 Amount	Filter 1 Drive
Knob 3	A	Channel 3 Pan	Filter Env Amount	Filter B Mode	LFO Ext Mod		LFO1 Wave	Filter 2 Env Amount
Knob 4	A	Channel 4 Pan	Filter Env Vel Amount	Shaper Mode	Amp Ext Mod		LFO1 Dest	Filter 2 Drive
Knob 5	A	Channel 5 Pan	Amp Env Attack	Shaper Amount	Amp Env Attack		Amp Env Attack	Filter 3 Global Env Amount
Knob 6	A	Channel 6 Pan	Amp Env Decay	Spread Amount	Amp Env Decay		Amp Env Decay	Filter 3 Drive
Knob 7	A		Amp Env Sustain	Portamento	Amp Env Sustain		Amp Env Sustain	Rotary 1
Knob 8	A	Aux Return Level	Amp Env Release	Master Level	Amp Env Release		Amp Env Release	Rotary 2
Switch 1	A	Channel 1 Mute	FilterLink Freq On/Off	Filter A On/Off	Filter On/Off		Filter On/Off	Osc 1 To Filter 1 Enable
Switch 2	A	Channel 2 Mute	Filter2 On/Off	Filter A Env	Filter Env Invert		LFO Sync Enable	Osc 2 To Filter 1 Enable
Switch 3	A	Channel 3 Mute	Filter Env Invert	Filter B On/Off			Preview	Osc 3 To Filter 1 Enable
Switch 4	A	Channel 4 Mute	Mod Env Invert	Filter B Env			Select Next Loop	Osc 1 To Filter 2 Enable
Switch 5	A	Channel 5 Mute		Filter Env Invert			Select Previous Loop	Osc 2 To Filter 2 Enable
Switch 6	A	Channel 6 Mute		Shaper On/Off				Osc 3 To Filter 2 Enable
Switch 7	A							
Switch 8	A							
Fader 9	B		Osc1 Wave	Oscillator A Attack	Osc Octave		Filter Env Vel Amount	Filter Env Attack
Fader 10	B		Osc1 Octave	Oscillator A Decay	Osc Semitone		Filter Decay Vel Amount	Filter Env Decay
Fader 11	B		Osc1 Semitone	Oscillator A Sustain	Osc Fine Tune		Amp Vel Amount	Filter Env Sustain
Fader 12	B		Osc2 Wave	Oscillator A Release	Osc Env Amount		Filter Freq Mod Wheel Amount	Filter Env Release
Fader 13	B		Osc2 Octave	Oscillator B Attack	Sample Start		Filter Res Mod Wheel Amount	Amp Env Attack
Fader 14	B		Osc2 Semitone	Oscillator B Decay	Master Level		Filter Decay Mod Wheel Amount	Amp Env Decay
Fader 15	B		FM Amount	Oscillator B Sustain			Polyphony	Amp Env Sustain
Fader 16	B		Osc Mix	Oscillator B Release			Transpose	Amp Env Release
Knob 9	B	Channel 1 Aux Send	Noise Color	Oscillator A Motion	LFO Rate		Osc Octave	Mod Env Delay
Knob 10	B	Channel 2 Aux Send	Noise Level	Oscillator A Shift	LFO Amount		Osc Fine Tune	Mod Env Attack
Knob 11	B	Channel 3 Aux Send	Mod Env Gain	Oscillator A Octave	LFO Wave		Osc Env Amount	Mod Env Decay
Knob 12	B	Channel 4 Aux Send	Mod Env Dest	Oscillator A Gain	LFO Dest			Mod Env Release
Knob 13	B	Channel 5 Aux Send	Mod Env Attack	Oscillator B Motion				Global Env Attack
Knob 14	B	Channel 6 Aux Send	Mod Env Decay	Oscillator B Shift				Global Env Decay
Knob 15	B		Mod Env Sustain	Oscillator B Octave				Global Env Sustain
Knob 16	B		Mod Env Release	Oscillator B Gain				Global Env Release
Switch 9	B	Channel 1 Solo	Osc2 On/Off	Oscillator A On/Off	Osc Kbd Track			
Switch 10	B	Channel 2 Solo	Osc2 Kbd Track	Route Oscillator A To Shaper	LFO Sync Enable			
Switch 11	B	Channel 3 Solo	Ring Mod	Route Oscillator A To Filter B	High Quality Interpolation			
Switch 12	B	Channel 4 Solo	Noise On/Off	Oscillator B On/Off	Low Bandwidth On/Off			
Switch 13	B	Channel 5 Solo		Route Oscillator B To Filter B				
Switch 14	B	Channel 6 Solo		Route Filter B To Shaper				
Switch 15	B							
Switch 16	B							
Fader 17	C		LFO1 Rate	Modulator A Rate	Filter Env Vel Amount			Osc 1 Mod
Fader 18	C		LFO1 Amount	Modulator A To Pitch	Filter Decay Vel Amount			Osc 2 Mod
Fader 19	C		LFO1 Wave	Modulator A To Index	Amp Vel Amount			Osc 3 Mod
Fader 20	C		LFO1 Dest	Modulator A To Shift	Amp Attack Vel Amount			Osc 1 AM From Osc 2
Fader 21	C		LFO2 Rate	Modulator B Rate	Sample Start Vel Amount			Osc 2 Sync BW
Fader 22	C		LFO2 Amount	Modulator B To Motion	Portamento			Osc 3 Sync
Fader 23	C		LFO2 Delay	Modulator B To Level	Polyphony			Osc 1 And 2 Level
Fader 24	C		LFO2 Dest	Modulator B To Filter	Spread			Osc 3
Knob 17	C		Ext Mod Select	Modulator A Curve	Filter Freq Mod Wheel Amount			Delay Time
Knob 18	C		Filter Freq Ext Mod	Modulator A Target	Filter Res Mod Wheel Amount			Delay Feedback
Knob 19	C		LFO1 Ext Mod	Modulator B Curve	Filter Decay Mod Wheel Amount			Delay Rate
Knob 20	C		Amp Ext Mod	Modulator B Target	Amp Mod Wheel Amount			Delay Amt
Knob 21	C		FM Ext Mod	Modulator B To Modulator A	LFO Mod Wheel Amount			Delay Dry Wet
Knob 22	C		Filter Freq Mod Wheel Amount	Velocity To Level A				
Knob 23	C		Filter Res Mod Wheel Amount	Velocity To Level B				Osc 1 And 2 Balance
Knob 24	C		LFO2 Kbd Track	Velocity To Filter Env				Shaper Drive
Switch 17	C		LFO Sync Enable	Modulator A On/Off				Osc 2 Sync To Osc 1
Switch 18	C			Modulator A One Shot				Osc 3 Sync To Osc 1
Switch 19	C			Modulator A Sync				Delay On
Switch 20	C			Modulator B On/Off				Delay Sync
Switch 21	C			Modulator B One Shot				Shaper On
Switch 22	C			Modulator B Sync				Shaper Output
Switch 23	C							
Switch 24	C							

REASON AKAI MPK88/61 PRESET MAPPINGS

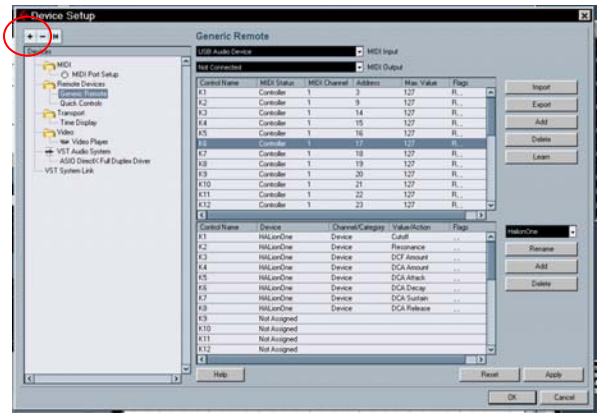
		REDRUM			BV512 VOCODER				MATRIX
	BANK	GLOBAL	GROUP1	GROUP2	GLOBAL	GROUP1	GROUP2	GROUP3	
Fader 1	A		Drum 1 Level	Drum 9 Level	Band Count	Band Level 1	Mod Level 1	Band Level 25	Pattern Select in Bank
Fader 2	A		Drum 2 Level	Drum 10 Level	Shift	Band Level 2	Mod Level 2	Band Level 26	Bank Select
Fader 3	A		Drum 3 Level		Attack	Band Level 3	Mod Level 3	Band Level 27	Resolution
Fader 4	A		Drum 4 Level		Decay	Band Level 4	Mod Level 4	Band Level 28	
Fader 5	A		Drum 5 Level		HF Emphasis	Band Level 5	Mod Level 5	Band Level 29	
Fader 6	A		Drum 6 Level		Dry/Wet	Band Level 6	Mod Level 6	Band Level 30	
Fader 7	A		Drum 7 Level			Band Level 7	Mod Level 7	Band Level 31	
Fader 8	A		Drum 8 Level			Band Level 8	Mod Level 8	Band Level 32	
Knob 1	A		Drum 1 Pan	Drum 9 Pan					
Knob 2	A		Drum 2 Pan	Drum 10 Pan					
Knob 3	A		Drum 3 Pan						
Knob 4	A		Drum 4 Pan						
Knob 5	A		Drum 5 Pan						
Knob 6	A		Drum 6 Pan						
Knob 7	A		Drum 7 Pan						
Knob 8	A		Drum 8 Pan						
Switch 1	A	Pattern 1			Vocoder/Equalizer				Pattern 1
Switch 2	A	Pattern 2			Hold				Pattern 2
Switch 3	A	Pattern 3							Pattern 3
Switch 4	A	Pattern 4							Pattern 4
Switch 5	A								Run
Switch 6	A								Pattern Enable
Switch 7	A								
Switch 8	A								
Fader 9	B		Drum 1 Pitch	Drum 9 Pitch		Band Level 9	Mod Level 9	Mod Level 25	
Fader 10	B		Drum 2 Pitch	Drum 10 Pitch		Band Level 10	Mod Level 10	Mod Level 26	
Fader 11	B		Drum 3 Pitch			Band Level 11	Mod Level 11	Mod Level 27	
Fader 12	B		Drum 4 Pitch			Band Level 12	Mod Level 12	Mod Level 28	
Fader 13	B		Drum 5 Pitch			Band Level 13	Mod Level 13	Mod Level 29	
Fader 14	B		Drum 6 Pitch			Band Level 14	Mod Level 14	Mod Level 30	
Fader 15	B		Drum 7 Pitch			Band Level 15	Mod Level 15	Mod Level 31	
Fader 16	B		Drum 8 Pitch			Band Level 16	Mod Level 16	Mod Level 32	
Knob 9	B		Drum 1 Length	Drum 9 Length					
Knob 10	B		Drum 2 Length	Drum 10 Length					
Knob 11	B		Drum 3 Length						
Knob 12	B		Drum 4 Length						
Knob 13	B		Drum 5 Length						
Knob 14	B		Drum 6 Length						
Knob 15	B		Drum 7 Length						
Knob 16	B		Drum 8 Length						
Switch 9	B	Pattern 5							Pattern 5
Switch 10	B	Pattern 6							Pattern 6
Switch 11	B	Pattern 7							Pattern 7
Switch 12	B	Pattern 8							Pattern 8
Switch 13	B	Bank A							
Switch 14	B	Bank B							
Switch 15	B	Bank C							
Switch 16	B	Bank D							
Fader 17	C		Drum 1 Vel to Level	Drum 9 Vel to Level		Band Level 17	Mod Level 17		
Fader 18	C		Drum 2 Vel to Level	Drum 10 Vel to Level		Band Level 18	Mod Level 18		
Fader 19	C		Drum 3 Vel to Level			Band Level 19	Mod Level 19		
Fader 20	C		Drum 4 Vel to Level			Band Level 20	Mod Level 20		
Fader 21	C		Drum 5 Vel to Level			Band Level 21	Mod Level 21		
Fader 22	C		Drum 6 Vel to Level			Band Level 22	Mod Level 22		
Fader 23	C		Drum 7 Vel to Level			Band Level 23	Mod Level 23		
Fader 24	C		Drum 8 Vel to Level			Band Level 24	Mod Level 24		
Knob 17	C			Drum 9 Send 1 Amount					
Knob 18	C			Drum 10 Send 1 Amount					
Knob 19	C								
Knob 20	C								
Knob 21	C								
Knob 22	C								
Knob 23	C								
Knob 24	C								
Switch 17	C								Bank A
Switch 18	C								Bank B
Switch 19	C								Bank C
Switch 20	C								Bank D
Switch 21	C								
Switch 22	C								
Switch 23	C								
Switch 24	C								
Pad D1	D	Ch1 Play							
Pad D2	D	Ch2 Play							
Pad D3	D	Ch3 Play							
Pad D4	D	Ch4 Play							
Pad D5	D	Ch5 Play							
Pad D6	D	Ch6 Play							
Pad D7	D	Ch7 Play							
Pad D8	D	Ch8 Play							
Pad D9	D	Ch9 Play							
Pad D10	D	Ch10 Play							

USING THE MPK88/61 WITH CUBASE

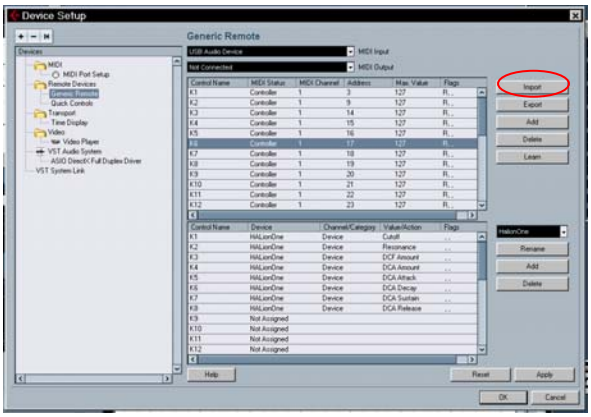
The included .xml file is a generic remote to be used with Steinberg Cubase 4. This remote contains mappings for the Cubase Mixer and all of the included Steinberg plugins.

To install this remote, follow these steps:

1. Go to the **Devices** Menu and Choose **Device Setup**.
2. The **Device Setup** window will appear as shown below.
3. Click on the "+" symbol (as indicated by the circle below), and choose "Generic Remote".



4. Next, click on the **Import** button (as indicated by the red circle below):



5. Choose the file "**MPK88_61.xml**" from the \Software Preset Files\Cubase directory.
6. To open the Generic Remote, go to the **Device Menu**, and choose "Generic Remote."
7. Select the plugin you want to automate from the drop-down menu.

Below is a list of MPK88/61 controller assignments. Remember, these can be reconfigured to whatever you wish. This is just a starting point.

AKAI MPK88/61 PRESET MAPPINGS

MIXER

For the Mixer, Cubase mappings are set up to work just like a standard mixing console:

Knobs 1-24: PAN tracks 1-24
Faders 1-24: Volume Tracks 1-24
Switches 1-24: Mute Tracks 1-24

MONOLOGUE

BANK A							
K1	**K2**	**K3**	**K4**	**K5**	**K6**	**K7**	**K8**
Cutoff	Resonance	Mod Depth A	Overdrive	OSC1 Waveform	OSC2 Waveform	OSC2 Semitone	OSC2 Cents
F1	**F2**	**F3**	**F4**	**F5**	**F6**	**F7**	**F8**
Mod attack	Mod decay	Mod sustain	Mod release	Amp attack	Amp decay	Amp sustain	Amp release

EMBRACER

BANK A							
K1	**K2**	**K3**	**K4**	**K5**	**K6**	**K7**	**K8**
Sample A	Tone	Width	Sample B	Tone	Coarse Tuning	Fine Tuning	Width
F1	**F2**	**F3**	**F4**	**F5**	**F6**	**F7**	**F8**
OSC1 Level	OSC1 Attack	OSC2 Level	OSC2 attack	Surround Mode	Width Control	Release	Volume

BANK B							
K1	**K2**	**K3**	**K4**	**K5**	**K6**	**K7**	**K8**
OSC1 Vel>Tone	OSC1 Key>Tone	OSC1 Vel>Attack	OSC1 Vel>Level	OSC2 Vel>Tone	OSC2 Key>Tone	OSC2 Vel>Attack	OSC2 Vel>Level

AKAI MPK88/61 PRESET MAPPINGS

MYSTIC

BANK A							
K1	**K2**	**K3**	**K4**	**K5**	**K6**	**K7**	**K8**
Q1 Spectrum	Q2 Morph	Q3 Detune	Q4 Attack	Q5 Release	Q6 LFO Freq	Q7 LFO Level	Q8 FX - Mix

PROLOGUE

BANK A							
K1	**K2**	**K3**	**K4**	**K5**	**K6**	**K7**	**K8**
Q1 cutoff	Q2 reso	Q3 drive	Q4 Attack	Q5 Release	Q6 LFO Freq	Q7 LFO Level	Q8 FX - Mix

SPECTOR

BANK A							
K1	**K2**	**K3**	**K4**	**K5**	**K6**	**K7**	**K8**
Q1 Spectrum	Q2 Morph	Q3 Detune	Q4 Attack	Q5 Release	Q6 LFO Freq	Q7 LFO Level	Q8 FX - Mix

HALION ONE

BANK A							
K1	**K2**	**K3**	**K4**	**K5**	**K6**	**K7**	**K8**
Cutoff	Resonance	DCF Amount	DCA Amount	DCA Attack	DCA Decay	DCA Sustain	DCA Release

USING THE MPK88/61 WITH SONAR

1. In Sonar, go to **Tools/ Sonar Plugin manager.**
2. In Categories, select **Control Surfaces**.
3. In 'Registered Plugins', choose **Cakewalk Generic Surface**.
4. Press **Import**, then navigate to the file named "MPK88_61.spp" and press **Open**.
5. Go to **Options / Control Surfaces**.
6. Press **Add new control surfaces**.
7. Choose **Cakewalk Generic Surface**.
8. Select **USB AUDIO DEVICE 2** to both the IN PORT and the OUT PORT
9. Press **Close**.
10. Go to **Tools / Cakewalk Generic Surface**.
11. Under 'Presets' select **Akai MPK88_61**.

To use the MPK88/61 transport controls in sonar, do the following:

1. Select **Options / Control Surfaces**.
2. Press the **Add New Control Surface** button
3. Choose **MMC** for control surface, and choose **USB AUDIO DEVICE** for in and out ports.
4. Press **OK**.

With this configuration, control surface commands from the MPK88/61's sliders and knobs will be sent on port B, and the keyboard, mod wheel etc, will be sent on port A, allowing you to simultaneously record midi keyboard performances and automation.

Assignments:

FADERS 1-8, 9-16, 17-24	= Channel Volume 1-8
KNOBS 1-8	= Pan 1-8
BUTTONS 1-8	= Mute 1-8
KNOBS 9-16	= Send 1 level 1-8
BUTTONS 9-16	= Record Arm 1-8
KNOBS 17-24	= Send 2 Level 1-8
BUTTONS 17-24	= Solo 1-8
PAD 1	= Fader Bank Move Left 8
PAD 2	= Automation Record
PAD 3	= Fader Bank Move Right 8

Pressing pads 1 and 3 can move the bank of controllers you are working with by 8. Using these pads, any channel in your project can be controlled with ease.

USING SONAR'S ACT MIDI CONTROLLER WITH MPK88/61

Note that SONAR 7 and 8 come with built in presets to use the ACT MIDI CONTROLLER with the MPK Series of Keyboard. To use the built in preset, choose the preset " AKAI MPK49 (Preset 30)" in the ACT MIDI CONTROLLER, and set the MPK88/61 to preset 30.

USING THE MPK88/61 WITH FL STUDIO

The FL Studio template has a sampler channel dedicated to each pad:

- Pad Bank A will play each channel at its true pitch.
- Pad Bank B will mute the corresponding pad.
- Pad Bank C will select the corresponding channel, allowing for each channel to be played chromatically with the keyboard.
- Pad bank D will play the sample loaded on the selected track in semitones.

Set up FL Studio as follows:

1. Copy the MPK88_61 folder contained on the CD into the following directory:

   C:\Program Files\Image-Line\FL Studio 8\Data\Projects\Templates\Hardware

2. Open FL Studio.

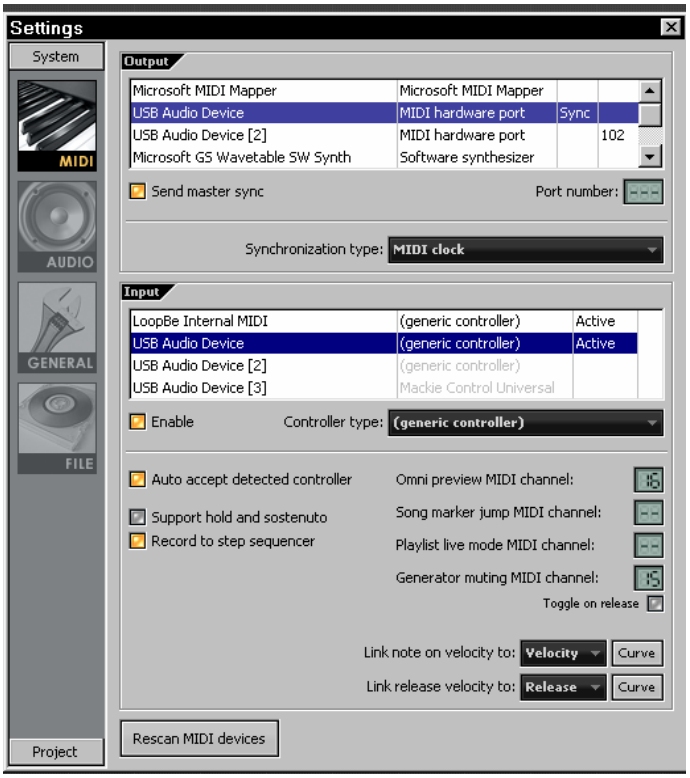
3. Press **F10**, or go to **Options / MIDI Settings**.

4. For Input and Output, select "USB Audio Device." Make sure to select "Send Master Sync for Output" and "Enable" for Input.

5. For **Omni preview MIDI channel**, choose Channel 16.

6. For **Generator muting MIDI channel**, choose Channel 15

7. Select "Record to step sequencer."



The FL Studio preset is configured to take advantage of FL Studio's Step Sequencer. For working with the Piano Roll, use one of the MPK's generic templates.

USING THE MPK88/61 WITH ARTURIA SYNTHS

We have made a template file for most of the popular Arturia synths that all work in conjunction with the Arturia Preset on the MPK88/61. Each Arturia synth has its own MIDI Map file that will automatically assign the functions within that synth. This file is named **controlMIDI**.

Each synth's controlMIDI file needs to be copied to the following folder so that the mapping will work. Be aware that writing over the existing controlMIDI file will change any custom MIDI learn mappings you have made.

ARP2600V
Mac – Library/Preferences/arp2600v/save/
PC – C:\Program Files\Arturia\arp2600v\save\

CS80V
Mac – Library/Preferences/Cs80V/save/
PC – C:\Program Files\Arturia\Cs80V\save\

MOOG MODULAR V
Mac – Library/Preferences/MoogModularV2/save/
PC – C:\Program Files\Arturia\MoogModularV2\save\

MINIMOOG V
Mac – Library/Preferences/minimoog v/save/
PC – C:\Program Files\Arturia\MinimoogV\save\

PROPHET V
Mac – Library/Preferences/ProphetV/save/
PC – C:\Program Files\Arturia\ProphetV\save\

JUPITER 8V
Mac – Library/Preferences/Jupiter8V/save/
PC – C:\Program Files\Arturia\ Jupiter8V\save\

PROPHET V
Mac – Library/Preferences/Analog Studio/save/
PC – C:\Program Files\Arturia\Analog Studio\save\

AKAI MPK88/61 PRESET MAPPINGS

	BANK	ARP2600V	CS80V	MOOG MODULAR V	MINIMOOG V	PROPHET V	JUPITER 8V	ANALOG STUDIO
Fader 1	A	VCF Cutoff	HPF Cutoff I	Filter 1 Cuttoff	VCF Cutoff	P5-VCF Cutoff	LPF Cutoff	Cutoff Filter
Fader 2	A	VCF Resonance	HPF Reso I	Filter 2 Cuttoff	VCF Emphasis	P5-VCF Reso	LPF Resonance	Reso.
Fader 3	A	VCF input 1	LPF Cutoff I	Filter 3 Cuttoff	VCF Env Amount	P5-VCF Env Amount	HPF Cutoff	LFO Rate
Fader 4	A	VCF input 2	LPF Reso I	LFO 1 Freq	Mod Mix	P5-VCF KBD	VCF Mod amt	LFO Amt
Fader 5	A	VCF input 3	VCF Attack Level I	2D pad A - X	Glide	P5-VCF ENV Attack	Env1 Attack	Env Attack
Fader 6	A	VCF input 4	VCF Attack I	2D pad A - Y	VCF ENV Attack	P5-VCF ENV Decay	Env1 Decay	Env Decay
Fader 7	A	VCF input 5	VCF Decay I	2D pad B - X	VCF ENV Decay	P5-VCF ENV Sustain	Env1 Sustain	Env Sustain
Fader 8	A	Global Volume	VCF Release I	2D pad B - Y	VCF ENV Sustain	P5-VCF ENV Release	Env1 Release	Env Release
Knob 1	A	VCF Cutoff Fine	PWM Speed I	Filter 1 Res.	OSC Vol. 1	P5-poly-mod FiltENV	Source Mix	Key Params 1
Knob 2	A	VCF Notch Freq	PWM Amount I	Filter 2 Res.	OSC Vol. 2	P5-poly-mod OSC B	VCF LFO Mod	Key Params 2
Knob 3	A	VCF Control In 1	Pulse Width I	Filter 3 Res.	OSC Vol. 3	P5-LFO Rate	VCF Key follow	Key Params 3
Knob 4	A	VCF Control In 2	Noise Level I	Lfo 2 Freq	Ext. Input Vol.	P5-whl-mod LFO/Noise	VCA Lfo Mod	Key Params 4
Knob 5	A	VCF Control In 3	VCA Attack I	Pan VCA 1	Noise Volume	P5-VCA Attack	Env2 Attack	
Knob 6	A	Final Mix Volume	VCA Decay I	Pan VCA 2	VCA ENV Attack	P5-VCA Decay	Env2 Decay	ChorusFx Mix
Knob 7	A	Reverb Rt&Lf Amount	VCA Sustain I	Glide Time	VCA ENV Decay	P5-VCA Sustain	Env2 Sustain	Delay
Knob 8	A	Pan	VCA Release I	Volume	VCA ENV Sustain	P5-VCA Release	Env2 Release	Level
Switch 1	A			Seq On	OSC On/Off 1	P5-OSC 1 Saw	VCF slope	
Switch 2	A			Seq Off	OSC On/Off 2	P5-OSC 1 Pulse	VCF Env 1/2 select	
Switch 3	A			Seq Fwd/Rev	OSC On/Off 3	P5-OSC2 Saw	ENV1 Keyboard	
Switch 4	A		Exp Enable	Legato On/Off	Ext In On/Off	P5-OSC 2 Tri	ENV1 polarity	
Switch 5	A		Exp Wah Enable	Retrigger On/Off	Noise On/Off	P5-OSC 2Oulse	ENV2 Keyboard	
Switch 6	A		Port Pedal On/Off		White/Pink Noise	P5-Poly-Mod FreqA		
Switch 7	A		Sustain Mode	Glide On/Off	OSC Mod On/Off	P5-Poly-Mod PWA		
Switch 8	A		Port/Gliss		VCF Mod On/Off	P5-Poly-Mod Filt		
Fader 9	B	Seq Pitch 1	HPF Cutoff II	VCA1 Attack	OSC Range 1	VS-VCF Cutoff	LFO Rate	
Fader 10	B	Seq Pitch 2	HPF Reso II	VCA1 Decay	OSC Range 2	VS-VCF Reso	LFO Time Delay	
Fader 11	B	Seq Pitch 3	LPF Cutoff II	VCA1 Sustain	OSC Range 3	VS-VCF Env Amt	VCO mod - LFO	
Fader 12	B	Seq Pitch 4	LPF Reso II	VCA1 Release	OSC 2 Coarse Tune	VS-LFO 1 Rate	VCO mod - ENV	
Fader 13	B	Seq Pitch 5	VCF Attack Level II	VCA2 Attack	OSC 2 Fine Tune	VS-LFO 2 Rate	VCO PWM	
Fader 14	B	Seq Pitch 6	VCF Attack II	VCA2 Decay	OSC 3 Coarse Tune	VS-	Cross mod	
Fader 15	B	Seq Pitch 7	VCF Decay II	VCA2 Sustain	OSC 3 Fine Tune	VS-Joystick X	VCO1 Octave	
Fader 16	B	Seq Pitch 8	VCF Release II	VCA2 Release	Voice Detune	VS-Joystick Y	VCO2 Octave	
Knob 9	B	VCO Coarse Tune 1	PWM Speed II	VCF1 Attack	OSC Wave 1	VS-OSC A Freq	LFO Wave	
Knob 10	B	VCO Coarse Tune 2	PWM Amount II	VCF1 Decay	OSC Pulse Width 1	VS-OSC A Wave	VCO1 Wave	
Knob 11	B	VCO Coarse Tune 3	Pulse Width II	VCF1 Sustain	OSC Wave 2	VS-OSC B Freq	VCO2 Wave	
Knob 12	B	VCO 2&3 Pulse	Noise Level II	VCF1 Release	OSC Pulse Width 2	VS-OSC B Wave		
Knob 13	B	ADSR Attack	VCA Attack II	VCF2 Attack	OSC Wave 3	VS-OSC C Freq		
Knob 14	B	ADSR Decay	VCA Decay II	VCF2 Decay	OSC Pulse Width 3	VS-OSC C Wave		
Knob 15	B	ADSR Sustain	VCA Sustain II	VCF2 Sustain	LFO Rate	VS-OSC D Freq		
Knob 16	B	ADSR Release	VCA Release II	VCF2 Release	LFO Wave	VS-OSC D Wave		
Switch 9	B				Osc Sync On/Off	P5-LFO Saw	VCOmod 1/2 select	
Switch 10	B				Osc 3 Control On/Off	P5-LFO Tri	VCO mod LFO/ENV select	
Switch 11	B					P5-LFO Pulse	VCO Sync On/Off	
Switch 12	B					P5-WhlMod FreqA	VCO Norm/Low	
Switch 13	B					P5-WhlMod FreqB		
Switch 14	B					P5-WhlMod PW A		
Switch 15	B				Unison On/Off	P5-WhlMod PW B		
Switch 16	B				LFO MIDI Sync On/Off	P5-WhlMod Filt		
Fader 17	C	Seq Pitch 9	Sub OSC Speed	VCO Freq Coarse 1	Arp Speed	VS-Matrix amt 1		
Fader 18	C	Seq Pitch 10	Sub OSC VCO	VCO Freq Coarse 2	Arp Mode	VS-Matrix amt 2		
Fader 19	C	Seq Pitch 11	Sub OSC VCF	VCO Freq Coarse 3	Arp Octave	VS-Matrix amt 3		
Fader 20	C	Seq Pitch 12	Sub OSC VCA	VCO Freq Coarse 4	Arp Repeat	VS-Matrix amt 4	Galaxy-Axis Angle	
Fader 21	C	Seq Pitch 13		VCO Freq Coarse 5		VS-Matrix amt 5	Galaxy-Axis RATE	
Fader 22	C	Seq Pitch 14	Mix I/II	VCO Freq Coarse 6	Chorus Rate	VS-Matrix amt 6	Galaxy-X1 amt	
Fader 23	C	Seq Pitch 15	Master Brilliance	Bode Freq Shift/Noise HPF	Chorus Depth	VS-Matrix amt 7	Galaxy-X2 amt	
Fader 24	C	Seq Pitch 16	Master Reso	S/H Rate / Ring Mode Freq.	Chorus Wet/Dry	VS-Matrix amt 8	Galaxy-X3 amt	
Knob 17	C	Track Gen Freq 1	Arp Speed	VCO Freq Fine 1	Mod Amt 1	P5-OSC A Freq		
Knob 18	C	Track Gen Freq 2	Arp Mode	VCO Freq Fine 2	Mod Amt 2	P5-OSC A PW		
Knob 19	C	Track Gen Freq 3	Arp Octave Range	VCO Freq Fine 3	Mod Amt 3	P5-OSC B Freq		
Knob 20	C	Track Gen Freq 4	Arp Repeat	VCO Freq Fine 4	Delay Time Lf	P5-OSC B Fine	Galaxy-LFO1 RATE	
Knob 21	C	Track Gen Smooth 1		VCO Freq Fine 5	Delay Time Rt	P5-OSC B PW	Galaxy-LFO2 RATE	
Knob 22	C	Track Gen Smooth 2	Delay Speed	VCO Freq Fine 6	Delay Feedbk Lf	P5-Mix Osc A	Galaxy-Y1 amt	
Knob 23	C	Track Gen Smooth 3	Delay Depth	Bode Range/Noise LPF	Delay Feedbk Rt	P5-Mix Osc B	Galaxy-Y2 amt	
Knob 24	C	Track Gen Smooth 4	Delay Mix	S/H Glide / Ring Mod Depth	Delay Dry/Wet	P5-Mix Noise	Galaxy-Y3 amt	
Switch 17	C		Arp Play		Arp MIDI Sync On/Off			
Switch 18	C		Arp Hold		Arp Play On/Off			
Switch 19	C				Arp Hold On/Off			
Switch 20	C							
Switch 21	C							
Switch 22	C				Decay On/Off			
Switch 23	C		Chorus Enable		Release On/Off			
Switch 24	C		Delay Enable		Legato On/Off			

USING THE MPK88/61 WITH BFD

BFD is the premiere software drum module, featuring high-quality drum samples for realistic drum performance. BFD can be used as a standalone computer application, or as a VST instrument which can be dropped into your favorite host environment.

We have included a default MIDI map for BFD which gives you access to all the major features of the software.

The MPK88/61 comes with a preset which is already set up to work with BFD.

1. To use the FxpanBFD preset you will need to copy the **Akai_MPK88_61_BFD.bfc** file from the CD to your **BFD folder** on your hard drive. This BFD folder has all of your FILLS, GROOVES, KEYMAPS, KITS etc. You will find a file labeled **default.bfc** – place the Akai_MPK88_61_BFD.bfc file at this same directory level.

2. To load this MIDI CC map file, start BFD and click on the **HIT OPTIONS** icon on the middle right of the BFD screen.

    a. This will open a dialog box that has PAGE1, PAGE2, ADVANCED and MIDI CC's options.

    b. Click on the **MIDI CC**'s tab.

    c. Now to the left of the PAGE 1 option, click on the **LOAD MIDI CC ASSIGNMENTS** icon.

    d. Choose the **Akai_MPK88_61_BFD.bfc** file and BFD will now be mapped to correspond to the FxPanBFD preset on the MPK88/61.

3. To load the preset in the MPK88/61, press the **[PRESET]** button and use the **[VALUE]** dial to select preset number 7 – “FxPanBFD”. Press the **[VALUE]** dial to load the preset.

! If you have edited MPK88/61’s presets and are unable to load BFD, use the supplied Vyzex Editor to load the Factory Preset Bank and “PUT” or download the factory preset bank into the MPK88/61.

NOTE: If you want this MIDI CC file to be the default MIDI CC map on BFD, rename the file default.bfc and it will automatically load every time.

AKAI MPK88/61 PRESET MAPPINGS

	BANK	BFD LITE
Fader 1	A	DIRECT MASTER
Fader 2	A	OVERHEAD
Fader 3	A	ROOM
Fader 4	A	PZM
Fader 5	A	MASTER
Fader 6	A	Master Dynamics
Fader 7	A	Kick Mic In/Out
Fader 8	A	Snare Mic Top/Bottom
Knob 1	A	OVERHEAD DISTANCE
Knob 2	A	OVERHEAD WIDTH
Knob 3	A	ROOM DISTANCE
Knob 4	A	ROOM WIDTH
Knob 5	A	PZM DISTANCE
Knob 6	A	PZM WIDTH
Knob 7	A	
Knob 8	A	
Switch 1	A	DIRECT MASTER MUTE
Switch 2	A	OVERHEAD MUTE
Switch 3	A	ROOM MUTE
Switch 4	A	PZM MUTE
Switch 5	A	DIRECT MASTER SOLO
Switch 6	A	OVERHEAD SOLO
Switch 7	A	ROOM SOLO KICK SOLO
Switch 8	A	PZM SOLO
Fader 9	B	KICK 1 Direct TRIM
Fader 10	B	SNARE 1 Direct TRIM
Fader 11	B	HIHAT Direct TRIM
Fader 12	B	TOM F Direct TRIM
Fader 13	B	TOM M Direct TRIM
Fader 14	B	TOM H Direct TRIM
Fader 15	B	CYM 1 Direct TRIM
Fader 16	B	CYM 2 Direct TRIM
Knob 9	B	KICK 1 Direct PAN
Knob 10	B	SNARE 1 Direct PAN
Knob 11	B	HIHAT Direct PAN
Knob 12	B	TOM F Direct PAN
Knob 13	B	TOM M Direct PAN
Knob 14	B	TOM H Direct PAN
Knob 15	B	CYM 1 Direct PAN
Knob 16	B	CYM 2 Direct PAN
Switch 9	B	KICK MUTE
Switch 10	B	SNARE MUTE
Switch 11	B	HIHAT MUTE
Switch 12	B	TOM F MUTE
Switch 13	B	TOM M MUTE
Switch 14	B	TOM H MUTE
Switch 15	B	CYM 1 MUTE
Switch 16	B	CYM 2 MUTE
Fader 17	C	KICK TRIM
Fader 18	C	SNARE TRIM
Fader 19	C	HIHAT TRIM
Fader 20	C	TOM F TRIM
Fader 21	C	TOM M TRIM
Fader 22	C	TOM H TRIM
Fader 23	C	CYM 1 TRIM
Fader 24	C	CYM 2 TRIM
Knob 17	C	KICK TUNE
Knob 18	C	SNARE TUNE
Knob 19	C	HIHAT TUNE
Knob 20	C	TOM F TUNE
Knob 21	C	TOM M TUNE
Knob 22	C	TOM H TUNE
Knob 23	C	CYM 1 TUNE
Knob 24	C	CYM 2 TUNE
Switch 17	C	KICK SOLO
Switch 18	C	SNARE SOLO
Switch 19	C	HIHAT SOLO
Switch 20	C	TOM F SOLO
Switch 21	C	TOM M SOLO
Switch 22	C	TOM H SOLO
Switch 23	C	CYM 1 SOLO
Switch 24	C	CYM 2 SOLO

USING THE MPK88/61 WITH FXPANSION GURU

Fxpansion's Guru software is a very flexible and creative tool for making all kinds of beats and grooves.
Guru comes preset with default MIDI note and controller note mappings that serve a bunch of different purposes.
Notes can be set to trigger sounds, map a sound chromatically and play it from a keyboard, trigger different patterns and trigger different scenes.

There are 8 MIDI controllers that are set up for using with the individual voice engines called Pad Groups, and 8 more that are setup to be used with any of the FX Group.
Reference the Guru manual to see how to assign these functions to the different parameters.

We have supplied a preset that makes use of the most used functions of Guru. This preset is meant to be used with GURU's GENERIC CONTROLLER map in the OPTIONS menu.

KEYBOARD – The keyboard is set to trigger pads from middle C up 16 notes. The default is set to control ENGINE 1 on MIDI Channel 1. By editing the keyboard MIDI channel, you can select which voice engine you are controlling. We set middle C to be the pads so that if you have "Pattern keys play selected pad chromatically" in the OPTIONS/MIDI page, you will then hear the currently selected pad played chromatically on the bottom two octaves of the keyboard. If you press the OCTAVE UP button twice, the drum pads will play on the lowest 16 notes of the keyboard and the notes from middle C up will trigger different SCENES.

TRANSPORT Controls – GURU makes use of MMC for its transport controls. If you have the latest version of Guru it will automatically make use of MMC messages. GURU makes use of the << REW command and assigns it to the COMMIT function and the >> FF command and assigns it to the UNDO function.

MIDI Controllers – We have created 3 different options for continuous controller mapping with GURU. Since the MIDI controllers are color coded in Guru we will call them as follows:

Red = 1
Orange = 2
Yellow = 3
Green = 4
Lt Blue = 5
Blue = 6
Purple = 7
Grey = 8

Controller Bank A

Knobs 1- 8 - Pad Group 1-8
Sliders 1- 8 - FX Group 1-8
Switches 1- 4 – Pad Group 5-8
Switches 5-8 – FX Group 5-8

Controller Bank B
(Knobs and Sliders in Controller Bank B are reversed from Controller Bank A)

Knobs 1- 8 - FX Group 1-8
Sliders 1- 8 - Pad Group 1-8
Switches 1- 4 – Pad Group 5-8
Switches 5-8 – FX Group 5-8

Controller Bank C
(Knobs and sliders are split so that you get 4 knobs and 4 sliders for each Group.)

Knobs 1- 4 - Pad Group 1-4
Knobs 5- 8 - FX Group 1-4
Sliders 1- 4 - Pad Group 1-4
Sliders 5- 8 - FX Group 5-8
Switches 1- 4 – Pad Group 5-8
Switches 5-8 – FX Group 5-8

PADS – We have purposely left the pad mapping to be chromatic. The pads can be customized for so many uses in Guru that we didn't want to make them too specialized. Currently the 12 pads in bank A and Pads 1-4 in bank B will normally play the Guru pads. We left these set to the COMMON channel so that you could quickly change them to different voice engines by changing the COMMON channel in the GLOBAL menu. But depending on how you are using Guru you may want to change the pad note and channel mappings. For instance:

Recording patterns - you may want to leave the way they are. This will allow you to play your drum sounds and allow you to shift engines via changing the Common channel.
Playing Live – you may want to assign the pads to different MIDI channels and notes so as to trigger SCENES or PATTERNS in a real0time DJ style work flow.

USING THE MPK88/61 WITH G-MEDIA SYNTHS

GMEDIA MUSIC

AKAI MPK88/61 PRESET MAPPINGS

	BANK	MINIMONSTA	IMPOSCAR	ODDITY
Fader 1	A	Cutoff	Filter Freq	VCF Cutoff
Fader 2	A	Emphasis	Filter Q	VCF Res
Fader 3	A	Contour	Env Amt	ADSR Filter Amt
Fader 4	A	Cutoff LFO Amp	FiltDrive	AR Filter Amt
Fader 5	A	Cutoff LFO Time	F Env Attk	ADSR Attack
Fader 6	A	F Env Attack	F Env Dec	ADSR Decay
Fader 7	A	F Env Decay	F Env Sus	ADSR Sustain
Fader 8	A	F Env Sustain	F Env Rel	ADSR Release
Knob 1	A	Cutoff LFO Shape	Filter Type	HPF Cutoff
Knob 2	A	Cutoff LFO Delay	Filter Separation	VCA Gain
Knob 3	A	Cutoff LFO S+H	Filter Keytrack	AR Attack
Knob 4	A	Emphasis LFO Amp	F Env Delay	AR Release
Knob 5	A	Emphasis LFO Time	A Env Attk	VCA Velocity
Knob 6	A	A Env Attack	A Env Dec	VCF Velocity
Knob 7	A	A Env Decay	A Env Sus	Keytrack to Filter
Knob 8	A	A Env Sustain	A Env Rel	S+H to Filter
Switch 1	A	Filter Modulation		Kbd CV / S+H Mixer
Switch 2	A	Kydb ctrl 1		S+H / LFO
Switch 3	A	Kybd ctrl 2		ADSR / AR to VCF
Switch 4	A	Osc Mod		AR / ADSR to HPF
Switch 5	A	Osc 3 Ctrl		Kbd Gate / LFO Repeat
Switch 6	A	Feedback		Kbd Repeat / Auto Repeat
Switch 7	A	Glide		Kbd Gate / Repeat
Switch 8	A	Decay		MONO / DUO
Fader 9	B	OSC1 Vol	Oct Shift	VCO1 LFO Amt
Fader 10	B	Ext Input Vol	Transpose	VCO1 S+H Amt
Fader 11	B	Osc2 Vol	Osc Bal	VCO1 Pulse Width
Fader 12	B	Osc2 Tune	Noise Bal	VCO1 PW Mod
Fader 13	B	Osc3 Vol	LFO Waveform	VCO2 LFO
Fader 14	B	Osc3 Tune	LFO Rate	VCO2 S+H Amt
Fader 15	B	Noise Vol	LFO - Pitch amt	VCO2 Pulse Width
Fader 16	B	Mod Mix	LFO - Filt amt	VCO2 PW Mod
Knob 9	B	Osc1 Waveform	Osc 1 Waveform	VCO 1 Coarse Tune
Knob 10	B	Osc1 Range	Osc 2 Waveform	VCO 1 Fine Tune
Knob 11	B	Osc2 Waveform	Pulse Width	VCO 2 Coarse Tune
Knob 12	B	Osc2 Range	Detune	VCO 2 Fine Tune
Knob 13	B	Osc3 Waveform	Env2 to pitch	Portamento Time
Knob 14	B	Osc3 Range	Octave	Noise Level
Knob 15	B	Unison Detune	MW Pitch Amt	VCO 1 Level
Knob 16	B	Glide time	MW Filt Amt	VCO 2 Level
Switch 9	B	OSc1 On/Off		VCO 1 FM LFO Shape
Switch 10	B	Ext In On/Off		VCO 1 FM S+H / ADSR
Switch 11	B	Osc2 On/Off		VCO 1 PW Mod LFO / ADSR
Switch 12	B	Osc3 On/Off		VCO 2 S+H / LFO
Switch 13	B	Noise On/Off		VCO 2 S+H / ADSR
Switch 14	B	Noise Select		VCO 2 PW Mod LFO / ADSR
Switch 15	B	Unison On/Off		Audio Kbd On/Off
Switch 16	B	Glide On/Off		Sync On/Off
Fader 17	C	Osc1 Vol LFO Amp	LFO Intro	SH Mixer VCO1 Level
Fader 18	C	Osc2 Tune LFO Amp	Chorus Level	SH Mixer VCO2 Level
Fader 19	C	Osc2 Vol LFO Amp	Delay Level	Output Lag
Fader 20	C	Osc3 Tune LFO Amp	Delay Tempo	LFO Freq
Fader 21	C	Osc3 Vol LFO Amp	Chorus Depth	
Fader 22	C	Noise Vol LFO Amp	Chorus Rate	
Fader 23	C	Pan LFO Amp	Delay Mix L	
Fader 24	C	Tune LFO Amp	Delay Mix R	
Knob 17	C	Osc1 Vol LFO Time	Delay Gate	
Knob 18	C	Osc2 Tune LFO Time	Delay Units	
Knob 19	C	Osc2 Vol LFO Time	Delay HP	
Knob 20	C	Osc3 Tune LFO Time	Delay LP	
Knob 21	C	Osc3 Vol LFO Time	Delay Length Left	
Knob 22	C	Noise Vol LFO Time	Delay Length Right	
Knob 23	C	Pan LFO Time	Delay Feedback L	
Knob 24	C	Tune LFO Time	Delay Feedback R	
Switch 17	C			VCO 1 S+H Mixer Shape
Switch 18	C			VCO 2 S+H Mixer Shape
Switch 19	C			LFO / Kbd Trig
Switch 20	C			Tempo LFO Sync
Switch 21	C			Keyboard LFO Retrig
Switch 22	C		Kbd Hold	Noise / Ring Mod
Switch 23	C		Delay Feedback Mode	VCO 1 Shape
Switch 24	C		Effect On/Off	VCO 2 Shape

USING THE MPK88/61 WITH ROB PAPEN SYNTHS

Installing and loading the MIDI map files:

BLUE

Mac – Place the file labeled ***MPK88_61_Blue.stp*** in the Applications/Rob Papen/Blue/Blue ECS folder.

After starting Blue in your host software, click on '**Global'**. At the bottom right of the **GLOBAL** page you will see **Ex. Con. Setup**. Select '**Load'** and choose the **MPK88_61_Blue.stp** file. Select the Rob Papen Preset on your MPK88/61 and the controllers will be mapped to some of the most used functions. See the 'Blue' reference manual to change controller mappings to suit your own needs.

PC - Place the file labeled ***MPK88_61_Blue.stp*** into the "Blue\ECS" folder in your default VST folder. (Usually C:\Program Files\Steinberg\VstPlugins)

After starting Blue in your host software, click on '**Global'**. At the bottom right of the **GLOBAL** page you will see **Ex. Con. Setup**. Select '**Load'** and choose the **MPK88_61_Blue.stp** file. Select the Rob Papen Preset on your MPK88/61 and the controllers will be mapped to some of the most used functions. See the 'Blue' reference manual to change controller mappings to suit your own needs.

PREDATOR

Mac – Place the file labeled ***MPK88_61-Predator.ecs*** in the Applications/Rob Papen/Predator/ECS folder.

After starting Predator in your host software, click on the **ECS** button at the bottom right of the screen. Select '**Load ECS'** and choose the **MPK88_61-Predator.ecs** file. Select the Rob Papen Preset on your MPK88/61 and the controllers will be mapped to some of the most used functions. See the 'Predator' reference manual to change controller mappings to suit your own needs.

PC – Place the file labeled ***MPK88_61-Predator.ecs*** into the Rob Papen\Predator\ECS folder in your default VST folder. (Usually C:\Program Files\Steinberg\VstPlugins)

After starting Predator in your host software, click on the **ECS** button at the bottom right of the screen. Select '**Load ECS'** and choose the **MPK88_61-Predator.ecs** file. Select the Rob Papen Preset on your MPK88/61 and the controllers will be mapped to some of the most used functions. See the 'Predator' reference manual to change controller mappings to suit your own needs.

ALBINO3

Mac – Place the file labeled ***MPK88_61_Albino.mod*** on your computer. We suggest placing it in the Library/Application support/LinPlug folder

After starting Albino 3 in your host software, click on the **ECS** button at the bottom right of the screen. Select '**Load ECS'** and choose the **MPK88_61_Albino.mod** file. Select the Rob Papen Preset on your MPK88/61 and the controllers will be mapped to some of the most used functions. See the 'Albino3' reference manual to change controller mappings to suit your own needs.

PC – Place the file labeled ***MPK88_61_Albino.mod*** on your computer. We suggest placing it in the Rob Papen\ECS folder in your default VST folder. (Usually C:\Program Files\Steinberg\VstPlugins)

After starting Albino 3 in your host software, click on the **ECS** button at the bottom right of the screen. Select '**Load ECS'** and choose the **MPK88_61_Albino.mod** file. Select the Rob Papen Preset on your MPK88/61 and the controllers will be mapped to some of the most used functions. See the 'Albino3' reference manual to change controller mappings to suit your own needs.

Rob Papen

AKAI MPK88/61 PRESET MAPPINGS

	BANK	BLUE	PREDATOR	ALBINO 3		
				ANALOG	DIGITAL	NOISE
Fader 1	A	OSC Volume 1	Osc 1 waveform	osc1 waveform	Osc1 Wave Morph	Osc1 noise color
Fader 2	A	OSC Volume 2	Osc 1 Volume	osc1 volume	osc1 volume	osc1 volume
Fader 3	A	OSC Volume 3	Osc 2 waveform	osc2 waveform	Osc2 Wave Morph	Osc2 noise color
Fader 4	A	OSC Volume 4	Osc 2 Volume	osc2 volume	osc2 volume	osc2 volume
Fader 5	A	OSC Volume 5	Osc 3 waveform	osc3 waveform	Osc3 Wave Morph	Osc3 noise color
Fader 6	A	OSC Volume 6	Osc 3 Volume	osc3 volume	osc3 volume	osc3 volume
Fader 7	A	Filter A Freq	Osc 2FM/Ring Amt	osc4 waveform	Osc4 Wave Morph	Osc4 noise color
Fader 8	A	Filter B Freq	Osc 3FM/Ring Amt	osc4 volume	osc4 volume	osc4 volume
Knob 1	A	OSC Semi 1	Osc 1 Sym	osc1 symmetry	--	--
Knob 2	A	OSC Semi 2	Osc 1 Sub	osc1 filter balance	osc1 filter balance	osc1 filter balance
Knob 3	A	OSC Semi 3	Osc 2 Sym	osc2 symmetry	--	--
Knob 4	A	OSC Semi 4	Osc 2 Sub	osc2 filter balance	osc2 filter balance	osc2 filter balance
Knob 5	A	OSC Semi 5	Osc 3 Sym	Osc3 symmetry	--	--
Knob 6	A	OSC Semi 6	Osc 3 Sub	Osc3 filter balance	Osc3 filter balance	Osc3 filter balance
Knob 7	A	Filter A Q	Osc 2 Fine tune	Osc4 symmetry	--	--
Knob 8	A	Filter B Q	Osc 3 Fine tune	Osc4 filter balance	Osc4 filter balance	Osc4 filter balance
Switch 1	A		Osc 1 On/Off	osc1 on/off	osc1 on/off	osc1 on/off
Switch 2	A		Osc 1 Free	osc1 free-run	osc1 free-run	
Switch 3	A		Osc 2 On/Off	osc2 on/off	osc2 on/off	osc2 on/off
Switch 4	A		Osc 2 Sync	osc2 Sync	osc2 free-run	
Switch 5	A		Osc 3 On/Off	osc3 on/off	osc3 on/off	osc3 on/off
Switch 6	A		Osc 3 Sync	osc3 free-run	osc3 free-run	
Switch 7	A		Osc 1>Filter enable	osc4 on/off	osc4 on/off	osc4 on/off
Switch 8	A		Osc 2>Filter enable	osc4 Sync	osc4 free-run	
				SILK	CREAM	SCREAM
Fader 9	B	Filter A Dist	Filter Cutoff	Filter 1 Cutoff	Filter 1 Cutoff	Filter 1 Cutoff
Fader 10	B	Filter A Env	Filter Q	Filter 1 Res	Filter 1 Res	Filter 1 Res
Fader 11	B	Filter B Dist	Filter Envelope	Filter 1 Saturation	Filter 1 Saturation	Filter 1 Saturation
Fader 12	B	Filter B Env	F2 Cutoff	Filter 1 velocity	Filter 1 velocity	Filter 1 velocity
Fader 13	B	Vol Env Attack	Filter Env Attack	Filter 1 Cutoff	Filter 1 Cutoff	Filter 1 Cutoff
Fader 14	B	Vol Env Decay	Filter Env Decay	Filter 1 Res	Filter 1 Res	Filter 1 Res
Fader 15	B	Vol Env Sustain	Filter Env Sustain	Filter 1 Saturation	Filter 1 Saturation	Filter 1 Saturation
Fader 16	B	Vol Env Release	Filter Env Release	Filter 1 Velocity	Filter 1 Velocity	Filter 1 Velocity
Knob 9	B	Filter A ENVAttack	Filter Velocity	Filter 1 Type	Filter 1 Type	Filter 1 Type
Knob 10	B	Filter A ENVDecay	Filter Keytrack	Filter 1 Env	Filter 1 Env	Filter 1 Env
Knob 11	B	Filter A ENVSustain	Filter Mod wheel	Filter 1 Pan	Filter 1 Pan	Filter 1 Pan
Knob 12	B	Filter A ENVRelease	Filter LFO			
Knob 13	B	Filter B ENVAttack	Amp Attack	Filter 1 Type	Filter 1 Type	Filter 1 Type
Knob 14	B	Filter B ENVDecay	Amp Decay	Filter 1 Env	Filter 1 Env	Filter 1 Env
Knob 15	B	Filter B ENVSustain	Amp Sustain	Filter 1 Pan	Filter 1 Pan	Filter 1 Pan
Knob 16	B	Filter B ENVRelease	Amp Release	1/2 bal	1/2 bal	1/2 bal
Switch 9	B		Osc 1 On/Off	Env polarity	Env polarity	Env polarity
Switch 10	B		Osc 1 Free			
Switch 11	B		Osc 2 On/Off			
Switch 12	B		Osc 2 Free			
Switch 13	B		Osc 3 On/Off	Env polarity	Env polarity	Env polarity
Switch 14	B		Osc 3 Free			
Switch 15	B		Osc 1>Filter enable			
Switch 16	B		Osc 2>Filter enable			
Fader 17	C	OSC A Shape	Free Env 1 Amount	Filter Env 1 Attack		
Fader 18	C	OSC B Shape	Free Env 1 Amt control	Filter Env 1 Decay		
Fader 19	C	OSC C Shape	Free Env 2 Amount	Filter Env 1 Sustain		
Fader 20	C	OSC D Shape	Free Env 1 Vel> Time	Filter Env 1 Release		
Fader 21	C	OSC E Shape	Free Env 1 Attack	Filter Env 2 Attack		
Fader 22	C	OSC F Shape	Free Env 1 Decay	Filter Env 2 Decay		
Fader 23	C	Filter A Pan	Free Env 1 Sustain	Filter Env 2 Sustain		
Fader 24	C	Filter B Pan	Free Env 1 Release	Filter Env 2 Release		
Knob 17	C	OSC A Feedback	Free Env 1 Amount	Amp Attack		
Knob 18	C	OSC B Feedback	Free Env 1 Amt control	Amp Decay		
Knob 19	C	OSC C Feedback	Free Env 2 Amount	Amp Sustain		
Knob 20	C	OSC D Feedback	Free Env 2 Vel> Time	Amp Release		
Knob 21	C	OSC E Feedback	Free Env 2 Attack	Mod Attack		
Knob 22	C	OSC F Feedback	Free Env 2 Decay	Mod Decay		
Knob 23	C	Filter A Volume	Free Env 2 Sustain	Mod Sustain		
Knob 24	C	Filter B Volume	Free Env 2 Release	Mod Release		
Switch 17	C		Osc 1 On/Off			
Switch 18	C		Osc 1 Free			
Switch 19	C		Osc 2 On/Off			
Switch 20	C		Osc 2 Free			
Switch 21	C		Osc 3 On/Off			
Switch 22	C		Osc 3 Free			
Switch 23	C		Osc 1>Filter enable			
Switch 24	C		Osc 2>Filter enable			

USING THE MPK88/61 WITH STYLUS RMX

AKAI MPK88/61 PRESET MAPPINGS

1. To use the MPK88/61 with Stylus RMX you will need to copy the **Akai** folder from the **Spectrasonics-StylusRMX MIDI Templates** folder on the CD-ROM to the following folder on your computer.

   SAGE/Stylus RMX/Patches/MIDI Learn
2. After you have copied the folder, load the Factory Preset on the MPK88/61 named **SpectRMX**.
3. Open your host software and open an instance of Stylus RMX.
4. Go to the lower right hand corner of the Stylus RMX interface and select the disk icon.
5. In the disk icon menu select **MIDI Learn** and then select **Load Template**.
6. Navigate to the **Akai** folder and choose the Spectrasonics Stylus RMX template.

	BANK	STYLUS RMX
Fader 1	A	Mixer Level 1
Fader 2	A	Mixer Level 2
Fader 3	A	Mixer Level 3
Fader 4	A	Mixer Level 4
Fader 5	A	Mixer Level 5
Fader 6	A	Mixer Level 6
Fader 7	A	Mixer Level 7
Fader 8	A	Mixer Level 8
Knob 1	A	Mixer Pan 1
Knob 2	A	Mixer Pan 2
Knob 3	A	Mixer Pan 3
Knob 4	A	Mixer Pan 4
Knob 5	A	Mixer Pan 5
Knob 6	A	Mixer Pan 6
Knob 7	A	Mixer Pan 7
Knob 8	A	Mixer Pan 8
Switch 1	A	Play/Stop Part 1
Switch 2	A	Play/Stop Part 2
Switch 3	A	Play/Stop Part 3
Switch 4	A	Play/Stop Part 4
Switch 5	A	Play/Stop Part 5
Switch 6	A	Play/Stop Part 6
Switch 7	A	Play/Stop Part 7
Switch 8	A	Play/Stop Part 8
Fader 9	B	Master Tone 1
Fader 10	B	Master Tone 2
Fader 11	B	Master Tone 3
Fader 12	B	Master Tone 4
Fader 13	B	Master Tone 5
Fader 14	B	Master Tone 6
Fader 15	B	Master Tone 7
Fader 16	B	Master Tone 8
Knob 9	B	Master Emph 1
Knob 10	B	Master Emph 2
Knob 11	B	Master Emph 3
Knob 12	B	Master Emph 4
Knob 13	B	Master Emph 5
Knob 14	B	Master Emph 6
Knob 15	B	Master Emph 7
Knob 16	B	Master Emph 8
Switch 9	B	Mute Part 1
Switch 10	B	Mute Part 2
Switch 11	B	Mute Part 3
Switch 12	B	Mute Part 4
Switch 13	B	Mute Part 5
Switch 14	B	Mute Part 6
Switch 15	B	Mute Part 7
Switch 16	B	Mute Part 8
Fader 17	C	AUX 1 Part 1
Fader 18	C	AUX 1 Part 2
Fader 19	C	AUX 1 Part 3
Fader 20	C	AUX 1 Part 4
Fader 21	C	AUX 1 Part 5
Fader 22	C	AUX 1 Part 6
Fader 23	C	AUX 1 Part 7
Fader 24	C	AUX 1 Part 8
Knob 17	C	AUX 2 Part 1
Knob 18	C	AUX 2 Part 2
Knob 19	C	AUX 2 Part 3
Knob 20	C	AUX 2 Part 4
Knob 21	C	AUX 2 Part 5
Knob 22	C	AUX 2 Part 6
Knob 23	C	AUX 2 Part 7
Knob 24	C	AUX 2 Part 8
Switch 17	C	Solo Part 1
Switch 18	C	Solo Part 2
Switch 19	C	Solo Part 3
Switch 20	C	Solo Part 4
Switch 21	C	Solo Part 5
Switch 22	C	Solo Part 6
Switch 23	C	Solo Part 7
Switch 24	C	Solo Part 8
Mod Wheel		Master Volume (Inv)

USING THE MPK88/61 WITH VIRSYN SYNTHS

TERA 3

Mac – Place the file in the **Virsyn / Tera** folder labeled *VSMIDI.vsm* in the **Applications / Tera3** folder.

When you start up Tera it will automatically have the right mappings for the MPK88/61. Select the VirSyn Preset on your MPK88/61 and the controllers will be mapped to some of the most used functions.

POSEIDON

Mac – Place the file in the **Virsyn / Poseidon** folder labeled *VSMIDI.vsm* in the **Applications / Poseidon** folder

When you start up Poseidon, it will automatically have the right mappings for the MPK88/61. Select the VirSyn Preset on your MPK88/61 and the controllers will be mapped to some of the most used functions.

	BANK	POSEIDON	TERA 3
Fader 1	A	Wave Env - Attack	Filter 1 - cutoff
Fader 2	A	Wave Env - Decay	Filter 1 - reso.
Fader 3	A	Wave Env - Sustain	Filter 2 - cutoff
Fader 4	A	Wave Env - Release	Filter 2 - reso.
Fader 5	A	Spect - Residual	TerFilter - cutoff
Fader 6	A	Spect - Spread	TerFilter - morph
Fader 7	A	Spect - Blur Level	TerFilter - reso.
Fader 8	A	Spect - Blur Freq.	Volume
Knob 1	A	Wave - Posistion	Mixer 1
Knob 2	A	Wave - Time	Mixer 2
Knob 3	A	Wave - Loopstart	Mixer 3
Knob 4	A	Wave - Length	Mixer 4
Knob 5	A	Spect - Partials	Mixer 5
Knob 6	A	Spect - Bright	Overdrive
Knob 7	A	Spect - Level	X-fader
Knob 8	A	Spect - ctrl amt.	Pan
Switch 1	A		
Switch 2	A		
Switch 3	A		
Switch 4	A		
Switch 5	A		
Switch 6	A		
Switch 7	A		
Switch 8	A		
Fader 9	B	Filter Env - Attack	wave delay - cutoff
Fader 10	B	Filter Env - Decay	wave delay - tune
Fader 11	B	Filter Env - Sustain	wave delay - level
Fader 12	B	Filter Env - Release	wave delay - feedback
Fader 13	B	Amp Env - Attack	Spect.OSC - Detune
Fader 14	B	Amp Env - Decay	Spect.OSC - Spec.1
Fader 15	B	Amp Env - Sustain	Spect.OSC - Spec.2
Fader 16	B	Amp Env - Release	Spect.OSC - Morph
Knob 9	B	Filter Cutoff	OSC1 - Tune
Knob 10	B	Filter Slope	OSC1 - Wave Mod.
Knob 11	B	Filter Reso.	OSC1 - Spread
Knob 12	B	Filter Width	OSC2 - Tune
Knob 13	B	Pan Rate	OSC2 - Wave Mod.
Knob 14	B	Pan Var.	OSC2 - FM Index
Knob 15	B	Phs Var	OSC3 - Tune
Knob 16	B	Pan Depth	OSC3 - FM Index
Switch 9	B		
Switch 10	B		
Switch 11	B		
Switch 12	B		
Switch 13	B		
Switch 14	B		
Switch 15	B		
Switch 16	B		
Fader 17	C	LFO 1 Rate	LFO Rate 1
Fader 18	C	LFO 2 Rate	LFO Rate 2
Fader 19	C	Glide Time	LFO Rate 3
Fader 20	C	Wave Key follow	LFO Rate 4
Fader 21	C	Wave Ctrl Amt	ENV Time
Fader 22	C	Wave Env amt	
Fader 23	C	EQ Low Gain	
Fader 24	C	EQ High Gain	
Knob 17	C	Semi tone	Filter 1 - Track
Knob 18	C	Fine tune	Filter 1 - Drive
Knob 19	C	Ensemble	Filter 1 - Shift
Knob 20	C	Filter Key follow	Filter 2 - Track
Knob 21	C	Filter Ctrl Amt	Filter 2 - Drive
Knob 22	C	Filter Env amt	Filter 2 - Shift
Knob 23	C	EQ Low Freq.	
Knob 24	C	EQ High Freq.	
Switch 17	C		
Switch 18	C		
Switch 19	C		
Switch 20	C		
Switch 21	C		
Switch 22	C		
Switch 23	C		
Switch 24	C		

USING THE MPK88/61 WITH ARKAOS VJ

Arkaos is a visual effects program that allows you to trigger video, still and flash clips from a MIDI source. This program is and other VJ applications are actually very well suited for using the MPK88/61.

This preset is not specific to Arkaos but is designed to allow you to quickly customize your Arkaos presets.

Keyboard – The keyboard is set to the COMMON MIDI channel and has a range from C1 – to C5 on Arkaos. The keyboard is well suited for momentarily triggering video clips or effects. You can use the keyboards ARPEGGIATOR and LATCH function to automatically have it cycle through a range of clips.

Pads – The pads have been programmed to be latched or toggled on and off. This allows you to assign backgrounds, overlay clips or fx that will run until you hit the pad a second time to turn it off. You can use the NOTE REPEAT function to retrigger your video at timed intervals. By playing with the GATE TIME on NOTE REPEAT you can set how long the note stays on before retriggering. By setting a short GATE TIME the clip or effect will flash on and then off quickly. With a long GATE TIME of 99, the note off and note on are very close so it looks like the clip is looping.

Controllers – the controllers are set from 1 – 72. They are numbered left to right, top to bottom. i.e. Controller Bank A Knobs 1-8 are = MIDI CC 1-8, the sliders are 9-16, the switches are 17-24.

The MPK88/61 makes a great VJ controller. Dig in and discover the possibilities.