Japanese Jenius

THIRD PARTY OPERATING SYSTEM FOR THE MPC1000

JJ OS1 & JJ OS2

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Book I – JJ OS 1: Table of Contents

Preface: Welcome to the Next Level

Introducing the JJ OS

Welcome to the third revision of the (officially) unofficial guide to *the* alternative and ultimate operating system for your MPC 1000: the *JJ OS*. Using this manual, you will be able to totally unleash the full potential of your MPC 1000. *JJ – what does it mean? And what is this OS about?*

About JJ

Well, JJ basically stands for *Japanese Jenius,* and was coined by *Nym[1]* of *mpc-forums.com.*

Not much is known about the japanese genius who is responsible for creating the JJ OS, except that he has no ties to AKAI. Although his identity remains unknown, it's clear that his OS is, in fact, an outstanding piece of software, providing many long-awaited and unexpected features. The JJ OS finally turns your MPC 1000 into a full-blown production tool, with almost every feature of the MPC 2500 – if not more. *Speaking of features – what are they anyway?*

The new features

Well, besides dozens of improvements of already existing features, JJ implemented Grid Edit, Non-Destructive Chopping *(yes, he really did it!),* a new Program Editor, a Track Mixer, a Pattern Editor, and MTC & MMC support – just to name a few. For a full list of all added and changed features, check out the JJ OS Comparison Chart at the end of this manual.

About this Manual

This operator's manual describes how to fully utilize every feature of the pay-versions of JJ OS 1 and 2. Although you could use it as a guide to the free version too, I'd advise you not to do so, because many of the controls have changed since version 3.08.

This manual is the result of more than a year of hard work. A lot of research, writing, designing, and testing had to be done to realize it. It is the outcome of combined efforts between me (Stan Steez), the good people at mpc-forums.com, and the information provided on JJ's website at *http://www7a.biglobe.ne.jp/~mpc1000.*

I welcome all feedback on the content and encourage it to be a working document that can be honed by the experiences of JJ OS users worldwide. If you have any contributions or error-checks to submit, please send an email to *jjmanual@gmx.net.*

How to use this Manual

Although this manual aims for completeness, you should use it as an *addendum* to the original MPC 1000 manual as provided by AKAI. Features already covered in there will most likely not be repeated here. This manual focuses mainly on new and changed features which came along during the development of the JJ OS. It will guide you through all the necessary steps – from installation, to getting familiar with all the new and changed features, to mastering them. Although it aims mainly at novice users, it's also suited for everybody using the new OS, because it includes a few fine tips and production techniques.

Basically, the manual works like this: on one side of a page you will see screenshots of the MPC's display, arranged logically in a tree diagram. On the opposite side of the same page, you will find a describing text, which will guide you through different operations. This way, you can either use the tree diagram to accomplish what you want to do, use the text or both. If you're looking for a certain feature – like Auto-Chromatic Sample Assignment e.g. –, you can just flip through the pages and have a look at the screenshots or the headlines or use the Index at the end of the manual. If you're using the digital *.pdf* file, you can also use the search function of Acrobat Reader, or – even better – just click the function you are looking for in the Index. It is interactive and links back to the section where the searched feature is covered. Just click it and you're right there!

Make sure you read the notes and tips at the end of each section. Also, all web links in the *.pdf* file are active and will open in your web browser if you click them.

Shout Outs

Basically, I want to give props to everybody who contributed to this manual in whatever shape, form, or fashion. Special thanks go to *Dfect* for designing the dope ass covers. Extra extra special thanks go out to *Don* for hours and hours of proof-reading and correcting my broken denglish! :) Extra Extra special Thanks go to JJ himself for providing me with free serials to be able to let me do my thang.

PEACE... now enjoy working with your new JJ OS manual.

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[1] http://www.mpc-forums.com/profile.php?mode=viewprofile&u=10612

Chapter 1: Installing JJ OS 1 and 2

Switching from an AKAI OS to the JJ OS 1

01. Download the latest version of JJ OS 1 from *http://www7a.biglobe.ne.jp/~mpc1000/*

02. Put the binary file (.bin) on a Compact Flash (CF) Card. Required for upgrade!

03. Put the CF Card with the new OS data into your MPC 1000.

04. Fire it up while holding down the [WINDOW] button.

05. Press [REC] button – the software update starts. After that, the MPC reboots with JJ OS 1 running.

Updating from earlier JJ OS 1 releases | Installing JJ OS 2

Updating to the lastest OS 1 version as well as installing OS 2 both use the same method, except that you need to have JJ OS 1 (v. 4.98 or higher) installed before you can install JJ OS 2. To update your OS (both OS 1 and 2), do the following:

01. Download the latest version of JJ OS 1 and/or 2 from *http://www7a.biglobe.ne.jp/~mpc1000/*

02. Mount the MPC via USB Function: [MODE], Pad 2 (Load), F3 (USB).

03. Copy the new OS 1 or 2 data (.bin or .os2) to the selected drive of the MPC 1000 (either CF Card or HDD).

04. Press LOAD (F1) on your MPC and select the new OS (e.g. mpc1000_jv499g.bin or mpc1000_jv107.os2)

05. Press [DO IT] twice and the update starts. Wait until the installation is finished.

06. Restart the MPC to finish the update process.

IMPORTANT: *Updating from an AKAI OS to the JJ OS requires a CF Card, because you can't open .bin or .os2 files running an AKAI OS! After the new OS is installed, the settings for changing the display's contrast are different. Use [STOP] and [DATA Wheel] to set the contrast!*

TIP: *The old upgrade method – using a CF card – still works with the new OS, but the second is easier and more flexible, especially if you want to switch back and forth between different versions.*

How to obtain a password for OS 1 and 2

To be able to save your work, you need to register your copy of the JJ OS. A password for JJ OS 1 costs 30 US-Dollars. If you want to work with JJ OS 2, you need a registered JJ OS 1 and a second serial for JJ OS 2, which costs 49 US-Dollars. The required password(s) can be bought online via PayPal from JJ's homepage. Do the following to retrieve a password and activate your copy of the JJ OS (same procedure for both OS versions):

01. Press [MODE] + PAD 3 to see the Product ID on the display.

02. Write the Product ID down or just leave the MPC's screen in sight.

03. For registering JJ OS 1 visit *http://www7a.biglobe.ne.jp/~mpc1000/paypal/* and follow the instructions on screen to buy and retrieve your password(s). For registering OS 2 visit *http://www7a.biglobe.ne.jp/~mpc1000/os2/paypal/*

04. A password will be sent to you within 24 hours (some people got theirs after about ten minutes).

05. To complete the process, enter the password you retrieved via email below the Product ID. Done.

NOTE: *Once you've entered the password(s) correctly, the MPC 1000 stores it, so that you can easily switch between various versions of the OS (AKAI as well as JJ) without entering the serial ever again!*

Chapter 2: Frequently asked Questions

General MPC 1000 FAQ

A great MPC 1000 can be found online at:
http://stereoroid.com/music/mpc1000/faq/

How many characters can a sample name contain?
16 characters max, without the .wav suffix.

Which Hard Drives can be used?
HDDs with about 100 GB have been reported working at *http://www.mpc-forums.com/viewtopic.php?f=15&t=40243*

What's the maximum capacity for CF Cards working on the MPC 1000?
Although AKAI says it only could handle CF Cards with 2GB memory, 4 and 8 GB CF Cards have been reported working at:
http://www.mpc-forums.com/viewtopic.php?t=94112

JJ OS Basics (any Version)

Does it have any Bugs?
Yes and No. The programmer releases the OS in frequent updates with new features and bug fixes. As a result, there are sometimes small bugs that you can report on their web site.

Will I lose my serial, when I uninstall the JJ OS?
No. Once the serial is entered, it won't get lost. You can switch back and forth between AKAI's and JJ's Operating Systems without problems.

Do I have to pay for every update?
No, of course not.

What are the differences between the AKAI and JJ OS?
Check out the JJ OS Comparison Chart at the end of this manual!

I'm looking for an older build of the JJ OS – where can I find it?
A regularly updated JJ OS Collection can be found here (install at your own risk):
http://stansteez.com/files/JJ_OS_Collection.7z

How can I change the contrast after I've installed the new OS?
Hold [STOP] and turn the DATA wheel to adjust the contrast. After you've set the contrast, press [MAIN] so the setting will get stored.

I've just installed the JJ OS, but the infamous Directory Error still occurs when I want to save! Why?
After installing JJ OS, you have to format your HDD and/or CF Card to avoid these errors. But make a backup of your files before formatting!

I've just installed the JJ OS and the MPC behaves weird. What can I do?
Reset the MPC to factory defaults: Turn off your MPC, hold [ERASE], then turn it back on.

When I turn on my MPC, the Tempo Setting is changed from [SEQ] to [MAS] or vice versa. Why?
Make sure to press MAIN after selecting the Tempo setting of your choice, so the changes will get stored as default.

What's the best way to save my work?
Create a new folder and select the option 'SAVE ENTIRE MEMORY'.

What's the best way to load my work properly?
Enter the folder with the project you want to open and load the Project File (.prj), it's the first file in the folder. This method is more reliable than just loading the folder!

How do I set a specific Sequence as default?
In Main Screen, highlight the Sequence (Sq) you want to set as default and press [WINDOW]. Next, Press F3 to set the sequence's default name, tempo, and number of bars.

Why does the Tap Tempo function not work after I've installed JJ OS?
The function is presumably deactivated by default. To enable it press [MODE] > [OTHER] > [MISC.]. In the field 'Tap Average' change the value from 'OFF' to '2', '3' or '4'.

How can I change the swing and shift timing in real-time while recording?
In MAIN screen Press [T.C.]. In the next screen press [Q-LINK] and assign 'Swing' and/or 'Shift' to the Q-Link Sliders

Do I have to jog all the way up to Track 57 to use Direct Record?
No. Hold [SHIFT] in MAIN Screen and press [F4] to quick select Audio Tracks, or change the track type to AUDIO.

Is there a shortcut to 'INPUT THRU' Settings?
Hold [SHIFT] in MAIN Screen and press [F6] to quick select Input Thru.

After I chop, why do all my samples cut each other off?
Your Drum program is set to 'MONO' by default after chopping. Change it to 'POLY'.

When I load samples I can't assign them directly to a program. Why is that?
Press [WINDOW] in the load screen. Then turn on 'Sample assign to pad Window'.

How can I turn on 'Auto Step Increment' in Grid Edit?
In Grid Edit, press [WINDOW] and turn the option 'ON'.

Where can I find the Ring Modulator and the Bit Depth Converter?
Both features can be foud in the EDIT section of the Trim Mode.

Q: How do I create and set my own Splashscreen?
A: Check the Splashscreen FAQ at
http://www.mpc-forums.com/viewtopic.php?t=64096

So where's Pong hidden?
Pong was removed from the code because the space reserved for the OS is limited to approx. 890kb. It was removed to make way for more important features. But you can play Pong online at:
http://www.guimp.com/pong_flash.html

OS 2 specific FAQ

Do I have to install JJ OS 1 to run OS 2?
Yes. And if you want to save your work in both of these OSes, you need to buy both passwords, too.

Where can I find the [WHOLE] function in GPE?
A: In GPE, hold [SHIFT] and Press [F6]

Where has track velocity setting gone?
It's been replaced by the Track Mixer; press [MODE] + (PAD4). You can also use the LEVEL controls inside GPE to do so: [MODE]+PAD7 > [F6] (Out) > 'LVEL' column (combine with [WHOLE]).

In GRID EDIT, how can I display the program/samples in use?
A: Hold [SHIFT] and press the [F3] or [VIEW] (F4) to toggle the display on or off.

How can I uninstall JJ OS 2?
Basically, you've to install the AKAI OS again, then a JJ OS 1 version. But the JJ OS switcher screen remains, from what is known so far... update following.

Where's the [PURGE] function in OS 2 hidden?
Enter GPE, highlight the 'SAMPLE' column, press [WINDOW] twice – 'PURGE' appears on [F1].
Alternative Route I: Highlight the sample column in MAIN screen, then press [WINDOW] 2x.
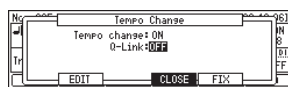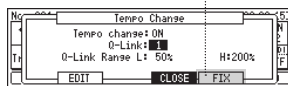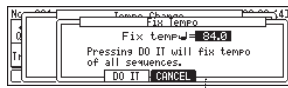Alternative Route II: Enter Trim Mode and press [WINDOW], then F1.

The latest version of this FAQ is located online at *http://www.mpc-forums.com/viewtopic.php?f=25&t=79195&p=720053#p720053*

To be continued... send suggestions for further Q's and A's to *jjmanual@gmx.net*.
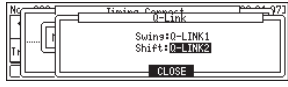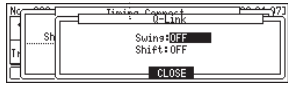
Chapter 3: The new MAIN screen (overview)

Along with version 4.3x came an updated MAIN screen. This allows you to access some menus and settings quicker and easier; e.g. Program Edit, Sequence Settings and MIDI Program Change. Just highlight a column with the arrow keys and press [WINDOW] if the button lights up. For further details about the functions that can be accessed via Main screen see the cluster below and read on!

Highlight Sq and press [WINDOW] to edit the sequence's default playback and name settings (see page 11).

Highlight the time signature column and press [WINDOW] to enter the time signature settings of a sequence.

Highlight the BPM field and press [WINDOW] to enter the Tempo Change screen. Use F-Keys to navigate through the menus and to apply changes (see page 12).

Highlight the time display and press [WINDOW] to change the start time and framerate. Important when working with a DAW (see page 41).

Highlight Loop and press [WINDOW] to change the loop settings for the track. You can loop inside bars!
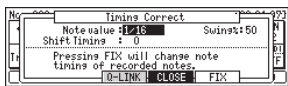
Press [T.C.] (F1) to change the Timing Correction settings. Press [Q-LINK] (F3) to link Swing and Shift Timing to the Q-Link Sliders (see page 13).

Highlight Bars and press [WINDOW] to edit the length of a sequence.
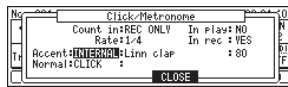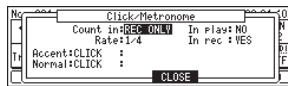
Press [CLICK] (F2) to enter the Metronome Settings. Here you can also change the Click Sounds (p. 39).
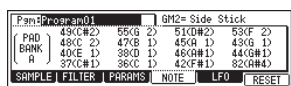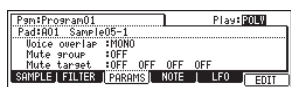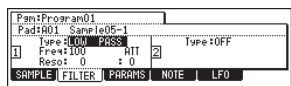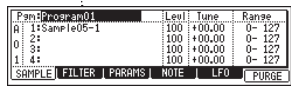
Highlight Pgm and press [WINDOW] to enter the Program Editor. Use F-Keys to navigate through the menus.

Inside the Program Edior, you can also enter the Program list. Highlight the program column with [▲] and press [WINDOW]. There you can change the MIDI PC settings as shown below.
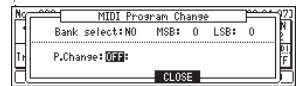
Highlight Seq and press [WINDOW] to edit MIDI Program Change (PC) settings. You can select from a range of 128 pre-defined MIDI Programs (p. 14).

In Main screen press and hold [SHIFT] to get access to the Input Thru settings [F6] and to quick-jump between Drum [F3] and Audio Tracks [F4] (see page 15).

NOTE:

This is just an overview of the functions of the JJ OS which can be accessed from the main screen. For detailed descriptions about the presented features shown above please refer to the pages mentioned in the text boxes. If there is no further page mentioned, please refer to the original AKAI manual, for this might be a feature already covered.

Options in MAIN screen: Name and Sequence Settings

▪ Setting Names

01. Highlight the Sequence field (Sq:) and press [WINDOW] to enter the sequence's preferences.

02. Turn the DATA wheel to bring up the name editor.

03. Use DATA wheel or cursor buttons to navigate the alphabet and additional characters. Use ◄ and ► to move the cursor in the name field.

04. Select the letter / character of your choice and press ► to enter it. Repeat this for the rest of the name you want to give to your sequence.

05. Use the F-keys for further naming operations like DELETE [F1], INSERT [F2] and Copy & Paste [F5]. Use F3 [A/a] to switch between upper and lower case characters.

06. Press ENTER (F6) to save the name.

NOTE: The description of the name editor given here, not only applies to naming sequences, but to all naming procedures in the MPC 1000 in general!
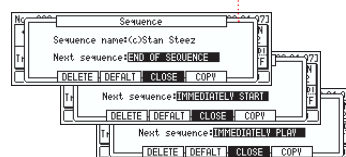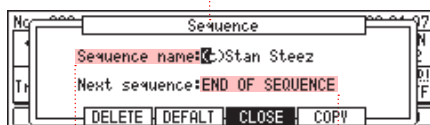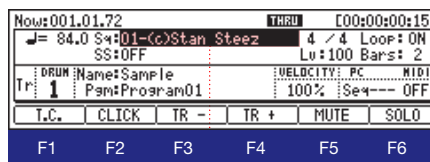
▪ Changing the playback mode of a Sequence

01. Highlight the Sequence field (Sq) and Press [WINDOW] to enter the Sequence Options.

02. Move the cursor down to the 'Next sequence' field, then use the DATA wheel to select from three of the following playback modes:

   END OF SEQUENCE: The next sequence starts after the last has cycled through its bars.

   IMMEDIATELY START: When skipping to the next sequence, it immediately starts from the beginning.

   IMMEDIATELY PLAY: This will play back the next sequence from the actual playback position of the last/current sequence.

03. Press F4 (CLOSE) to save changes.

NOTE: You can also change the playback mode in the Track Mute Screen: highlight a sequence and press [WINDOW]

▪ Simult Sequence

01. In MAIN screen, highlight the 'SS' field and turn the DATA wheel to select a sequence that will be played back simultaneously with the Sequence selected in the 'Sq' field.

02. Press PLAY.

NOTE: Check out what you can use this function for: http://www.mpc-forums.com/viewtopic.php?t=76823

Options in MAIN screen: Tempo Change / Step Edit

■ Assigning Tempo Change to Q-Link Sliders

01. Highlight the BPM counter and press [WINDOW] to enter the Tempo Change screen.

02. Turn Tempo Change 'ON' using the DATA wheel.

03. In the 'Q-Link' column, select Slider 1 or 2.

04. In 'Q-Link Range', set the width of the range in which the original tempo will vary. In this example, the original tempo of 84 BPM can be changed from 42 BPM (50% of the original tempo) up to 168 BPM (200 % of the original tempo).

05. Press 'Close' (F4) to save your settings. Back on the MAIN screen, a second BPM indicator will appear below the original, displaying 'Q1' or 'Q2' and the actual tempo of the sequence.

06. Play back the sequence and use the selected Q-Link slider to adjust the tempo.

TIP: Use a large bpm range for playing around with the tempo until you find a matching one for your track, and a smaller range for fine-tuning a loop or similar.

NOTE: From the Tempo Change screen, you can also access the Step Edit Mode by pressing [EDIT] (F2). For details about Step Edit, please refer to the original AKAI manual!

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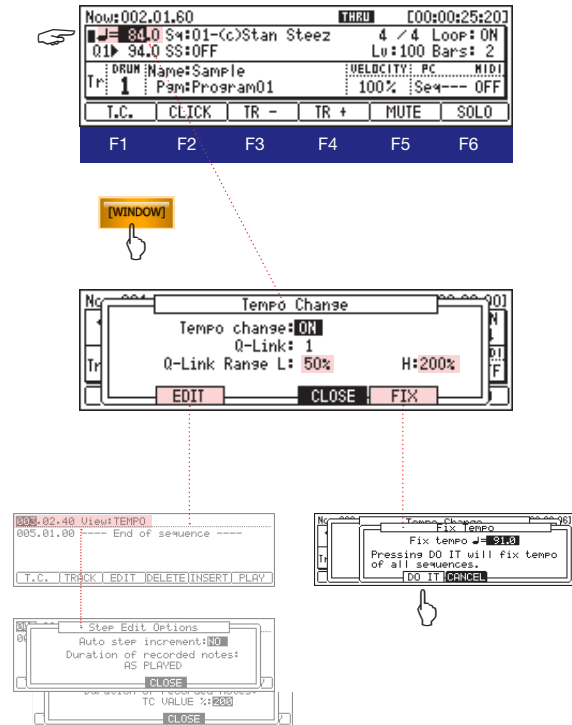
Options in MAIN screen: Swing and Shift Timing Settings

■ Assigning Swing and Shift values to Q-Link Sliders

01. In the main screen, press F1 [T.C.] to enter the Time Correct screen.

02. Next, press [Q-Link] (F3) to assign swing and shift settings to Q-Link Sliders 1 and/or 2.

03. After you've configured the Slider setup, press [CLOSE] (F4). Done.

   Now you can change the swing and shift in realtime, using the Q-Link Sliders during recording.
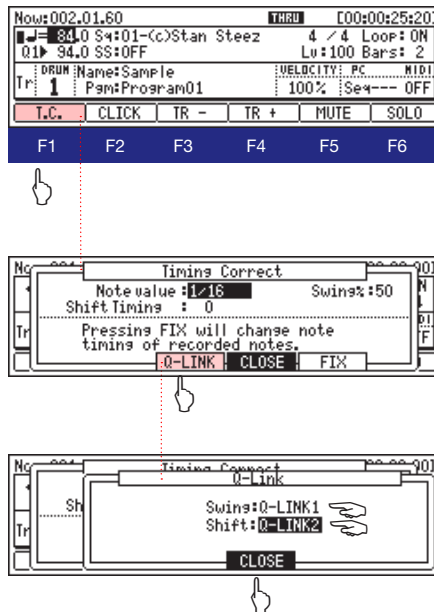
■ Changing T.C. during Playback/ Recording

01. During Playback or Recording, hold [T.C.] and turn the DATA wheel to change the Timing Correction settings.

NOTE: Shift and Swing settings do not apply to triplet notes. Use the [FIX] function or [UNDO SEQ] to undo the last swing and shift timing changes, or edit the timing per event using Grid Edit!

TIP: Here's a nice way to test your swing and shift timing settings before you apply them to a track: select the sample – let's say a hihat for example – and note length you want to use. Next, hold down 'NOTE REPEAT' and the Pad you assigned the hihat to. You now hear the hihat and the way it corresponds to the sequence. Now – while still holding down the pad and note repeat – move the Q-Link Slider(s) up and down to find the best swing or shift settings for the hihat. Once you've done that, leave the Slider(s) in the current state and record the hihats.
Beeing able to change swing and time shift settings in realtime with the Q-Link Sliders is a great enrichment in terms of workflow and feeling. It's like WYSIWYG in terms of audio: What you hear is what you get – right out of the box.

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Options in MAIN screen: MIDI Program Change (PC)

■ **To change presets on an external MIDI device, do the following:**

01. From the main screen, highlight the MIDI field and select the appropriate MIDI output and channel.

02. Now, highlight the 'PC' (Program Change) field. Default for this field is 'OFF' – no program changes are sent. Use the DATA wheel to change the PC settings.

03. The first selection after 'OFF' is 'Seq'. This allows Program changes that have been recorded into the sequence to send PC commands.

04. The following selections are numbers from 1 to 128. These allow manual selection of the corresponding programs on an external MIDI device.

05. If your external device stores programs in multiple banks, press [WINDOW] in the 'PC' field for further settings.

06. In the following screen, highlight 'Bank select' and change it to 'YES'. You will now be able to change program banks from the 'MSB' (most significant bit) and 'LSB' (least significant bit) fields. If you do not know which type of BANK SELECT messages your external device responds to, consult the device's user manual and /or MIDI implementation chart.

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Options in MAIN screen: Audio Track Settings/Direct Recording

Hold [SHIFT]

Audio MAIN

[WINDOW]

Preferences

Sample list / FX1

Count Down

Recording

Done!

■ Preparations for recording an Audio Track
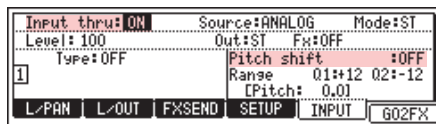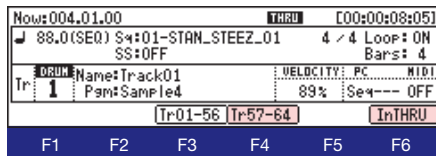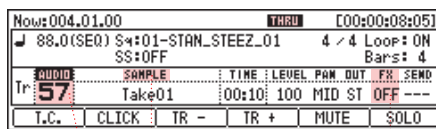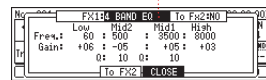
00. Connect the external audio source you want to record from to the analog or digital line in of your MPC 1000!

01. In MAIN screen, highlight the small field above the Track number to select the track type. Change it from 'DRUM' to 'AUDIO'. Alternatively, you can hold [SHIFT] and press [F4] to jump to track 57. *Tracks 57-64 are reserved for Audio! You can also reach the 'Input Thru' settings this way by pressing [F6] instead of [F4]!*

02. After selecting 'AUDIO', the MAIN screen changes, showing other/ additional controls:

   TIME   Displays the length of the selected sample.
   LEVEL Adjust the volume of a sample.
   PAN   Set the panning of a sample (L 50 - R 50)
   FX   Turn Data wheel to enable effects (FX1 or FX2). Press [WINDOW] here to enter the FX Settings.
   SEND   Set the amount of filter applied to the sample. This field is only available if FX1 or FX2 is enabled.

03. Next, select the source you want to record: highlight the track number and press [WINDOW] to enter the 'Record Setups'. Press [F4] to save the setup. Done.

   Now on to recording an Audio track...

■ Recording an Audio Track
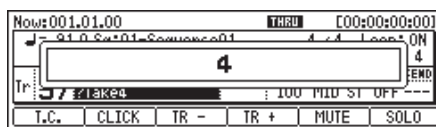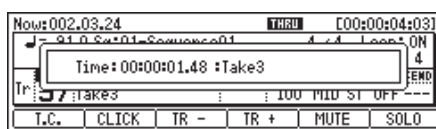
01. Set the Track type to 'AUDIO' (see above).

02. Press 'REC' and 'PLAY' together. A countdown (4 clicks) starts, then the actual recording begins.

03. The recording automatically stops at the end of the Sequence (in the example left, after 4 bars). You can also press 'STOP' to end the recording. The recorded material is named 'Take x' and is shown in the display under 'SAMPLE'. You can use Trim Mode for further editing.

NOTE: You can also apply realtime Pitch Shift and a Filter to the material you want to record! In the screen where you activate Input Thru, turn on 'Pitch Shift'. Now you can use Q-Link Sliders 1 and 2 to change the pitch of the incoming audio signal before recording.

Chapter 4: Global Program Edit (GPE)[2]

JJ created a totally new Program Editor for the new OS, the so-called Global Program Editor, GPE. The GPE is superior to its predecessor in many ways. Inside, you find five pages, including different columns, containing all settings that can be applied to a program. A lot of these columns provide additional options which can be accessed via the [WINDOW]

Button. Inside the GPE, you navigate via ▲ or ▼ and turning the DATA wheel to scroll up and down (hold ◄ or ► to scroll sideways); in the 'PAD' column use the DATA wheel only. Also, you can simply press the Pad you want to edit (combine with Pad Bank buttons). To select all pads, press [F6] (WHOLE), then jump between Pad Banks A through D with [F4] or [F5].

■ Program List / Creating, copying and deleting Programs
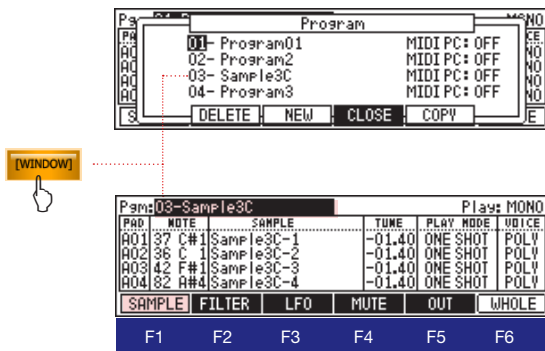
01. Press [MODE] + Pad 11 to enter GPE Mode, then [F1] to reach the 'SAMPLE' section

02. Select the Program you want to edit by highlighting the 'Pgm' field. Use the DATA wheel to scroll through the programs.

03. In the 'Pgm' field, press [WINDOW] to enter the Program List, as shown left. Inside the program list, you can delete [F2], create [F3] or copy [F5] programs. Use the DATA wheel to select a program.

■ SAMPLE Page: Velocity Layer Settings
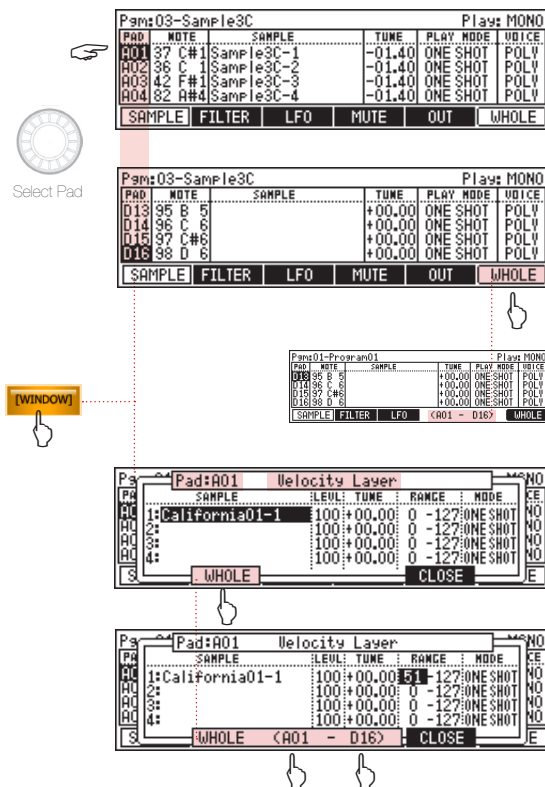
01. In the 'PAD' Column of the 'SAMPLE' section, press [WINDOW] to enter the Velocity Layer Settings of a Pad. To select/change a pad inside this screen, you have to hit the Pad itself (combine with Pad Bank Buttons)!

02. Edit your layers, then press [CLOSE] (F5), to return to the main GPE interface.

TIP: If you want to apply a layer's setting to all 64 Pads, highlight the settings you want to edit (e.g. LEVEL, TUNE, RANGE, MODE), press [WHOLE] (F6), then set the value. All pads now contain the same values for the selected layer.

This is very useful for creating velocity sensitive programs: assign up to four samples to a pad and then split the velocity section into four parts. Then use the 'WHOLE' function to apply these velocity settings to all Pads, creating a homogenous program. You can access the Velocity Layer Settings from Every Page of the GPE!

---

2   The name GPE was suggested by Knoxximus:
     http://www.mpc-forums.com/viewtopic.php?t=58441&postdays=0&postorder=asc&start=30

▪ SAMPLE Page: MIDI Note Settings

MIDI Note Setup
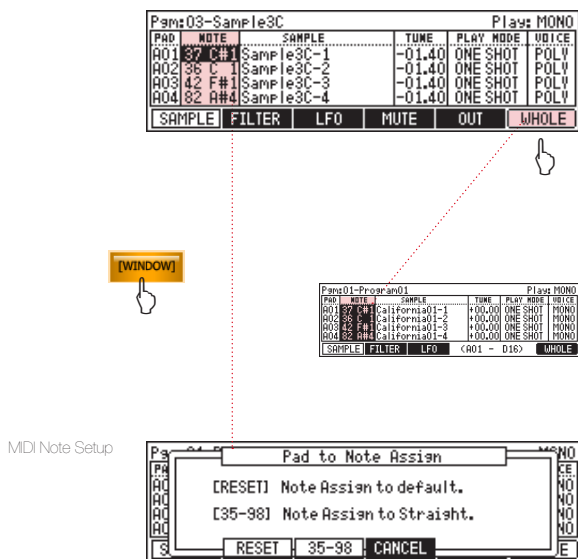
01. Press [MODE] + Pad 11 to enter GLOBAL PROGRAM EDIT Mode.

02. Move the cursor to the 'NOTE' column.

03. Select the Pad whose MIDI note you want to change by either using the up and down cursor buttons, or simply hitting the Pad (combine with Pad Bank Buttons).

04. Move the DATA wheel to change the MIDI key of the selected Pad. To change the MIDI notes of all Pads, press [WHOLE] (F6), then turn the DATA wheel. Done.

NOTE: To reset the MIDI Notes to default press [WINDOW] and press [RESET] (F2) in the next screen (shown left). Press [35-98] (F3) to assign the MIDI notes straight, which is useful if you want to use a keyboard or if you want to use the Drum Pads to enter MIDI Events in Grid Edit!

▪ SAMPLE Page: Assigning Samples / Sample List
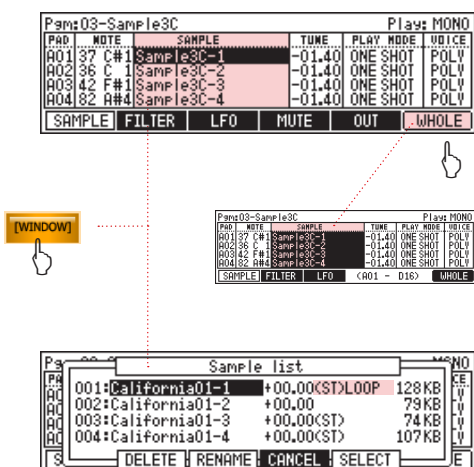
O1. Press [MODE] + Pad 11 to enter GPE.

O2. Move the cursor to the 'SAMPLE' column.

O3. Select a Pad and assign or change a sample by turning the DATA wheel. To assign one sample to all 64 Pads at once, press [WHOLE] (F6) and turn the DATA wheel.

NOTE: If you press [WINDOW] in the Sample column, you enter the Sample List, giving you a nice overview of all samples currently loaded into your MPC 1000.

Here you'll find useful information like number of samples used, sample name, pitch, sample type (stereo samples are indicated by 'ST'), playback mode (normal or looped) as well as the sample sizes. Furthermore, you can delete (F2), rename (F3) and select (F5) your samples.

TIP: If you are working with a huge number of samples and want to assign samples which are at the end of the sample list to a new program quicker, you can use the [WHOLE] function to speed up the process: create a new program, select all samples via [WHOLE] and turn the DATA wheel to select the sample you want to set as the first of the new program. Then chose the next pads and continue to assign the following samples. This might save some time.

■ SAMPLE Page: Auto Chromatic Sample Assignment

JJ incorporated this feature from the MPC 2500 into the MPC 1000. Samples can now be assigned chromatically to all pads (from A01 to D16). The drum pads will correspond to a note range from 35 to 98 on a MIDI keyboard. To assign a sample chromatically in GPE, do the following:

■ Auto Chromatic Sample Assignment

Select Sample

[WINDOW]

Result

What about OPE?

01. Press [MODE] + Pad 11 to enter GLOBAL PROGRAM EDIT Mode.

02. Move the cursor to the 'SAMPLE' column and press [WHOLE] (F6).

03. Next, select the sample you want to assign chromatically by turning the DATA wheel. You'll notice that the same sample is used for all Pads.

04. Now move the cursor to the 'TUNE' column and press [WINDOW].

05. In the 'Auto Chromatic Assign' screen, set the range of pads you want a sample to be chromatically assigned to:

Low: Sets the pad with the lowest pitch. In this example pad A01.

Original: Sets the pad which contains the original (unpitched) sample after auto chromatic assignment (here C01).

High: Sets the pad with the highest pitch of a sample.

06. Press 'DO IT' (F5). Done.

NOTE: Of course, you can use the regular or 'old' Program Editor (OPE) to chromatically assign a sample.

Press [MODE] + [Pad 7] to enter the OPE. Inside, highlight the pitch of a sample in the 'Tune' column and press [WINDOW]. In the 'Pitch Modulation' screen, press 'AUTO' (F5). Next, select the lowest key in the 'Source' field and the original key in the field below. Edit the name of the new program that will be created if you want, then press 'DO IT' (F5). Done.

■ **Assigning multiple samples chromatically**

Assigning more than one sample chromatically to a specific range of pads requires a different approach. Usually, creating a program with various chromatically assigned samples across a specific range of pads would be very time consuming. But by combining the [WHOLE] function with [F4] and [F5], you can select individual pad ranges for assigning samples and other settings very comfortably, so you can actually spend more of your precious time making music, instead of turning the DATA wheel forever.

Enter GPE...

press [WHOLE]...

set pad range...

select Sample...

highlight 'Tune'...

[WINDOW]

set high & low key...

result.

01. Press [MODE] + Pad 11 to enter GPE Mode.

02. Press [WHOLE] (F6).

03. Next, press [F4] and turn the DATA wheel to select the first pad of the range (in this case Pad A01). Next, press [F5] and turn DATA wheel to set the last pad of the range (here Pad A16).

04. Move the cursor to the 'SAMPLE' column and select the first sample you want to chromatically assign to a range of pads (i.e. Pad A01-A16).

05. Next, move the cursor to the 'TUNE' column and press [WINDOW].

06. In the 'Auto Chromatic Assign' screen, select the range of the chromatic change according to the pad range (here A01 - A16). In the 'Low' field, set the first Pad in the range (here A01). In the 'High' field select the last pad of the range (here A16). Place the 'Original' key anywhere between A01 to A16.

     NOTE: How you've set the pad's low, original and high key affects the pitch settings of a pad, of course

07. Press 'DO IT' (F5). The first range of pads is now chromatically assigned according to the range settings made in step 04.

     Repeat steps 02-07 with different samples for other Pad ranges. Make sure to change the range in the 'Auto Chromatic Assign' window according to the range you've selected for the next sample. Otherwise, you mess up the ranges you assigned before!

■ **FILTER Page: Amp Envelope**

```
Pgm:03-Sample3C              Play:MONO
PAD       ATK DCY MODE     FLT1 FRQ1 RES1 FLT2 FRQ2 RES2
A01        0   5  END      OFF  100   0   OFF  100   0
A02 AMPEG  0   5  END FILTER OFF  100   0   OFF  100   0
A03        0   5  END      OFF  100   0   OFF  100   0
A04        0   5  END      OFF  100   0   OFF  100   0
SAMPLE  FILTER   LFO   MUTE   OUT   WHOLE
```

[WINDOW]

```
Pg                Amp Envelope          MONO
A0 Pad:A01-Sample3C-1                   SE
A0  Attack:  0              Velo.▶Attack:  0    0
A0  Decay :  5              Velo.▶START :  0    0
A0  Dcy md:END              Velo.▶Level :100   0
S            CLOSE                      E
```
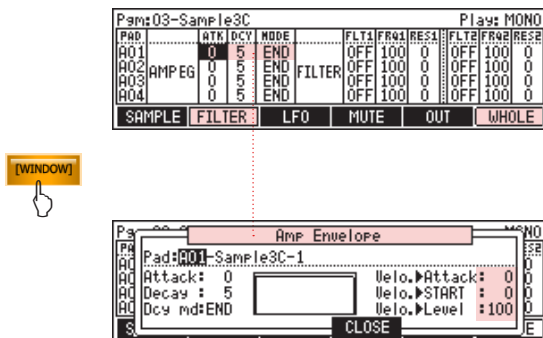
01. Press [MODE] + Pad 11 to enter GLOBAL PROGRAM EDIT Mode, then 'FILTER' (F2).

02. Set / change the following parameters...

   ATK   changes the Attack Time of a sample.

   DCY   changes the Decay Time of a sample.

   MODE   sets the way the Amp Envelope should be applied to a sample; from the beginning (START) or from the end of a sample (END).

03. Press [WINDOW] in any of these fields to enter the Amp Envelope Screen, which displays Attack, Decay and Velocity settings graphically (see page 69 of the original AKAI manual v.2).

■ **FILTER Page: Filter Envelope**

```
Pgm:03-Sample3C              Play:MONO
PAD       ATK DCY MODE     FLT1 FRQ1 RES1 FLT2 FRQ2 RES2
A01        0   5  END      OFF  100   0   OFF  100   0
A02 AMPEG  0   5  END FILTER OFF  100   0   OFF  100   0
A03        0   5  END      OFF  100   0   OFF  100   0
A04        0   5  END      OFF  100   0   OFF  100   0
SAMPLE  FILTER   LFO   MUTE   OUT   WHOLE
```

```
Pg               Filter Envelope         MONO
A0 Pad:A01-Sample3C-1          Filter:1   0
A0  Time :  0              Velo.▶Time  :  0    0
A0                         Velo.▶Amount:  0    0
A0  Amount:  0             Velo.▶Freq  :  0    0
S            CLOSE                      E
```
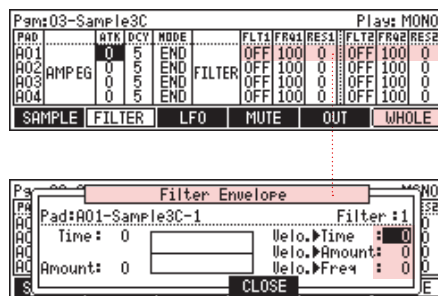
01. Press [MODE] + Pad 11 to enter GLOBAL PROGRAM EDIT Mode, then 'FILTER' (F2).

02. Move the cursor to the FILTER Section and set / change the following parameters...

   FLT1/2: Select the type of filter(s) you want to apply to a sample:

   LPF = Low Pass Filter
   BPF = Band Pass Filter
   HPF = High Pass Filter
   LP2 = Low Pass Filter 2

   FRQ 1/2: adjust the frequency / response of the applied filter(s).

   RES 1/2: adjust the resonance level of a filter.

03. Press [WINDOW] in either of these fields to visualize the settings of the Filter Envelope and show more options (see page 70 of the original AKAI manual v.2).

TIP: Utilize the WHOLE function to quickly apply settings to all pads. Hold SHIFT while turning the DATA wheel to increase the change of values by 10 times.

▪ LFO Page: LFO Controls

```
Pgm:03-Sample3C              Play: MONO
PAD        WAVE FORM  RATE DELAY PITCH FLT1 FLT2 LEVL
A01        TRIANGLE   0.00 0.00    0    0    0    0
A02        TRIANGLE   0.00 0.00    0    0    0    0
A03  LFO   TRIANGLE   0.00 0.00    0    0    0    0
A04        TRIANGLE   0.00 0.00    0    0    0    0
SAMPLE FILTER    LFO     MUTE    OUT    WHOLE
```

01. Press [MODE] + Pad 11 to enter GLOBAL PROGRAM EDIT Mode, then 'LFO' (F3).

02. Set/ change the following parameters... (for additional info about the Low Frequency Oscillator, please refer to page 77 of the AKAI manual v.2)

    WAVE FORM: select from TRIANGLE, SINE, SQUARE, SAW, SAW DOWN, or RANDOM.

    RATE: Sets the cycle time (speed) of the LFO (00.00 - 99.00).

    DELAY: Sets the delay time (time before the LFO starts).

    PITCH: Adjust the pitch variation applied to the sample from 0-100 (Vibrato effect).

    FLT1/2: Sets the value of the filter applied to the sample from 0-100 (WOW effect).

    LEVL: Adjust the change of volume in a sample from 0-100 (Tremolo effect).

TIP: Utilize the WHOLE function to quickly apply settings to all pads. Hold SHIFT while turning the DATA wheel to increase the change of values by 10 times.

▪ MUTE Page: Simult / Mute Group Settings

```
Pgm:03-Sample3C              Play: MONO
PAD          MODE  TARGT1 TARGT2 TARGT3 TARGT4 GROUP
A01          MUTE   OFF    OFF    OFF    OFF    OFF
A02  MUTE/   SIMULT OFF    OFF    OFF    OFF    ---
A03  SIMULT  MUTE   OFF    OFF    OFF    OFF    OFF
A04          MUTE   OFF    OFF    OFF    OFF    OFF
SAMPLE FILTER    LFO     MUTE    OUT    WHOLE
```

01. Press [MODE] + Pad 11 to enter GLOBAL PROGRAM EDIT Mode, then 'MUTE' (F4).

02. Adjust the following parameters... (for additional info about the Mute Groups, please refer to page 74 of the AKAI manual v.2)

    MODE: select MUTE or SIMULT.

    TARGET 1-4: Select the pad(s) (A01-D16) to be muted or simultaneously played back by turning DATA wheel.

    GROUP: Combines various pads with mute or simult settings to create up to 32 groups .

TIP: Utilize the WHOLE function to quickly apply settings to all pads. Hold SHIFT while turning the DATA wheel to increase the change of values by 10 times.

■ **OUT Page: Mixer and Effect Settings**

[WINDOW]

01. Press [MODE] + Pad 11 to enter GLOBAL PROGRAM EDIT Mode, then 'OUT' (F5).

02. Set/change the following parameters... *(for additional info about the Mixer etc., please refer to chapters 13 and 14 of the AKAI manual v.2)*

PAD: Use DATA wheel or Pad Bank Buttons to scroll/jump through the pads. Press [WINDOW] to enter the Velocity Layer Editor

LEVL: Adjust the output level of a pad (0-100).

PAN: Adjusts the Pan of a pad (L50 - R50)

OUT: Select the output of the signal from Stereo (ST), Assignable Outs 1 and 2 (12), Assignable Outs 3 and 4 (34), Assignable Out 1 (1), Assignable Out (2), Left (L), or Right (R).

FX: Select the effect applied to a pad: 'OFF', 'FX1' or 'FX2'. NOTE: you can only apply effects if the output is set to Stereo (ST)!

EQ / COMP: Turn the Master EQ and Compressor on or off. Press [WINDOW] for setting up the EQ and Compressor and other effects.

FX 1/2: Highlight the 'FX1' or 'FX2' fields to select/change effects. Use DATA wheel to apply BIT GRUNGER, 4 BAND EQ, COMPRESSOR, PHASE SHIFTER, TREMOLO, FLYING PAN, REVERB, or DELAY to the mixer. To Link FX1 and FX2 together move the cursor to the 'OFF' field in between FX 1 and 2, and turn the DATA wheel until an arrow pointing down to FX2 is displayed

TIP: Use the WHOLE function to quickly apply settings to all pads. Hold SHIFT while turning the DATA wheel to increase the change of values by 10 times.

NOTES:::

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Chapter 5: Updated Sample Editor (Trim Mode)

JJ refined the Trim Mode with better controls, providing quicker and more intuitive ways to cut, slice, and edit loop points of samples. Below, setting loop points and dividing samples into regions manually is explained, as well as the newly added Auto-Chop feature. Before we go into details, have a look at the most common controls used in Trim Mode:

◄ ►	Navigate the fields above the waveform: set start and end points, select slices.
▲ ▼	Zoom in and out of a sample along the volume axis; jump between lines.
< >	Zoom in and out of a sample along the time line.
[SHIFT] + DATA wheel	Increases speed while setting start-, end- or loop points.

■ **Setting Loop Points**

01. Load a Sample and Press [MODE] + Pad 6 to enter TRIM Mode.

02. Press ► to move the cursor to the next field and select the audio channel you want to see in the editor. Use the DATA wheel to select 'R' or 'L'. Press ▼ to reach the START field ('St').

Set start point...

03. Turn the DATA wheel to set the start point of the section you want to loop.

04. Press LOOP [F1] to enable the loop function. The area of the sample you selected in Step 03 becomes the looped area (indicated by a bracket above the selected part of the sample).

...enable 'LOOP ON'...

05. Set the way the loop should behave in playback:

   Loop selected area only:
   If you want only the selected area inside the bracket to be looped in playback, move the cursor to the lock (shown left) and turn the DATA wheel right to close it.

...select Loop type...

   Sustaining Loop (normal/ ping pong):
   If you want to create a sustaining loop, which starts after the whole sample has cycled through once, open the lock (see left), set the start point, and set the playback method for the sustaining loop: normal (indicated by an arrow pointing right) or forwards then backwards and so forth (ping pong loop, indicated by arrows pointing left and right).

...set Loop Mode...

06. Enter either Program or Global Program Edit and set the Play Mode of the sample from 'ONE SHOT' to 'NOTE ON', so that the sample will get played back in looped form. DONE.

...enable 'NOTE ON'.

1. MODE + [PAD 7]
2. Highlight Sample, press [WINDOW]
3. Set to 'Note on'
4. Press Close [F 4]
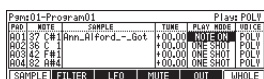
1. MODE + [PAD 11]
2. Move Cursor to 'Play Mode' column.
3. Change Setting to 'Note On'

▪ Slicing Samples manually
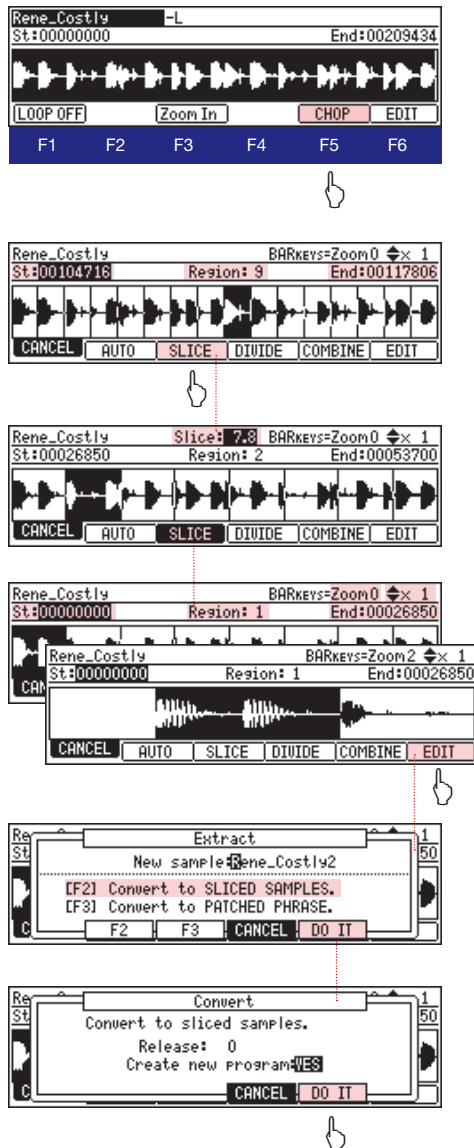
01. Load a Sample and Press [MODE] + Pad 6 to enter TRIM Mode.

02. Press [CHOP] (F5), to enable the Slice function. More options become available: [AUTO] (F3), [SLICE] (F4), [DIVIDE] (F5) and [COMBINE] (F6). For now, press [SLICE].

03. The cursor jumps into the field 'St' and 16 regions of equal length are created (default). If you want to keep the 16 regions as is, continue from step 05. If you want to increase or decrease the number of regions, press [SLICE] again. The cursor jumps into the 'Slice' field

04. Move the DATA wheel left to decrease the number of slices (min. 2) or right to increase it (max. 64), until it fits the sample (here 7.8). Press [SLICE] again to store the settings. To abort or start over press [CANCEL].

05. To fine tune the start- and endpoint of a region, move the cursor to the 'St' or 'End' field and turn the DATA wheel. To select a region, move the cursor ◀ (to Start) or ▶ (to End), then press the same button again (◀◀ or ▶▶) to skip through the regions, then edit them.

06. If you want to split a region into two, press DIVIDE. To combine two regions, simply change the start or end point of a region with the DATA wheel until you reach the next slice mark and cross it, or press COMBINE. Make sure you select the direction ('St' for left and 'End' for right) of regions you want to combine!

07. After you've set up all your regions, press [EDIT] (F6), select the release time of the samples and if a new program shall be created. Press [DO IT] (F6). DONE.

NOTES:::

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TIPS:
• Use the BAR buttons (< >) in the LOCATE section of the MPC, or [Shift] + ◀ or ▶ to zoom in and out along the time line.
• You can use the [NUMERIC] Button to enter values for start and end points to jump quickly to a certain position.
• For quiet sections of a sample, use ▲ or ▼ to zoom in and out of the volume axis.
• To undo DIVIDE or COMBINE actions, perform the opposite operation.
• Start editing the start point of the first slice, then press ▶ and jump to the end of the next region and edit its endpoint and so forth to speed up the editing process.

■ Auto Chop Function (Chop Shop)
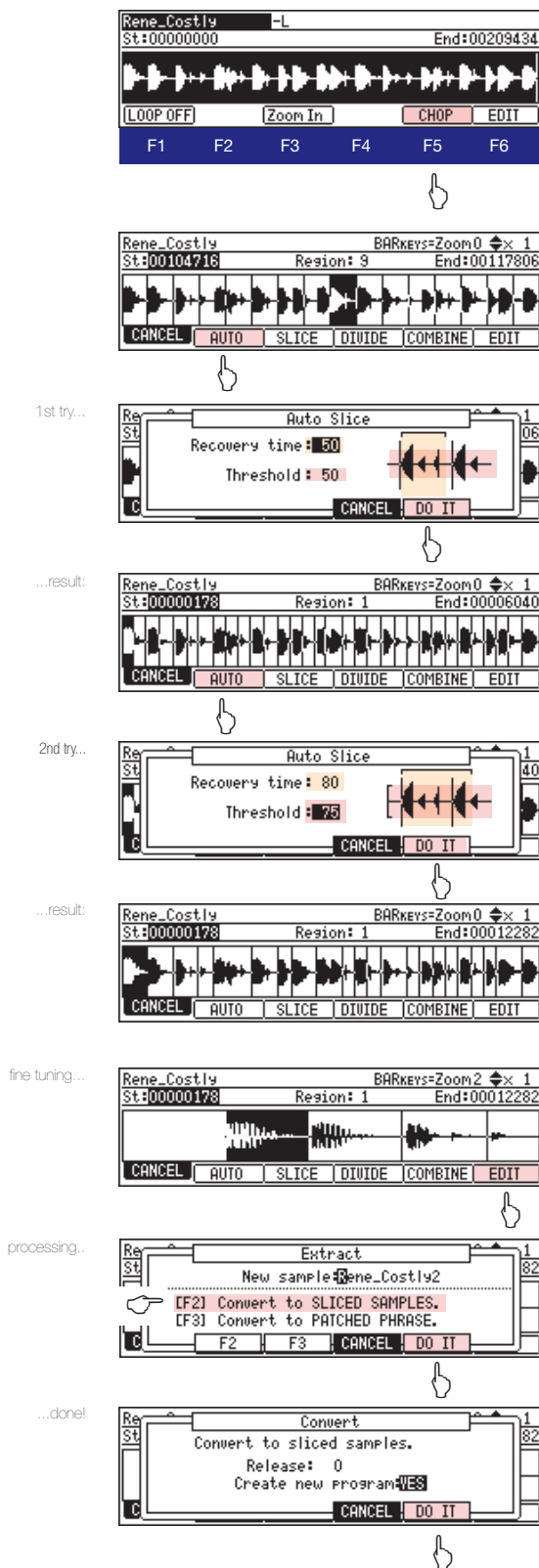
01. Load a Sample and Press [MODE] + Pad 6 to enter TRIM Mode.

02. Press [F5] (CHOP). The Display above the waveform changes. It shows the slice counter.

03. Press [F2] (AUTO).

04. In the 'Auto Slice' screen adjust the Recovery time and the Threshold (both set to 50 by default):

Recovery time (0-100):
This sets the minimum time between the attack and the next attack. If you set this time too long, continuous attacks may not be detected. Select a smaller value when the sample has a lot of attack parts.

Threshold (0-100):
This sets the detectable level of an attack. The smaller the value, the more sensitive the detection will be, so if you select a very low value, everything will 'register' as an attack.

05. After you've set both values, press [DO IT] (F5). You return to the Trim Mode window with the region markers set according to the values you've entered. If the results are not as precise as you'd like, you can either repeat steps 3 and 4, or manually tune the start and endpoints of each region as described in the previous section.

06. Once you're satisfied with all the regions you created, Press [EDIT] (F6) and select the type of new Sample you want to create ([F2] for Sliced Samples, [F3] for Patched Phrase) and if a new program shall be created.

07. Press [DO IT]. Done.

NOTE: Although Auto Chop provides a quick way to split samples, it has some setbacks. It needs practice to master; you may need to change recovery time and threshold a few times before you get good results. Also, it doesn't work well with samples that don't have some distinguishable silence or only have subtle attacks in them. I suggest looking at Auto Chop as a quick-step approach to create regions and then edit them manually. If the sample is too long, you'll get an error message saying: 'Can't Execute', so chop small!

New Features in Sample Edit

Besides the reworked chop functions of the MPC 1000, JJ also added four new editing features: the possibility to insert silence, a stereo to mono converter, a bit and sample frequency converter, and a ring modulator.

A lot of people have requested these features, and finally they've become reality. Below, you will find brief descriptions of the new options in Sample Edit.

■ Insert Silence
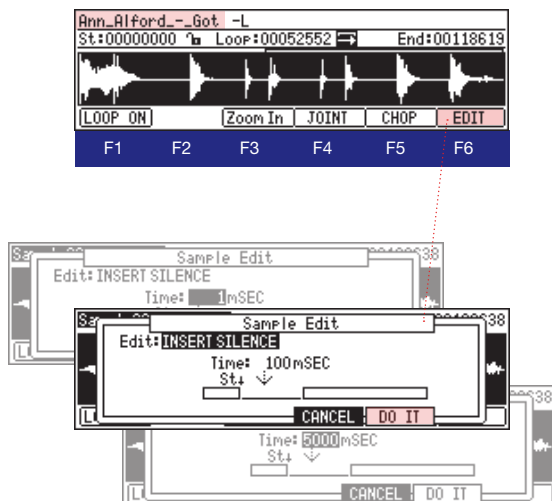
01. Enter Trim Edit via [MODE] and [Pad 6], and select the sample you want to insert silence in.

02. Next, set the position where silence should be inserted by moving the startpoint.

03. Press [EDIT] (F6) and scroll through the Edit menu until you find INSERT SILENCE.

04. Next, set the length of the silence in a range from 1ms (min.) to 5000 ms (max.).

05. Press [DO IT] (F5). The Silence will be inserted at the position where you placed the cursor in step 02. Done.

NOTE: You cannot undo inserting silence! You can only delete the silence manually by cutting it. So it's wise to make a copy of the sample before you add silence to it.

■ Convert Stereo to Mono
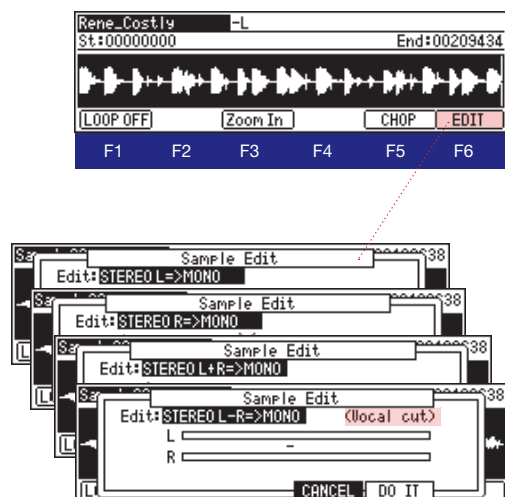
01. Enter Trim Edit via [MODE] + [Pad 6] and select the sample you want to convert from STEREO to MONO.

02. Press [EDIT] (F6) and scroll through the Edit menu until you find one of the following Options:

    STEREO L => MONO
    STEREO R => MONO
    STEREO L+R => MONO
    STEREO L-R => MONO (Vocal Cut)

03. Select the type of conversion you want to make and press [DO IT] (F5). Done.

NOTE: You also cannot undo the Stereo to Mono conversion! So it's safer to make four copies of the original sample and test all of the conversion options until you find what you are looking for (unless you're already sure what you want to do).

■ Bit depth and Sample rate Converter
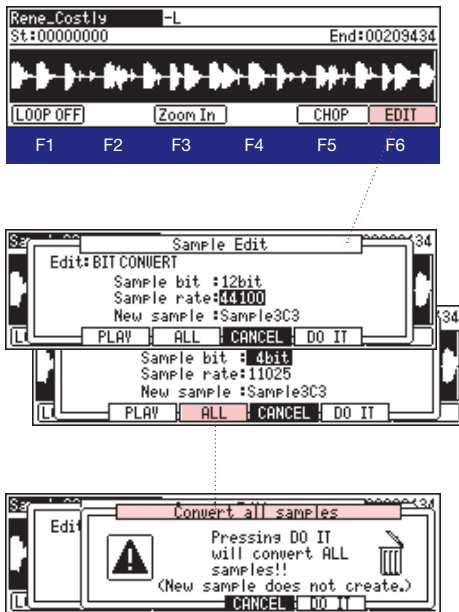
01. Enter Trim Edit via [MODE] and [Pad 6]. Select the sample whose bit depth or sample rate you want to change.

02. Press [EDIT] (F6) and scroll to the end of the menu where you find BIT CONVERT.

03. Set the bit depth (4 to 12 bit) and sample rate (11 kHz to 44.1 kHz) that you want the sample to be converted to. Set the name for the new sample which will be created or just leave it as it is. This won't overwrite the original sample!

04. Press [DO IT] (F5). Done. Check out how it sounds next.

05. To convert all samples in the memory, press [ALL] (F4) instead of (F5) and the [DO IT] in the next screen, as shown on the left.

TIP: If you want to dig deeper into the realms of digital audio and the meaning behind bit and sample rate, do some research on the internet! Wikipedia is a good place to start...

■ Ring Modulation
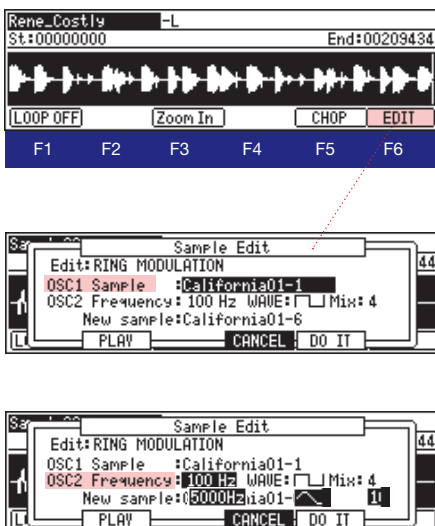
01. Enter Trim Edit via [MODE] and [Pad 6]. Select the sample whose bit depth or sample rate you want to change.

02. Press [EDIT] (F6) and scroll to the end of the menu where you find 'RING MODULATION'.

03. In the OSC1 field, select a sample, you want to combine with a waveform from the second oscillator.

04. In OSC2, select the frequency (100 Hz - 5 Khz), the waveform (sine or saw) and the the mixing level of the sound that will be combined with OSC1. Press a pad to preview the Sound.

05. Press [DO IT] (F5) once you find the right settings. A new sample is created.

Chapter 6: Grid Edit Mode (DRUM/ MIDI/ AUDIO)

One of JJ's biggest accomplishments for the new OS was to bring the Grid Edit Mode feature from the MPC 2500 to the 1000.

With Grid Edit, you can enter pad events into a graphic matrix representing a track. Each track in the MPC 1000 stores the performance data you entered with the pads or a MIDI Controller: Drum pad events, MIDI note information from external MIDI devices and Audio data from direct recordings. Not enough that JJ implemented the Grid Edit Mode into the MPC 1000, he also managed to make use of the Q-Link Sliders inside it.

The Grid Edit consists of three modes, each having its own look depending on the track type you choose: DRUM mode, MIDI mode and AUDIO mode. Each of these modes has two views: 6Pad and 16Pad. In 6Pad view (which is the default), you can only see the events of 6 different pads at once, but you also have control over other functions like tempo, sequence, programs, velocity, and the length of the current event (this depends on the state of the machine; if it's set to playback or recording mode). The Grid Edit Mode is basically divided into two segments: one is the Grid itself, where you can record, edit and move events. The second one is the line above the grid, where you can set and change various parameters in 6Pad Mode.

Although the Grid Edit Mode looks complicated at first, you pick up the ins and outs very quickly, once you start working with it. People who are familiar with Fruity Loops will probably know what's going on here. Next, we'll take a look at the displays of the Grid Edit as well as all controls you need (and there are many) to fully utilize the Grid Edit Mode!

The following sections describe how to utilize the full potential of Grid Edit. We will have a look at the differences between 6Pad and 16Pad mode, the most important controls, the Drum, MIDI, and Audio Grid, and finally, the usage of the Q-Link Sliders inside Grid Edit will be covered.

▪ 6Pad view and 16Pad view (DRUM Grid)

16Pad view

6Pad view

Pad number
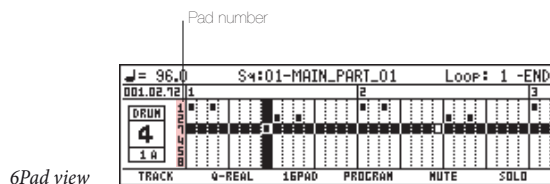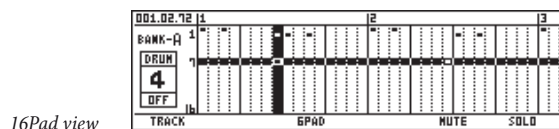
In Grid Edit, you can switch between 6Pad and 16Pad view by pressing [F3].

The 16Pad view provides a good overview of all Pads. But in this mode you don't have as many editing possiblities as in 6Pad mode, because the line with all the extra info above the grid is missing due to the small size of the display. It's a nice feature to see all events inside the grid, but for precise work, 6Pad Mode is recommended.

The 6Pad Mode – as the name says – only displays 6 pads at once. But the good thing is, you can select these pads! Move the cursor to the Pad number field and hit the Pad you want to have displayed (or turn DATA wheel). Move the cursor down to select other Pads. Be aware that the personalized pad setup is only saved for tracks 1 to 8!

▪ Controls in Grid Edit Mode

Inside Grid Edit Mode, you can control almost every single parameter of an event. But in order to be able to access to all these features and controls, some buttons have secondary functions linked to them, which differ a) depending on the selected grid edit type and b) the current state of the machine (whether it's in record or playback mode).

On the next page, you'll find a list of all the key combinations used inside the three Grid Edit modes, so you won't get lost.

GENERAL GRID EDIT CONTROLS (DRUM/ MIDI/ AUDIO)

◀ or ▶ or ▲ or ▼	Moves the cursor left, right, up, or down step by step.
[SHIFT] + ◀ or ▶ or ▲ or ▼	Move the cursor outside of the Grid.
DATA wheel	Inside the Grid, turn the DATA wheel to move the locator forwards or backwards along the time line. Outside the Grid, use it to change various parameters.
▲ or ▼ + DATA wheel	Hold the up or down cursor button and turn the DATA wheel to move up and down the Grid vertically.
[TAP TEMPO]	Sets the note length/resolution of the Grid: the longer the notes, the smaller the grid length, because less clicks are displayed. If you turn quantization off, the grid becomes huge because it displays all 96 clicks per bar! OS 1 Only!
[TAP TEMPO] + DATA wheel	Selects multiple events of a single Pad along the time line
[TAP TEMPO] + DATA wheel + ▲ or ▼	Selects multiple events vertically at the current position of the time line.
[REC] or [OVER DUB]	Press while the MPC is not playing to enter events into the grid, press again to stop. (*) Also needed to enable Copy & Paste functionality!
[F1] (Track)	Use to jump between Track settings and Grid
[F5] (Mute), [F6] (Solo)	Mutes / Solos selected Track

DRUM GRID CONTROLS

[F2] (Q-Real)	Enter the Q-LINK Real Time Event Edit Mode (DRUM Grid)
[F3] (16Pad/ 6Pad)	Switch between 16Pad and 6Pad view (DRUM Grid)
[F4] (Program)	Change Programs / Samples for the actual Track / Pad
Hold [SHIFT]	Shows more Functions: T.C. [F1], Click [F2], Paste [F5]* and Loop [F6]

MIDI GRID CONTROLS

[F2] (Control)	Use Q-LINK Sliders to to control pitch bend, MIDI control change, channel pressure, and poly pressure with the Q-Link sliders during recording/ editing.
[F3] (ALL)	Switch between current scale and whole scale view
[F4] (PC) / (Delete)*	MIDI Program Change Settings; Press [SHIFT] + ▲ to enter
[F5] (Mute), [F6] (Solo)	Mutes / Solos selected Track
Hold [SHIFT]	More Functions: T.C. [F1], Click [F2], Zoom Out [F3], Zoom In [F4], Paste [F5]*, Loop On [F6]

AUDIO GRID CONTROLS

[F2] (Fade)	Enables Fade functionality in Audio Tracks
[F3] (Rec Setups)	Edit the Audio Recording Setup. Also displays remaining record time.
[F3] (Fade In)	Fade into Audio Samples; [Fade] (F2) has to enabled first!
[F4] (Fade Out)	Fade out of Audio Samples; ; [Fade] (F2) has to enabled first!
Hold [SHIFT]	Shows more Functions: Zoom Out [F3]/ In [F4], Range - [F5]/ + [F6]

▪ DRUM Grid Edit (DGE)

Tempo — Pad number
Bar Counter
Sequence Name
Loop Settings

Tempo
Location
Track type
Track number
MIDI Channel

DRUM Grid (6PAD)

TRACK Q-REAL 16PAD PROGRAM MUTE SOLO
F1 F2 F3 F4 F5 F6

Horizontal Cursor   Vertical Cursor   Selected Event

Press [REC]...

...hit a PAD.

[WINDOW]

Turn

NOTE: Inside Grid Edit you can also record as usual by pressing [REC] or [OVER DUB] and [PLAY] or [PLAY START]. You will hear four clicks, then the recording starts and the cursor follows the timeline. Just hit the pads to create events. Combined with 16Pad view, this allows you to see the structure of a track. This can also be useful when looking for events that have been added accidentally.

To enter, edit, or record Events inside Grid Edit, do the following:

01. Enter Grid Edit via [MODE] and [Pad 15].

02. Set the Track type to Drum, if you haven't already: Hold [SHIFT] and press ◄ (2x) to reach the Track number, then press ▲ to reach the Track type field. Use DATA wheel to set it to DRUM. Or: press [F1] (TRACK) to jump between the Grid and Track number, move the cursor up to the Track Type field and set it to DRUM.

03. Hold [TAP TEMPO] and press [F1 - F6] to select the timing of the event you want to create. Press [REC] or [OVER DUB]. The upper area of the display changes (it's empty). Also the Function [DELETE] becomes available on [F4]. The selected position inside the GRID is empty.

04. Hit a Pad. You'll notice three things: an Event has been created inside the Grid, the function [EDIT] (F5) becomes available, and the area above the Grid shows the following values now (from left to right):

   • Tempo
   • Position of the cursor (in the timeline)
   • T* = Tune (if you use the 16Pad ie.)
   • D = Duration of the entered Sample (holding a Pad down even if it's set to One Shot is possible)
   • V = Velocity. Hit a Pad various times to find a matching Velocity Setting (to do this, make sure Auto Step Increment is turned Off in the Grid Options Window)

05. Press [EDIT] (F5). The cursor jumps in the right corner, highlighting the velocity field. Use the DATA wheel to change the value. Using ◄ or ►, you can move to the other fields and edit them.

   * This field contains more than one value that can be set. Highlight the 'T' field and turn the DATA wheel to select the following parameters that can be set per Event:

   T = Tune (+/- 120)
   F = Filter (+/- 50). Filter must be active.
   L = Velocity Level (0-127). Combine with Velocity
       Ranges / Layers.
   A = Sample Attack (0-100)
   D = Decay (0-100)
   S = Sample Start (0-100)
   E = Sample End (0-100)

▪ Copying and Pasting Events in Grid Edit (DRUM/ MIDI)

In Grid Edit, you can copy and paste events horizontally as well as vertically. Since this works identically for both Drum and MIDI Grid, it's only explained once here using Drum Grid. To copy and paste events, do the following:

Select Track
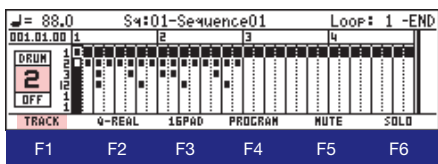
Select and
copy events
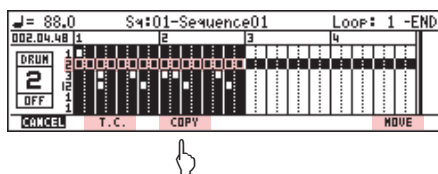
Choose new
position
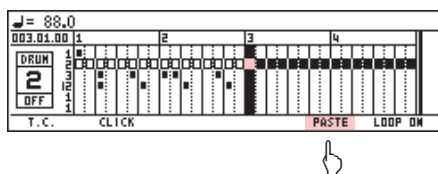
Paste Events
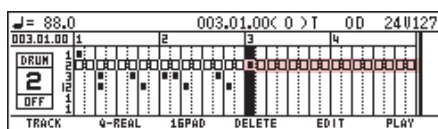
01. Enter Grid Edit via [MODE] and [Pad 15].

02. Select the Track you want to edit.

   In the example shown left, you see that there are only events present in the first two bars. What we are going to do is to copy all these events to the remaining two bars of the sequence. (You can do this much easier in Sequence Edit, but for demonstration purposes we use Grid Edit for now!)

03. Select the Pad whose events shall be copied (in this case Pad 2).

04. Hold [TAP TEMPO] and turn the DATA wheel right. You'll notice new functions becoming available for [F2] (T.C.), [F3] (COPY) and [F6] (MOVE).

05. Press [COPY] (F3).

06. Next, move the cursor to the position where you want to paste the copied events to. In this example, the beginning of the third bar.

07. Press [OVER DUB], then hold [SHIFT]. The function [PASTE] becomes available for [F5]. Press it. Done. The Events have been successfully pasted to the rest of the bars.

NOTE: Copying MIDI Note Events works exactly the same way! Copy & Paste is not supported in Audio Grid Edit!

NOTES:::

_____

_____

_____

_____

_____

▪ Using Q-Link Sliders in Grid Edit (DRUM)

In Grid Edit, you can use the Q-Link Sliders to add certain parameters to a track or pad event in realtime, if the track type is set to Drum. To edit Q-Link parameters along the timeline, do the following:
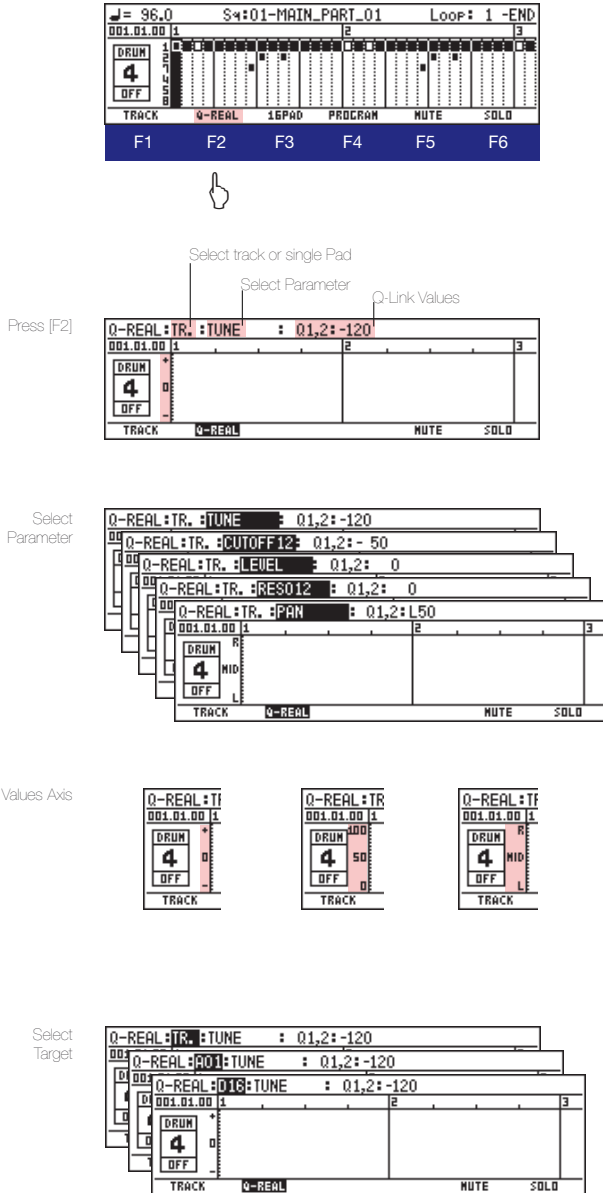
01. Press Mode + [Pad 15]. Set track type to DRUM and press [Q-REAL] (F2). The display changes. Above the grid you'll notice three fields: 'TR', 'TUNE', and 'Q1, 2'.

02. Press ▲ to enter these fields.

03. In the second field, turn the DATA wheel to assign the parameter you want to control with the Q-Link Sliders. The following parameters/ effects are available:

TUNE: (Q1: 0-120; Q2: -120-0)
CUTOFF 12: (Q1: 0 - 50; Q2: -50 - 0)
LEVEL: (Q1: 0 - 50; Q2: 50 - 100)
CUTOFF 1/2: (Q1: 0 - 50; Q2: -50 - 0)
RESO12: (Q1: 0 - 50; Q2: 50 - 100)
RESO 1/ RESO2: (Q1: 0 - 50; Q2: 50 - 100)
PAN: (Q1: Mid - R50; Q2: L50 - Mid)

The range of the parameter you select is split over the two Q-Link sliders. The actual value of a slider's position is displayed in the 'Q1,2' field once you move the slider(s).

04. Depending on the parameter you choose, the vertical axis representing these values can take three forms (see left).

05. Next, move the cursor left to the 'TR' field to select which events should be affected by the parameters assigned to the Q-Link sliders.
Leave it at 'TR' if all events of a track shall be affected.
If you only want to apply it to a single pad (A01 to D16), scroll through the list with the DATA wheel.

You can apply all mentioned parameters to a track or per Event/ Pad individually!

06. Press Play and move the Q-Link Sliders. You should hear the sound changing in realtime (test with 'TR' and 'Tune' selected).

```
Q-REAL:TR. :TUNE   : Q1,2:   0
001.01.00 1        2        3        4
DRUM
 1
OFF
   TRACK   Q-REAL             MUTE   SOLO
```

```
Q-REAL:TR. :TUNE   : Q1,2:   0    EVENT: + 12
002.04.32 1        2        3      4
DRUM
 1
OFF
   TRACK   Q-REAL             MUTE   SOLO
```

```
Q-REAL:TR. :TUNE   : Q1,2:   0    EVENT: + 48
002.03.80 1        2        3      4
DRUM
 1
OFF
   TRACK   Q-REAL    DELETE   MUTE   SOLO
```
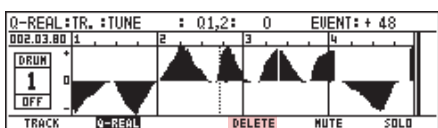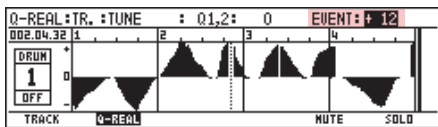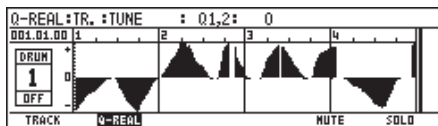
07. You can record the effect created with the Q-Link sliders as usual.

Also, you can manually apply/ edit it inside the grid: press [REC] or [OVER DUB]. Move the locator along the timeline with the DATA wheel while using the Q-Link sliders to create a curve or whatever.

In this example – tune set as parameter – Q2 controls the tune beneath the 0-Line and Q1 controls everything above it. To fine tune your settings, highlight the 'EVENT' field with ▲ and turn the DATA wheel to change the value.

08. To delete Events, hold [DELETE] (F4) and move the locator with the DATA wheel.

TIP: Use the [ERASE] key to delete Q-LINK Events etc.!

■ Using Q-Link Sliders in Grid Edit (MIDI)

In MIDI Grid, you can also use the Q-Link Sliders to add certain parameters to a MIDI event in realtime. Using the Q-Link Sliders, you can control Pitch Bend, Control Change, Channel Pressure, as well as Poly Pressure. To record/ edit Q-Link parameters for MIDI Events, do the following:

```
PITCH BEND:    Q1,2:+8191      EVENT:    0
001.01.00 1          2          3
MIDI
 3
OFF
   TRACK   CONTROL          MUTE   SOLO
```
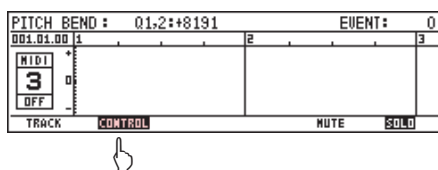
01. Press Mode + [Pad 15]. Set track type to MIDI and press [CONTROL] (F2). The display above the Grid and the vertical axis on the grid changes.

02. Press ▲ to enter the field above the Grid.

Select Parameter

```
PITCH BEND:    Q1,2:+8191      EVENT:    0
CTRL CHANG: 11-EXPRESSIN: Q1,2:  0
CH. PRESS:    Q1,2:  0         EVENT:    0
POLY PRESS: 11(B -D) :   Q1,2:127
001.01.00 1          2          3
MIDI
 3
OFF
   TRACK   CONTROL          MUTE   SOLO
```

03. Turn the DATA wheel to assign the parameter you want to control with the Q-Link Sliders. The following parameters/ effects are available:

PITCH BEND:	(Q1,2: -8192 – +8191)
CTRL CHANG:	(Q1,2: 0-127)
CH. PRESS:	(Q1,2: 0-127)
POLY PRESS:	(Q1,2: 0-127)

The actual value of a slider's position is displayed in the 'Q1,2' field once you move the slider(s).

Value Axis

```
PITCH BEN    POLY PRESS
001.01.00 1  001.01.00 1
MIDI         MIDI
 3            3
OFF          OFF
   TRACK        TRACK
```

04. Depending on the parameter you choose, the vertical axis representing these values can take two forms (see left).

Record/Edit

```
POLY PRESS: 11(B -D) :   Q1,2:  0
001.04.64 1          2          3
MIDI
 3
OFF
   TRACK   CONTROL   DELETE   MUTE   SOLO
```
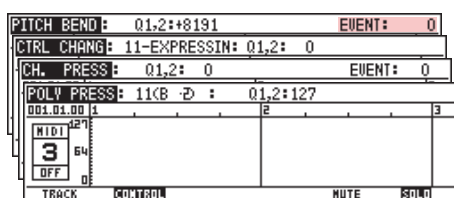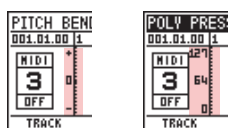
05. Recording, editing and deleting Q-Link Events in MIDI Grid Edit works exactly the same way as in the Drum Grid (see point 07 on top of this page)! To fine tune the settings for Pitch Bend and Channel Pressure, move the Cursor to the 'EVENT' field and turn the DATA Wheel.

▪ MIDI Grid Edit (MGE)

With the JJ OS, you can now enter and edit MIDI Events in Grid Edit, using the Drum Pads or an external MIDI controller. If you want to use the Drum Pads to enter MIDI events in the Grid, check the 'MIDI Note Settings' (p. 16) first, before you start working with Grid Edit. Although you can use the MPC's Drum Pads, connecting an external MIDI controller is recommended. To setup and prepare your controller, read the section 'MIDI, MTC and MMC Sync Settings' on page 40. Once you have set everything up, do the following to record and edit MIDI Events inside Grid Edit:
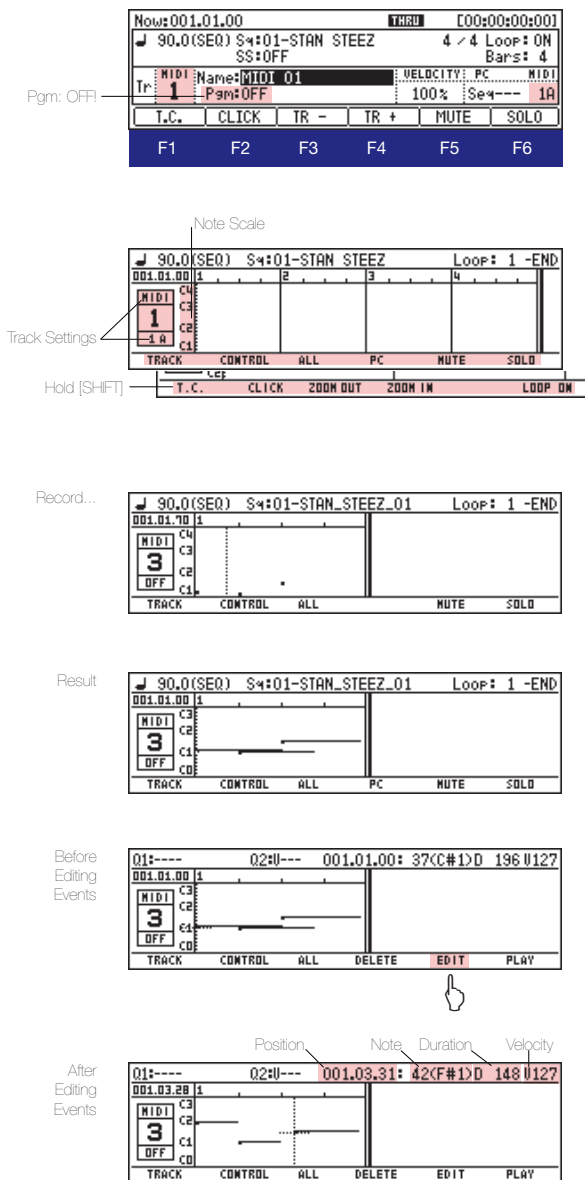
01. In MAIN Screen, turn Programs Off, as shown left.

02. Press [MODE]+(PAD15) to enter Grid Edit. The MIDI grid looks different than the Drum Grid. It shows other functions on the F-buttons (see 'MIDI Grid Controls' for further details).

03. Press [TRACK] (F1) or hold [SHIFT] and press ◄ to enter the track settings area left of the grid.

04. Select the track no., set the track type to 'MIDI' and select a MIDI channel for receiving/ sending MIDI data (here channel 1A). *You can do all this in the MAIN screen, too.*

05. Press [PLAY]+[REC]/ [OVER DUB] to start recording.

06. After the count-in, play some Notes on the connected MIDI device; the recorded MIDI events are reflected on the MIDI Grid Screen as dots (see left). Once you're finished with recording, press [STOP].

07. The MIDI Grid now, shows the length/ duration of the recorded MIDI events; indicated by a tail after the dot.

08. For further editing MIDI events, press [OVER DUB] and move the locator to an event you want to edit. You'll see a crosshair at the beginning of the event once you reach it; the EDIT function becomes available now on F5!

09. Press [EDIT](F5). The cursor jumps out of the Grid, into to upper line. Here you can change/ apply the following parameters (use ◄ ► to navigate between the fields, turn the DATA wheel to change the selected value):

   • Event position (move the event for- or backwards)
   • Note (move an event up or down in the scale)
   • Duration (D)
   • Velocity (V)

10. To edit another Event, press ▼ to enter the Grid again and turn the DATA wheel or press ◄ ► to select the next event and repeat step 09. Press [OVER DUB] to stop editing.

   NOTE: You can only select and edit one MIDI note event at a time!

■ AUDIO Grid Edit (AGE): Applying Fades

In the AUDIO section of Grid Edit, you can see the waveform of the recorded material/sample. Also, you can use the DATA Wheel to move the locator to any position of the wave file and press any Pad to audition the sample from the selected position on. But the coolest thing about the Audio Grid is that the displayed waveform is referencing to the actual tempo selected for the sequence. This means you can see if the sample you recorded sits on beat or not. Also, you can apply fade ins and/or fade outs to your samples. To apply fades, do the following:

Select Sample
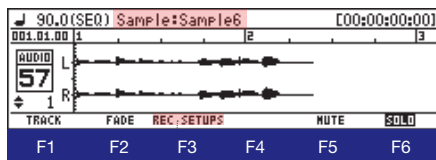
Press [F2]
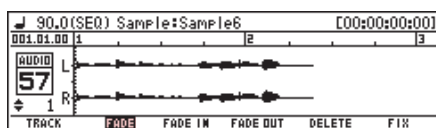
Create Fade In
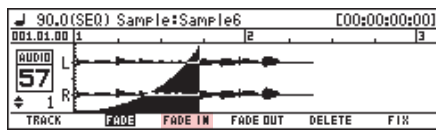
Edit/Delete Envelope
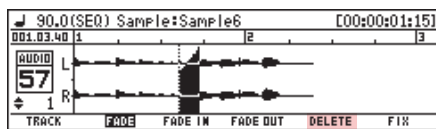
Applying Fade to Sample
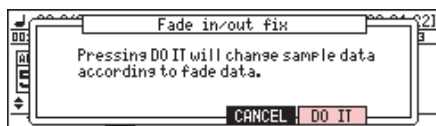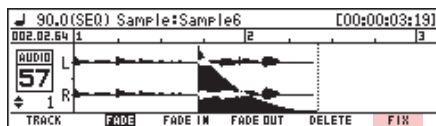
Result
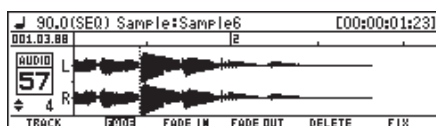
01. Press Mode + [Pad 15]. Set track type to AUDIO.

02. Select an Audio File you want to edit: press ▲ to enter the 'Sample' Field above the Grid and turn the DATA Wheel to select a Sample, then press ▼ to re-enter the grid.

03. Turn the DATA Wheel to the intended starting point of the fade. Hit any Pad to audition the sample!

04. Next, press [FADE] (F2) to enable the Fade Function.

05. Hold [FADE IN] (F4) and turn the DATA Wheel to create a Fade In, hold [FADE OUT] (F5) to create a Fade out.

06. Take a listen to the fade. Don't like it? Hold [DELETE] and move the Locator using DATA Wheel to erase the envelope or parts of it.

07. Once you've found a matching fade envelope, press [FIX] to apply it to the original sample itself if you want.

Warning: you cannot undo this operation! You don't need to apply volume envelopes directly to the sample in order to make the fades work during sequence playback!

NOTE: To zoom in and out of the waveform along the time line, hold [SHIFT] and press either [ZOOM OUT] (F3) or [ZOOM OUT] (F4). To magnify the waveform along the volume axis, hold [SHIFT] and press [RANGE -](F5) or [RANGE+] (F6) (see below).
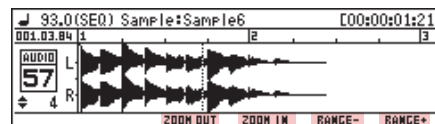
Chapter 7: Other new or improved features

▪ Improved Q-Link Slider Support

JJ redesigned the Q-Link Slider Menu to make it look nice and clean, providing a good overview of effects that can be assigned to the Q-Links. Also, he added some features to the 'NOTE ON' function, like: 'Sample Start', 'Sample End' and 'Velocity'. Also, MIDI Control Change was added to the sliders. So now you can use the Q-Links in three modes: Note On, Realtime and MIDI CC. To use the Q-Link Sliders in 'Note On', 'Realtime' or 'MIDI CC' mode, do the following:

▪ Assigning Effects to Q-Link Sliders
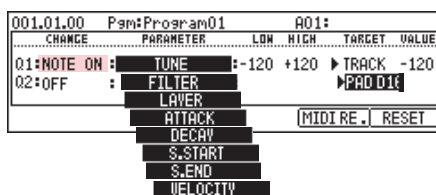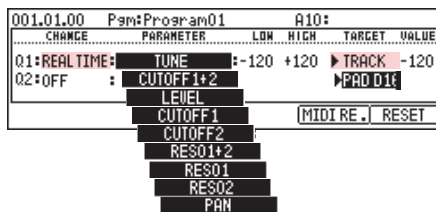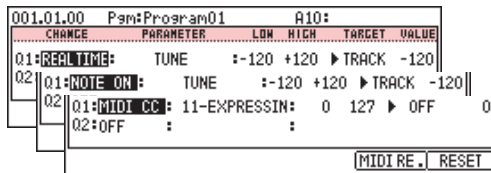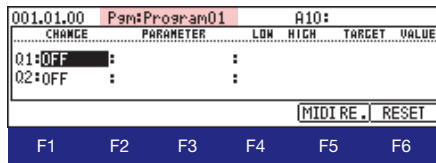
01. Press [MODE] + [Pad 1] (Slider).

02. In the 'Pgm' field, select the program you want to use/ control with the Q-Link Sliders.

03. Select a mode for Q-Link 1 and/ or 2: move the cursor down to the 'CHANGE' column. Turn DATA wheel to select either 'REALTIME', 'NOTE ON' or 'MIDI CC'.

04. Next, select the parameter you want to control with the slider. Move the cursor right to the 'PARAMETER' column. Depending on the mode selected, different parameters are available:

   • for **Realtime:** Tune, Cutoff 1+2, Level, Cutoff 1, Cutoff 2, Reso 1+2, Reso 1, Reso 2, as well as Pan.

   • for **Note On:** Tune, Filter Layer, Attack, Decay, Sample Start, Sample Send, and Velocity.

   • for **MIDI CC:** There are 128 presets available. Some of them are left blank, some of them are reserved. They contain – among other things – Bank MSB, Mod. Wheel, Breath, Foot Ctrl, Por. Time, Data, Volume, Balance, Pan, Expression, Effect 1, etc.

05. In the 'LOW' and 'HIGH' columns, set the range you want to have control over with the slider.

06. In the 'TARGET' column, select the pads to which the effect should be applied. You can select the whole 'TRACK' or to a single Pad (A1-D16). The 'VALUE' column displays the actual value entered with the slider. Done.

▪ Assigning Realtime Pitch Shift & Filter to the Input
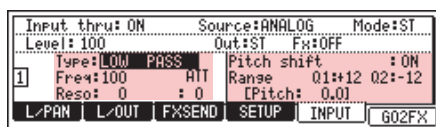
01. In Main Screen, hold [SHIFT] and press [F6] (InTHRU)

02. Assign a Filter and/ or Realtime Pitch Shift to the selected Input in the next screen.

03. Use the Q-LInk sliders to control the pitch shift level.

Reworked File Browser
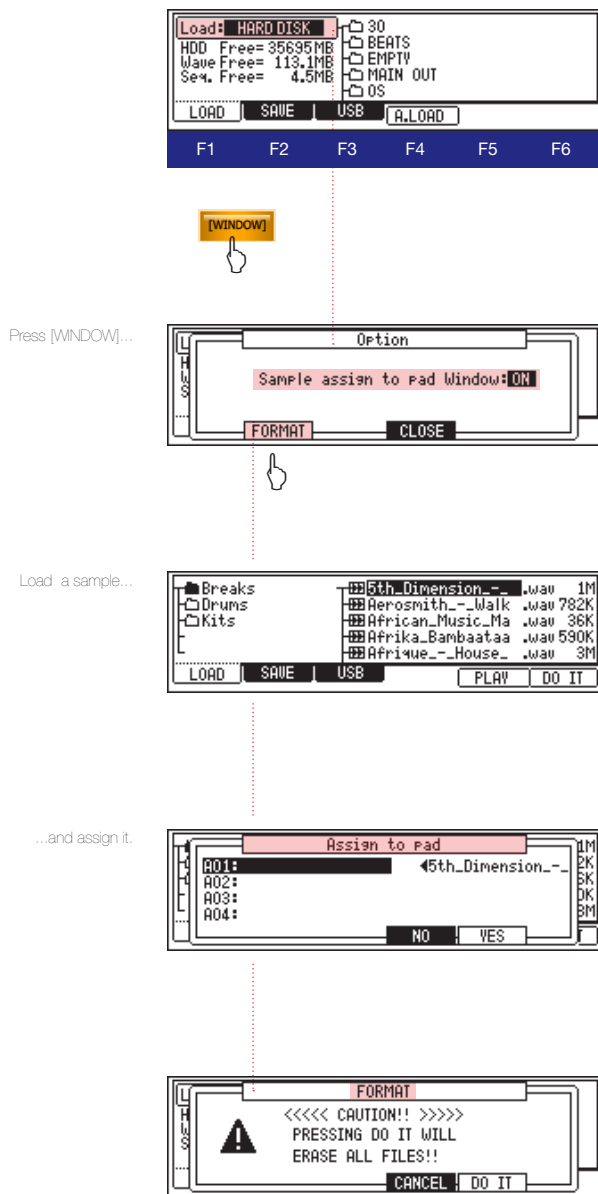
For the new OS, JJ reworked the file browser of the LOAD/ SAVE section, providing a better overview of the folder structure on your HDD or CF Card. Also, a few nice additions were made.

For example, the USB functionality was improved by adding a mount feature, so you don't have to remove and re-insert the USB cable again to mount the device. Also, a feature to assign samples to pads on load was added, and Auto Load settings can now be accessed and changed more easily.

Press [WINDOW]...

Load a sample...

...and assign it.

■ Assigning samples to Pads on load:

01. Press [MODE] + [PAD 2] (LOAD).

02. Press [WINDOW] to bring up the Options menu.

03. Turn on ,Sample assign to pad Window' with the DATA wheel.

04. Press [CLOSE] (F4).

05. Load a Sample: in the ,Load' field, select the device you want to load your sample from (MEMORY CARD, HARD DISK or INTERNAL).Next, move the cursor to the right into the file browser. To enter a folder press ►. Select a sample and press [DO IT] (F6).

06   A dialog to assign the sample to a pad appears. Use the DATA wheel to scroll through the pads. Press [YES] (F5) to assign it. DONE.

■ Formatting a Hard Disk or Compact Flash Card:

01. Press [MODE] + [PAD 2] (LOAD).

02. Press [WINDOW] to bring up the Options menu.

03. Press [FORMAT] (F2). A warning message appears.

04. To format the HDD/ CF Card, press [DO IT] (F5). The formatting procedure starts.

BEWARE: *You will lose all DATA on your Hard Disk or CF Card if you do this!!!*

NOTE: *If you're changing over from AKAI to the JJ OS, reformatting the HDD and CF Card is recommended to avoid the infamous directory errors!*

■ Improved Pad Sensitivity Editor

With the improved Pad Sensitivity Editor, you can now set the sensitivity level of all 16 pads individually, which gives you even more freedom to perfectly adjust the machine for your needs. This might be very useful for live performances for example. To adjust the Pad Sensitivity, do the following:

PAD Sensitivity Level
PAD Velocity/Peak
PAD Pressure Level
Sensitivity Curve
Threshold
PAD #

GLOBAL   MISC.   FOOTSW   PAD   RESET   ALL
F1   F2   F3   F4   F5   F6

Sensitivity
Curve : A
Pad on level: 20
Velocity : 11
Pressure: 80

01. Press [MODE] + [Pad 10] (Other), then [F4] (PAD).

02. Hit a Pad to access its sensitivity setting displayed in the top field above the pad number.

03. Turn the DATA wheel to adjust the Pad sensitivity between 2-25.

04. Hit the selected Pad, to check if you like its sensitivity setting.

05. Repeat steps 2-4 for the other Pads until you find a satisfying setup. Done

IMPORTANT:
Those users who have a newer MPC Model (MPC1000 BK-N) or the new pad fix from AKAI need to adjust the pad sensitivity to a higher level than usual (around 20) to achieve good results.

NOTES:
• If you want to change the pad sensitivity for all pads at once, press [ALL] (F6) and turn the DATA wheel.
• To reset the pad sensitivity to default settings, press [RESET] (F5).
• The behavior of a Pad while hitting it also depends on the selected velocity curve (A-D). Curve A is relatively linear, while B, C, and D are more and more exponential, meaning you have to hit the pad even harder to reach the full volocity of 127. (See p. 101 of the AKAI Manual for more details!) Press the right arrow button to enter the 'CURVE' field and select your preferred velocity curve.
• 'Pad on Level' is a threshold setting to further adjust the Pad sensivity. If you set it low, the pad will react even with weak pressure, but there's a risk that it works also with a little shaking or the pad never stops responding.

NOTES:::

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■ Polyphony Voice Monitor/ Master Level

```
JJ OS1 Version 4.99G  Date:31-MAR-2008
              Master level: -6dB
Voice monitor: _00000__000000._____00  15
               1              16            32
GLOBAL | MISC. | FOOTSW | PAD
```
| F1 | F2 | F3 | F4 | F5 | F6 |

To check how many voices are in use simultaneously, do the following:

01. Press [MODE] and [Pad 10] (Other).

02. Press [GLOBAL] (F1).

In the 'GLOBAL' window, you can see the current OS version installed on your MPC 1000. Also, you can set the Master output level (from -42 to 0 dB). Check how many voices are played back while the MPC is running on the voice monitor bar. The number right of the bar displays the maximum number of voices used in the sequence that is playing (15 in this example).

■ Using custom Metronome Sounds

```
No          Click/Metronome        00 0  0
Count in:REC ONLY   In play:NO
    Rate:1/4         In rec :YES   OUT:ST
Tr Accent:CLICK    :             Lvl:50
   Normal:CLICK    :             Lvl:50
              CLOSE
```

```
No          Click/Metronome        00 0  0
Count in:REC ONLY   In play:NO
    Rate:1/4         In rec :YES   OUT:ST
Tr Accent:INTERNAL:Linn cabasa hard Lvl:50
   Normal:INTERNAL:Linn cl hat     Lvl:50
              CLOSE
```

```
No          Click/Metronome        00 0  0
Count in:REC ONLY   In play:NO
    Rate:1/4         In rec :YES   OUT:ST
Tr Accent:SAMPLE  :             Lvl:50
   Normal:SAMPLE  :?            Lvl:50
              CLOSE
```

To customize the metronome click sounds of your MPC 1000, do the following:

01. In MAIN screen, press [CLICK] (F2).

02. In the 'ACCENT' and 'NORMAL' field, you can set the default click sounds for the metronome.

03. Select 'INTERNAL' or 'SAMPLE' as sample source. If you choose 'INTERNAL', you can use samples stored in the internal memory of the MPC to become the default metronome click sounds. If you choose 'SAMPLE', you can use the samples of the current project as metronome sounds. But these samples won't be recognized once you turn the machine off.

04. Move the cursor right to the next field and select a sample.

05. Press [CLOSE] (F4). Done.

■ Custom Splash Screen Support

To use a custom splash screen for your MPC 1000, do the following:

01. Create a 1bit Bitmap with the following measurements:

File Name: MPC1000.bmp (a must)
Size: 240Wx64H. (Pixels not Inches!)
Color: Monochrome. (Bitmap, 1 bit)

02. Put the file in the root folder of your HDD or CF Card. Done.

NOTE: Make sure you invert the image before you save, to make sure it's displayed right on the MPC! You can find more info and splash screens here: http://www.mpc-forums.com/viewtopic.php?t=64096

■ Recordable Track Mutes

One of the simple but great additions to the MPC 1000 features is the possiblility to easily record and

delete Track Mutes with the JJ OS! To make use of recordable Track Mutes, do the following:

Turn Loop OFF

```
Now:002.02.24          THRU  [00:00:03:12]
♩ 90.0(SEQ) Sq:01-STAN_STEEZ_01    4/4 Loop:OFF
            SS:OFF                     Bars: 4
 Tr DRUM Name:SAMPLE        VELOCITY: PC    MIDI
    3    Pgm:Sample9            59%  Seq--- OFF
   T.C.  | CLICK |  TR - |  TR + | MUTE | SOLO
    F1      F2      F3      F4     F5     F6
```

00. Finish your arrangement and convert it into a long SONG Sequence in Song Mode.

01. In MAIN screen, turn 'OFF' Loop to prevent the sequence from starting all over again after recording mutes!

03. Switch over to the Track Mute Screen by pressing the [TRACK MUTE] Button on your MPC 1000.

Select Track(s)

```
002.01.00 Sq:01-STAN_STEEZ_01    Use events: ON
 Tr
01-16
BANK A
■=MUTE BASSLINE :DRUMS    :SAMPLE
ALLMUTE  CLEAR                         SOLO
```

04. Select the track(s) you want to Solo or Mute at the beginning of the recording.

05. Press [PLAY]+[REC] or [OVER DUB] to start recording the track mutes/ solos.

06. Punch in or out the tracks you want to hear or mute during recording.

Delete Track Mutes

```
00?.01.0?         Erase              ON
                Tr:00-ALL TRACKS
0            Time:001.01.00-005.01.00
B             Erase:TRACK MUTE
A                       CLOSE  DO IT
```

07. To erase recorded track mute events, press the ERASE Button on your MPC while on the Track Mute screen; the ERASE window opens: select the track(s) and/ or position you want to remove track mutes from and press [DO IT] (F5). *Make sure 'TRACK MUTE' is selected in the 'Erase' field as shown left!* Done.

NOTES:::

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Chapter 8: MIDI, MTC and MMC Sync Settings

Besides MIDI Clock, the new OS also supports MTC (MIDI Time Code) and MMC (MIDI Machine Control) to interact with other devices and software. The following sections show how to utilize these features and also include some tutorials on how to sync the MPC 1000 with some of the most prominent Digital Audio Workstations (DAWs) around.

Inside these tutorials you will find all the information to use Reason or VST Instruments as sound modules for the MPC and also how to track out your music for further editing, arranging and mixing outside the MPC.

■ Preparing the MPC for working with MIDI Devices

What you need to do before your MPC 1000 can interact with other devices (MIDI controller and MIDI interface required) is to connect them, so they can communicate via MIDI signal. Therefore, you will need at least: three MIDI cables, a MIDI controller such as a Keyboard, and a MIDI interface which is connected to your computer.

First, you need to connect the MPC 1000 with your MIDI Interface and a MIDI Controller (MIDI Keyboard e.g.): connect the first cable from **MIDI Out** of your MIDI Controller (Keyboard) with **MIDI In 1** of your MPC. Connect another cable from **MIDI Out**

A of the MPC with **MIDI In** of the MIDI Interface. Connect the third cable from **MIDI In 2** of the MPC with **MIDI Out** of the MIDI Interface.
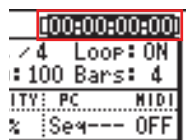
Technically, the MPC is now prepared to send and receive MIDI signals. All further settings that need to be made (chosing MIDI channels, preparing your software DAW etc.) will be explained in the tutorials section, since different programs may need different settings. The setup also depends on how you plan to use your MPC inside the MIDI chain: do you want it set up as a Master or as a Slave device?

■ MIDI Time Code (MTC)

In addition to MIDI clock, the MPC 1000 can now sync to and transmit MIDI Time Code (MTC).

MIDI Time code is a standard protocol to allow various devices such as hard disk recorders, video cameras, and tape based recorders to sync together. MIDI Time Code contains location information in Hours:Minutes:Seconds:Frames, but unlike MIDI Clock, it does not contain tempo information. The following frame rates are supported:

30 Frames
30 Drop (29.97 Frames)
25 Frames
24 Frames

NOTE: Although you can use MIDI Clock to sync the MPC 1000 with a DAW, MTC is highly recommended if you want to preserve the original MPC groove!

Since MIDI Time Code is used to sync vastly different devices, chase time is often required to ensure that all devices will be accurately locked to the same time. For the MPC 1000, it is recommended that a song to be synced to MTC contains at least 1 blank measure in the beginning to allow for accurate sync. Most hard disk recorders recommend 10 seconds of chase time. Some tape based video decks require a minimum of 30 seconds. For recommended chase times, please see your master device's owners manual.

■ Setting the framerate:
Move the cursor to the top right corner of the MAIN screen, where the time display is located. Then press WINDOW and set / change the framerate.

▪ MIDI Machine Control (MMC)

The MPC 1000 can now send and receive MIDI Machine Control, or MMC. MIDI Machine control is a standard protocol for transport controls. The MPC1000 sends and receives the following commands:

Send Commands

MPC Control	MMC Command sent
Play	MMC Deferred Play
Play Start	MMC Locate Zero, followed by Deferred Play
Stop	MMC Stop
<> Step, << >> Bar	MMC Locate

Receive Commands

MMC Command sent	MPC Equivalent
MMC Deferred Play	Play
MMC Locate Zero, Deferred Play Play Start	Play Start
MMC Stop	Stop
MMC Locate	Locate
MMC Record Strobe	Record
MMC Pause	Stop

▪ Sending / receiving MMC to / from another device

To send MIDI Machine Control to a device, such as a Digital Audio Workstation (DAW), do the following:

01. Connect MIDI out A of the MPC 1000 to the MIDI in of the selected device.

02. Press [MODE]+[PAD9] (MIDI / SYNC).

03. Press [F2] (SYNC) to select the Sync tab.

04. Set the 'Sync out' parameter to 'A (Master)'

05. Set the 'Send MMC' parameter to 'ON'

06. Configure the external device or software to receive MMC as per the instructions in the device's manual.

07. Press [PLAY] on the MPC 1000. The slaved device should start playing along with the MPC 1000.

NOTE: To receive MMC signals from another device, select 'Sync in' in step 04 and turn on 'Receive MMC' next.

Chapter 9: The Rest

■ Settings stored in internal memory (press MAIN to save a setting)

LCD Contrast

Auto Load Device: Internal, Memory Card, Hard Disk
Auto Load Folder Name

METRONOME Counting: OFF, REC ONLY, REC+PLAY
METRONOME Counting Rate:1/4,,,1/32(3)
METRONOME Click in Play: YES, NO
METRONOME Click in Rec:YES, NO
METRONOME Accent Sound Mode: CLICK, INTERNAL, SAMPLE
METRONOME Accent Sound Name
METRONOME Normal Sound Name
METRONOME Normal Sound Mode: CLICK, INTERNAL, SAMPLE
METRONOME OUT: ST, 12, 34, 1, 2, 3, 4, L, R

Tap Tempo: ON/OFF
Tap Tempo average : 2,3,4
Tap Tempo Pad : 1-16, MIDI Note: 0-127

MIDI In Channel: ALL,1-16
MIDI In Soft Thru Mode: OFF, AS TRACK, OMNI-A, OMNI-B, OMNI-AB
MIDI In Program Change: PC > Sequence Change ON/OFF
MIDI SYNC IN: ON, OFF
MIDI SYNC IN Mode: CLOCK, MTC
MIDI SYNC IN MMC: ON, OFF
MIDI SYNC OUT: OFF, A, B, AB
MIDI SYNC Out Mode: CLOCK, MTC
MIDI SYNC Out MMC : ON, OFF
MIDI SYNC Out Frame: 24, 25, 30, 30Drop
MIDI SYNC Start Time: 00.00.00.00~23.59.59.29

OTHER Master Level: 0dB,,,-42dB
OTHER Pedal to Duration: YES, NO
OTHER Truncate Duration: SEQ. LENGTH, SEQ.BEND, PLAYED
OTHER Mute Note Off Mode: THROUGH, IMMEDIATE
OTHER Foot SW1: PLAY START,,, ERASE;
OTHER Foot SW2: PLAY START,,, ERASE;

STEP EDIT Auto Step Increment: ON, OFF
STEP EDIT Duration of Record Notes: AS PLAYED, TC VALUE
STEP EDIT Duration of Record Note TC value: 0-100

USB default Device: MEMORY CARD, HDD

LOAD Assign to pad : ON,OFF
GRID Step Sound : ON, OFF
GRID Display Pad: Track1-8 only (each 6pad)
SEQUENCE Default Tempo : 30.0-300.0
SEQUENCE Default Bars : 1-999
SEQUENCE Default Name

MAIN Next sequence play mode: END OF SEQ,IMMEDATE START,PLAY

RECORD Monitor : ON,OFF

AKAI / JJ OS Comparison Chart

	AKAI OS v. 1.07	AKAI OS v. 2.11	JJ OS v. 3.08	JJ OS 1 v. 4.99g	JJ OS 2 v. 1.07
Price	free	free	free	30 US$	79 US$*
Release Date (MM/DD/YYYY)	01/27/2005	05/01/2007	10/30/2007	03/11/2008	04/15/2008
Jessiah's Glitch**	●	-	-	-	-
Improved Name Edit	-	-	●	●	●
Improved Q-Link Slider Support	-	-	-	●	●
MIDI Program Change	-	-	-	●	●
MIDI Bend In	-	-	-	-	●
Custom Splash Screen Support	-	-	-	●	●
Improved Trim Mode / Auto Chop	-/-	-/-	●/-	●/●	●/●
Bit and Sample Rate Converter	-	-/-	-/-	●/●	●/●
Ring Modulator	-	-	-	●	●
Time Stretch / Pitch Shift	-	●/●	●/●	●/●	●/●
Real-Time Pitch Shift	-	-	-	●	●
Delay Effect / Delay on FX 2	-/-	●/-	●/●	●/●	●/●
Sliced Samples (mono / stereo)	●/●	●/-	●/●	●/●	●/●
Patched Phrase (mono / stereo)	●/●	●/●	●/-	●/-	●/-
Improved USB Mount Feature	-	-	●	●	●
Auto-Chromatic Sample Assignment	-	-	-	●	●
Old Program (OPE) / Global Program Edit (GPE)	●/-	●/●	●/●	●/●	-/-
Alternate Loop Playback (Ping Pong Loop)	-	-	-	●	●
MTC / MMC Support	-/-	-/-	-/-	●/●	●/●
Grid Edit (DRUM / MIDI / AUDIO/ in Main Screen)	-/-/-	-/-/-	●/-/-/-	●/●/●/-	●/●/●/●

	C1	C2	C3	C4	C5	C6
Grid Edit 6Pad / 16Pad view	•/•	•/•	-/•	-/-	-/-	-/-
Simult Pad / Simult Sequence	•/•	•/•	•/-	-/-	-/-	-/-
PAD Mode	-	-	•	-	-	-
Set Sequence / Master Tempo (SEQ / MAS)	•/•	•/•	•/-	•/-	•/-	•/-
Input Thru Option	•	•	•	•	-	-
Number of Audio Tracks	32	8	4	0	0	0
Polyphony Voice Monitor	•	•	-	-	-	-
Customizable Metronome Click Sounds	•	•	-	-	-	-
Recordable Track Mutes	•	•	-	-	-	-
ADSR (AMP/ FILTER/ PITCH)	•	-	-	-	-	-
Portamento	•	-	-	-	-	-
Non-Destructive Chop	•	-	-	-	-	-
Pattern Editor	•	-	-	-	-	-
Sample Layer Crossfade	•	-	-	-	-	-
Pad After Touch	•	-	-	-	-	-
Looping inside Sequences	•	-	-	-	-	-
Track Mixer	•	-	-	-	-	-
Combine (TRIM)	•	-	-	-	-	-
Fade-in/out (TRIM)	•	-	-	-	-	-
Pad Locate (Audio Track)	•	-	-	-	-	-
Song to Sample (SONG)	•	-	-	-	-	-
Drum Programs / Instrument Programs	•/•	•/-	•/-	•/-	•/-	•/-
Improved Browser / Sample Assignment on Load	•/•	•/•	•/-	-/-	-/-	-/-
Number of Sample Layers	3	4	4	4	4	4
Filters (HP/ BP/ LP/ LP2)	•/•/•/-	•/•/•/•	•/•/•/•	•/•/•/•	•/•/•/•	•/•/•/•
Pad Sensivity Editor (per Pad)	•	•	-	-	-	-
Maximum Number of Programs	99	99	24	128	24	24
Amount of Recordable Notes (max.)	300.000	300.000	100.000	100.000	100.000	100.000

* A Serial for OS2 actually costs 49 US$. But since a registered version of JJ OS 1 is needed to run OS 2, you need a serial for that too, which costs 30 US$. This totals a sum of 79 US$.
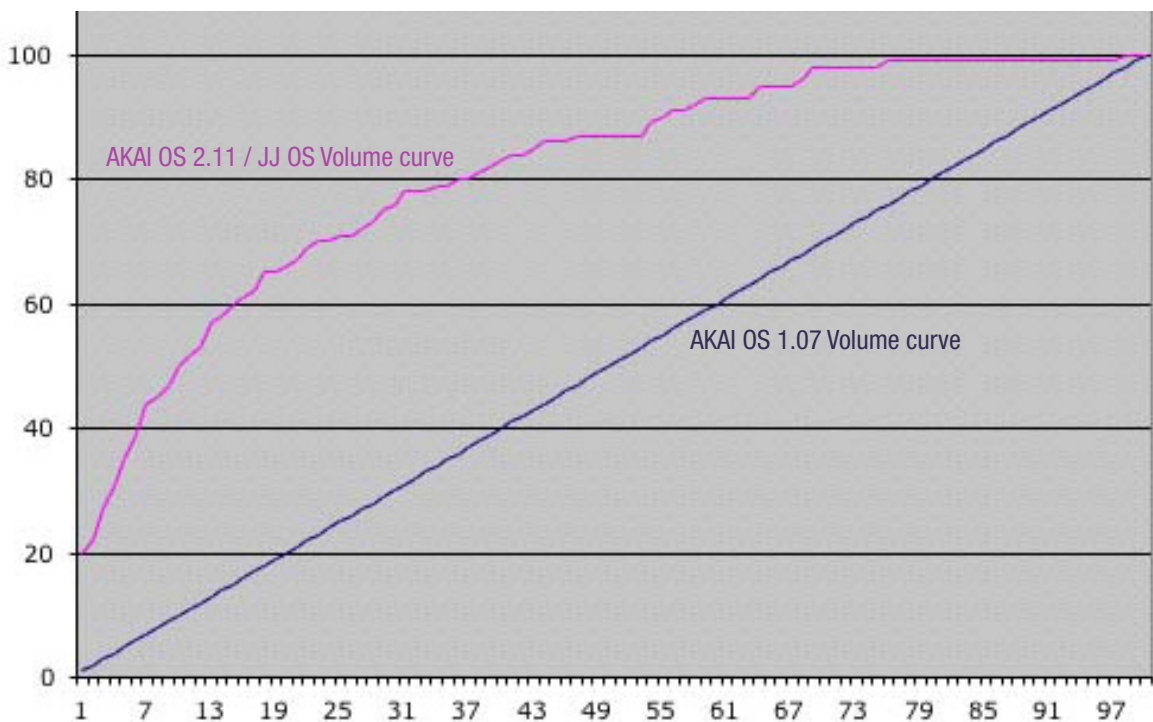
** The Jessiah Glitch actually is an infamous bug in the early AKAI OS. It produces some obnoxious sounds and was included into this comparison chart because it could be utilized as a technique of production. Check it out for yourself here: *http://youtube.com/watch?v=dL_vQzS9agU*

▪ AKAI OS 1.07 vs JJ OS Volume Curve Comparison*

001 = 020	021 = 067	041 = 084	061 = 093	081 = 099
002 = 022	022 = 069	042 = 084	062 = 093	082 = 099
003 = 027	023 = 070	043 = 085	063 = 093	083 = 099
004 = 031	024 = 070	044 = 086	064 = 094	084 = 099
005 = 035	025 = 071	045 = 086	065 = 095	085 = 099
006 = 039	026 = 071	046 = 086	066 = 095	086 = 099
007 = 044	027 = 072	047 = 087	067 = 095	087 = 099
008 = 045	028 = 073	048 = 087	068 = 096	088 = 099
009 = 047	029 = 075	049 = 087	069 = 097	089 = 099
010 = 050	030 = 076	050 = 087	070 = 098	090 = 099
011 = 052	031 = 078	051 = 087	071 = 098	091 = 099
012 = 053	032 = 078	052 = 087	072 = 098	092 = 099
013 = 057	033 = 078	053 = 088	073 = 098	093 = 099
014 = 058	034 = 079	054 = 089	074 = 098	094 = 099
015 = 060	035 = 079	055 = 090	075 = 098	095 = 099
016 = 061	036 = 080	056 = 091	076 = 099	096 = 099
017 = 062	037 =080	057 = 091	077 = 099	097 = 099
018 = 065	038 = 081	058 = 092	078 = 099	098 = 100
019 = 065	039 = 082	059 = 093	079 = 099	099 = 100
020 = 066	040 = 083	060 = 093	080 = 099	100 = 100

If you upgrade your OS from AKAI's 1.07 to 2.11 or even the JJ OS, the levels of all samples or tracks created with earlier OS versions change, because AKAI switched the level algorythm from linear to logarythmic (see graph below). On the left of each equation, you see the levels for OS 1.07 and on the right you see the corresponding volumes for AKAI OS 2.11/JJ OS. This should help you to restore the original volumes of projects created on OS 1.07 or earlier. After upgrading the OS, load a project and replace the old levels with the new ones and everything should sound as it's supposed to.

Originally written by dubnov at mpc-forums. http://www.mpc-forums.com/viewtopic.php?t=47151&highlight=

■ **Useful Links...**

MPC 1000 Support and Resources

http://www7a.biglobe.ne.jp/~mpc1000/	Home of JJ – The Basement!
http://jjmanual.wordpress.com/	Home of the JJ OS Manual
http://www.akaipro.com/support.php	AKAI Support Site (english)
http://www.akai-pro.de/downloads/index.html	AKAI Support Site (german)
http://www.akaipro.com/software/OS/MPC1000/	List of all AKAI OS versions
http://stereoroid.com/music/mpc1000/faq/	Great MPC 1000 FAQ, Downloads included

MPC 1000 Replacement Parts and Stuff

http://mpcstuff.com/	Akai MPC Parts, Accessories, etc.
http://www.vstservice.com/	Professional Audio Repair - Pasadena, CA
http://www.youtube.com/user/nymantics	Nym's Padfix. Project Stopped

Forums and Lists

http//www.mpc-forums.com	AKAI MPC Forums.The platform.
http://www.futureproducers.com/forums/	Future Producers. General Music Production Forum. Find nice video tutorials there.
http://www.midicase.com/akai/	Akai Professional Samplers Mailing List. Check out the links at the bottom, too.
http://sp1200.myfastforum.org/index.php	SP 1200 Forum – For those who love theat SP Sound
http://www.reasonforum.com/	Forum for Propellerheads Reason Users
http://www.reasonstation.net/	Share your songs, patches, refills, and sounds with other users, or check out the forums.

Productivity Helpers

http://mp3.deepsound.net/eng/samples_calculs.php	11 Music Sample Calculators. For delay time, tempo, note length and other sample calculations
http://music.shanemcdonald.org/chordmap/	Complete List of Piano Chords
http://www.behringer.com/_swf/_applications/bassTuner/bass-tuner.html	A simple flash-based Bass Tuner.

Software, Drivers and Research

http://webpages.charter.net/dereese/gary/akai.html	*Bluebox* – A tool to create and edit Akai MPC 1000 programs on your PC.
http://www.mybunnyhug.org/software/	*MPC Pad 187* – Same as Bluebox, for MAC.
http://www.wavosaur.com/	*Waveosaur* – Free Audio Editor w/ VST support. Looks and feels like SoundForge.
http://audacity.sourceforge.net/	*Audacity* – Another Audio Editor.
http://www.cockos.com/reaper/	*REAPER* – Great shareware DAW. Get it if you haven't already!
http://www.energy-xt.com/xt2.php	*energyXT2* – Another great low-cost DAW. Don't Sleep on this one!
http://www.analogx.com/contents/download/audio/autotune.htm	*Autotune* – Great tool for batch conversion, changing sample rate, bit depth and tune
http://www.threechords.com/hammerhead/download.shtml	*Hammerhead Rhythm Station* – Design your own Drum Sounds/Loops
http://www.gersic.com/plugins/	The free Audio Plugin Database
http://www.vstcentral.com	Searchable plugin database with all the free and commercial VST, AU & DirectX plugins
http://www.asio4all.com/	Universal ASIO Driver For WDM Audio (Win)
http://www.sonicstate.com/	Nice Database with info and user reviews about vintage gear
http://www.mutec-net.de/	Find RAM for old AKAI Models like the AKAI S950, S1000, S3000, S5000, S6000, MPC2000/-XL, etc.

Sounds

http://hammersound.com/	Find SoundFonts and some good Articles
http://freesound.iua.upf.edu/index.php	The Freesound Project
http://www.sonicstate.com/	Nice Database with info about vintage gear

Sampling History & other interesting Stuff

http://jessekriss.com/projects/samplinghistory/	History of Sampling (Graphic Matrix)
http://the-breaks.com/	Searchable Sampling Database
http://www.constructingtheuniverse.com/Amen%20Break%20and%20GR.html	Great Article about the correlation between the Amen Break and the Golden Ratio
http://www.nkhstudio.com/pages/amen_mp4.html	All you need to know about the History of the Amen Break by Nate Harrison
http://www.nkhstudio.com/pages/bassline_mp4.html	Great video essay about the influence of the Roland TB-303 on contemporary music.

To be continued...

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