



User Manual

Chop. Assign. Export to real hardware.

Version 1.1
samplexl.com

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WHAT'S NEW IN 1.1

The pad controls and the effects rack now live on the main screen, so shaping a sound no longer means leaving the pads (section 06 and 07).

Export now targets the **MPC1000 and MPC2500** as well as the 2000XL, including programs for **JJ OS** (section 09).

Sample XL now reads the MPC2000XL's own **.SND** samples, so a real card can be opened straight into the app (section 10).

01 · GETTING STARTED

Welcome to Sample XL

Sample XL is a desktop app for building sample programs for Akai MPC hardware. It replaces the slow parts of the stock workflow — chopping samples, assigning them to pads, and getting everything onto a card — with something fast, visual, and built for a modern computer.

It exports for the **MPC2000 and 2000XL**, and for the **MPC1000 and MPC2500**, including machines running JJ OS. It also reads what those machines write, so a card full of existing work can come back into the app.

This manual covers the whole path: building a library, chopping a break, assigning chops to pads, shaping and processing the sound, and exporting a finished program ready to load.



The main screen — library on the left, pads in the centre, and the rack below them.

HARDWARE-VERIFIED

Every format Sample XL writes has been checked against real hardware output, not guesswork. Where something is still unverified on a particular machine, this manual says so rather than glossing over it.

02 · GETTING STARTED

Installing and activating

macOS

- 1 Open the downloaded **.dmg** file.
- 2 Drag Sample XL into your Applications folder.
- 3 Open it from Applications. On first launch macOS may ask you to confirm you want to open an app downloaded from the internet — click **Open**.

Windows

- 1 Run the downloaded **Setup.exe** installer.
- 2 Follow the installer — you can choose where Sample XL goes.
- 3 Launch it from the Start Menu or your desktop shortcut.

Activating your licence

The first time you open Sample XL it asks for the licence key from your purchase confirmation email. Enter it and click **Activate**.

WORKS OFFLINE AFTER ACTIVATION

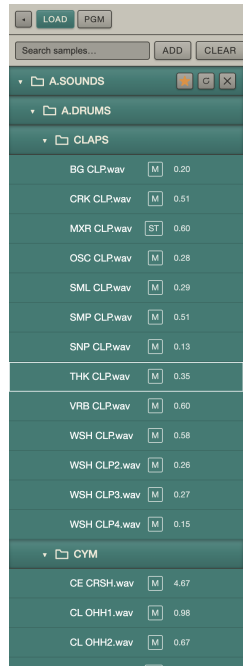
Sample XL checks your key once, online, then remembers this install. After that it works completely offline — no internet connection is needed in the studio, and updating the app will not ask you to activate again.

03 · YOUR SOUNDS

Building your library

The panel on the left is your library. It has two tabs:

- **LOAD** — every audio file in the folders you have added, browsable and searchable.
- **PGM** — the samples actually in your current program, matching the MPC's own term for its sample table.



The LOAD tab, showing folders and samples.

Adding a folder of samples

- 1 Click **ADD** in the LOAD tab.
- 2 Choose **Add Folder** and pick the folder your samples live in.
- 3 Sample XL scans it and keeps watching it — files you drop in later appear automatically.

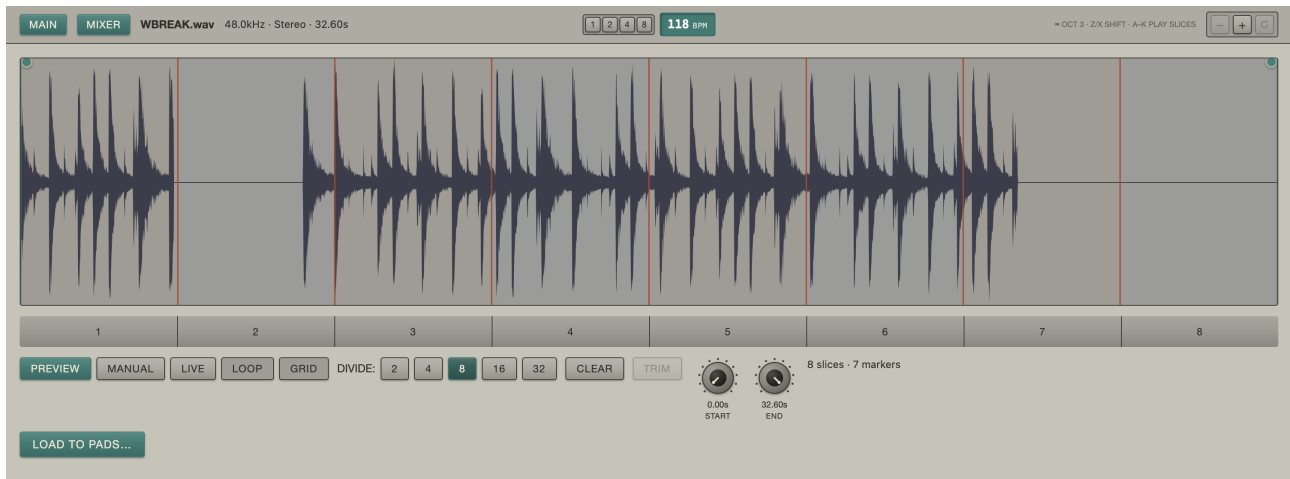
Click any sample to preview it. Double-click to send it to the next free pad, or drag it straight onto a pad in the grid.

Formats — WAV, AIFF, MP3 and FLAC, plus **.SND**, the MPC2000XL's own sample format. Anything that is not already a WAV is converted on export.

04 · YOUR SOUNDS

Chopping a sample

Select a pad and click **CHOP**, or right-click a sample in the library, to open the Chop window — where you break a loop into individual hits.



The Chop window, with slice markers across the waveform.

Ways to divide a sample

- **Divide** — split evenly into 2, 4, 8, 16 or 32 slices.
- **Manual** — click anywhere on the waveform to drop a marker exactly where you want it.
- **Live** — hit **Space** to play, then tap any key in time with the music to drop markers on the beat.

Scroll to zoom in for precise placement, and drag to pan once zoomed. Turn on **GRID** to see where your markers sit against the beat. Drag the trim handles at either end to trim the whole sample before chopping — useful for cutting silence or a count-in.

05 · BUILDING A PROGRAM

Assigning to pads

Once you are happy with your chops, click **LOAD TO PADS...** at the bottom of the Chop window.

- **New program** — clears the current program and fills pads from the first, in order.
- **Current program** — adds your chops into the next free pads, starting wherever you choose, leaving everything else untouched.

Pads are laid out across four banks (A–D), matching the MPC's own layout. Click a bank tab above the grid to switch. Drag one pad onto another to move it; hold **Shift** while dragging to duplicate it instead.

The **Delete** key clears the selected pad — unless you have a knob selected, in which case it resets that knob to its default instead.

THE VOICE BAR

The strip directly under the pads shows the selected pad and its controls: POLY / MONO / NOTE OFF for how the voice behaves, EDIT and CHOP, an FX menu, the keyboard toggle, and CLEAR.

06 · BUILDING A PROGRAM

Shaping the sound

The rack below the pads holds the controls for whichever pad is selected. It works like a 19-inch rack: each unit can be folded down to a single strip with the chevron on its left, and the rack scrolls inside its own cabinet — **the pads never move**.

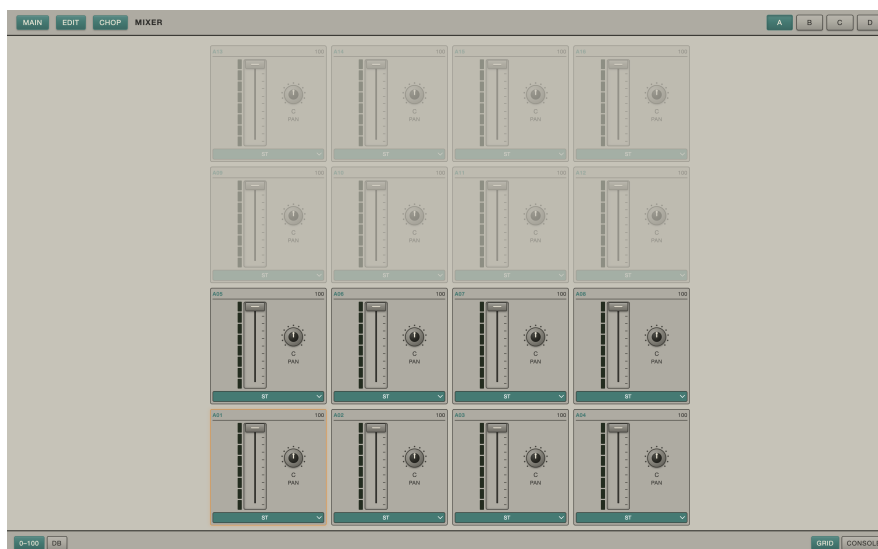


The PAD unit: tune, envelope, filter and velocity for the selected pad.

The **PAD** unit carries everything the hardware can store per pad:

- **TUNE** — pitch, in tenths of a semitone.
- **ENVELOPE** — attack and decay, with **DECAy** set to END or START on the unit's own header.
- **FILTER** — frequency, resonance, its own attack and decay, and the amount it is applied.
- **VELOCITY** — how hard playing translates into level.

Right-click any knob for **Reset**, or select it and press **Delete**. Open the **MIXER** from the top bar for level and pan across every pad at once.



The Mixer — level and pan on every pad at once.

07 · BUILDING A PROGRAM

Adding effects

Effects are units in the same rack. Click **FX** in the voice bar and pick one — it is added to the selected pad and appears as its own unit.



The FX menu, from the voice bar.

Three effects are available:

- **Bitcrusher** — bit depth from 16 down to 2, plus sample-rate reduction and a wet/dry mix.
- **EQ** — low, mid and high.
- **Saturation** — tube, tape or transistor character, with drive, output trim and mix.



Saturation and Bitcrusher, each as its own rack unit.

Each unit has a switch to bypass it, **RESET** to return it to defaults, and **×** to remove it. Effects apply in the order they are stacked.

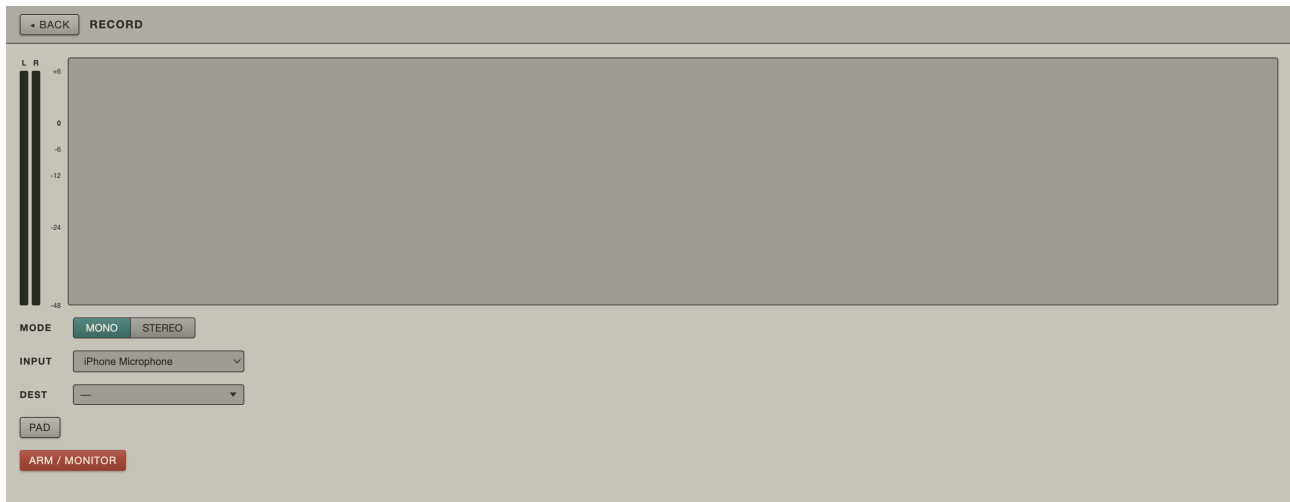
EFFECTS ARE RENDERED INTO THE AUDIO

The MPC has no idea these effects exist. Sample XL renders them into the sample itself on export, so what you hear in the app is what the hardware plays back. That means the effect is **permanent** in the exported file — keep your originals if you might want to change your mind, or tick **Include original samples** when you export.

08 · GETTING SOUNDS IN

Recording

Click **RECORD** in the top bar to capture audio straight from your interface.



The Record view — meters, input, destination and arm.

- 1 Choose your input device and **MONO** or **STEREO**.
- 2 Click **ARM / MONITOR** to hear your input and set levels against the meters.
- 3 Press **Space** to start and stop, then trim the start and end.
- 4 Click **Keep** to save it — it lands in your program's PGM tab, ready to chop or assign.

RECORD STRAIGHT TO A PAD

Set **DEST** to a pad before recording to send the take there directly, skipping the library.

09 · GETTING IT ON THE MACHINE

Exporting to your hardware

When your program is ready, click **EXPORT...** in the top bar.

EXPORT PROGRAM

PROGRAM

Name

PGM file UNTITLED.PGM

Samples 8 assigned

TARGET MACHINE

Model ☒ MPC1000 ☐ MPC2500

OS ☒ Akai OS ☐ JJ OS

DESTINATION

OPTIONS

Sample rate ☒ 44.1 kHz ☐ 26 kHz ☐ 22 kHz

Bit depth ☒ 16-bit ☐ 12-bit

☐ Normalise

☐ Include original samples (ORIG/) *For on-machine recovery — uses extra space.*

EXPORT TO MPC

The export panel, set for an MPC1000 or 2500.

- 1 Pick your **target machine**. MPC2000 / 2000XL, or MPC1000 / 2500 — and for the latter, which model, and whether it runs Akai OS or JJ OS.
- 2 Choose a **destination** — a removable drive, or any folder on your computer.
- 3 Set **sample rate** and **bit depth** to match what your machine expects.
- 4 Click **EXPORT TO MPC**. Sample XL writes the program file and every sample it needs, named and formatted the way the hardware expects.

Tick **Include original samples** to keep an unchopped copy of each source alongside your chops — useful if you want to re-chop later without hunting for the original.

Move the card into your MPC, load the program, and you are playing.

09 · CONTINUED

What export changes about your samples

Before it writes anything, the export panel shows you exactly what is going onto the card.

Names get shortened. MPC cards use short, uppercase filenames, so **Vintage Tape Kick 03.wav** becomes **VINTAGET.WAV**. The pre-flight list shows the original next to the name that will actually appear on your machine, and flags the ones where characters were dropped or two samples collapsed to the same name. This is worth reading — it is why a sample can look unfamiliar on the MPC's own screen.

Effects are rendered in. Any effect on a pad is printed into the sample itself, on every target machine.

Audio is converted. Anything that is not already a WAV at your chosen rate and depth is converted, including trims and mono conversion.

ON JJ OS

JJ OS numbers the pads differently from Akai's own OS. Choosing **JJ OS** writes the note layout JJ OS expects, so your pads arrive where you put them instead of being re-sorted on load.

The MPC2500's individual outputs 5–6 and 7–8 have not yet been confirmed on real hardware. Everything else about MPC1000 and 2500 export has.

10 · YOUR WORK

Opening and saving

Opening a program from a card. Use **OPEN...** and pick a **.PGM** file from a real MPC card. Sample XL reads the program, finds the samples it refers to — including the MPC2000XL's own **.SND** files — and rebuilds it on the pads, ready to edit or export again.

Samples the app cannot find are flagged on the pad rather than silently dropped, so you can see what is missing instead of wondering why a pad is quiet.

Saving your work. Exporting writes a program for your hardware. Saving keeps your work-in-progress for Sample XL itself: **SAVE / SAVE AS...** store a **.sxl** project you can reopen later with your chops, pad assignments and settings exactly as you left them.

TWO DIFFERENT THINGS

A **.sxl** project is for you — it remembers everything, including things the MPC has no concept of. A **.PGM** export is for the machine. Keep the project if you intend to come back to a beat; the export is the finished article.

11 · SUPPORT

Getting help

Stuck on something, or found a bug? Get in touch and we will help you sort it out.

Email — support@samplexl.com

Web — samplexl.com

If you are reporting something that went wrong on hardware, it helps enormously to say which machine and which OS version you are running, and to send the program file if you can.

Thanks for building with Sample XL — we cannot wait to hear what you make.