USER MANUAL / VERSION 1.3 / VST3 + STANDALONE / WINDOWS 64-BIT

exope. Sampler PRO

PAD SAMPLER.
BUILT FOR A FAST WORKFLOW.



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exope Sampler PRO is a pad sampler for your DAW: sixteen pads per bank, banks A to Z, a large waveform display, a sample editor for trimming and chopping, sample banks with an effect chain on every sample and on every pad, a sequencer with freely placed notes and full MIDI control. Its sound comes from the **exope Audio Engine**, a proprietary engine designed and developed by exope.

> **TIP**
> Almost every control shows a short explanation when you hold the mouse over it. The HELP mode (key 6) sums up the most important gestures.

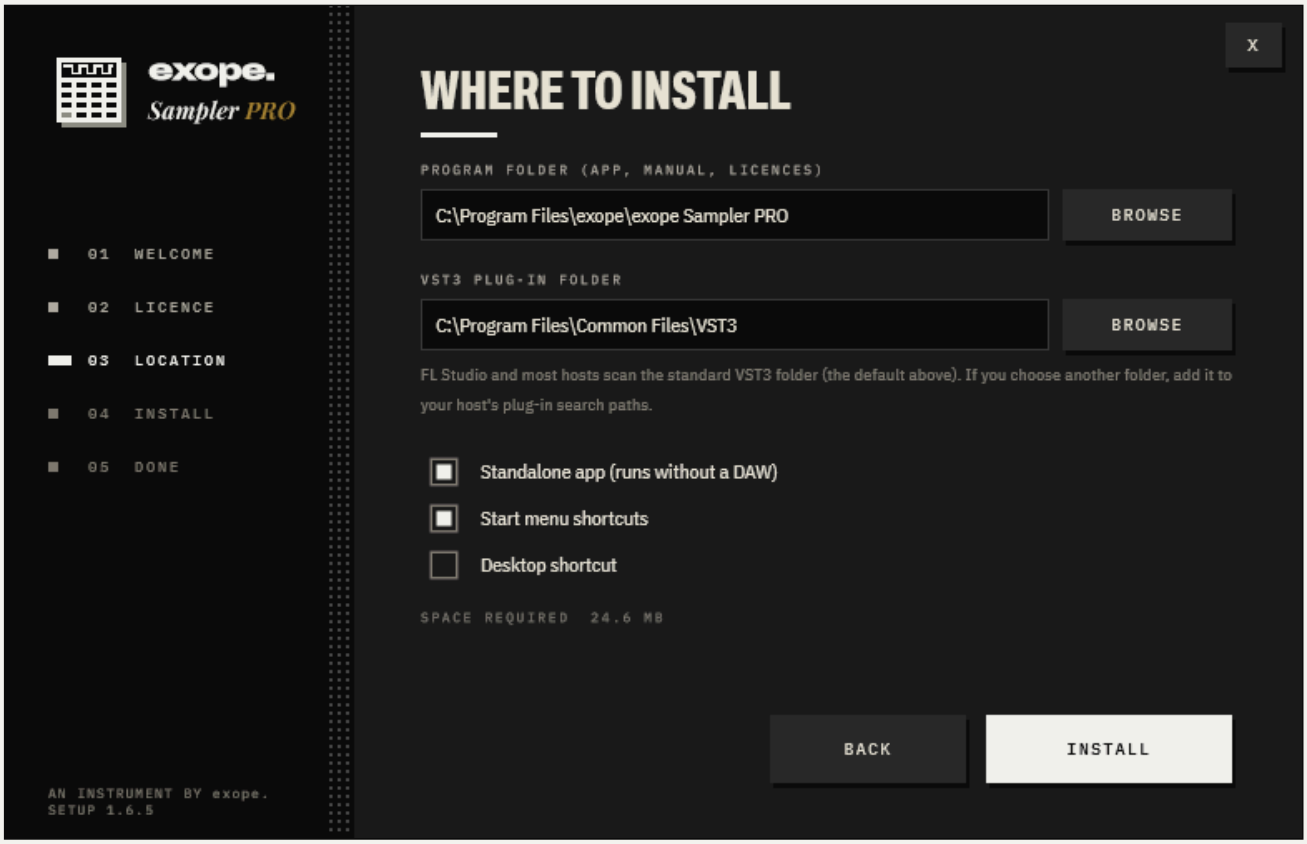
01

INSTALLATION AND THE SETUP

Requirements: Windows 10 or 11 (64-bit), a VST3 host such as FL Studio, about 40 MB of disk space. The standalone app runs without a DAW.

INSTALL

1. Close your DAW.
2. Run **`exope Sampler PRO 1.6.5 Setup.exe`** and allow it to make changes (Windows asks for administrator rights). If Windows SmartScreen shows *"Windows protected your PC"*, click **`More info`** → **`Run anyway`**.
3. Read and accept the licence.
4. Choose the folders. **Program folder** (standalone app, this manual, licences): **`C:\Program Files\exope\exope Sampler PRO`** by default. **VST3 plug-in folder**: **`C:\Program Files\Common Files\VST3`** by default. You can type or browse to any other folder.
5. Choose the options: standalone app, Start menu shortcuts, desktop shortcut. Click **`INSTALL`**.
6. In FL Studio: **`Options > Manage plugins`** → **`Find more plugins`** (or **`Start scan`**). exope Sampler PRO appears under **exope.**; add it to a channel like any instrument.
7. Open it and enter your licence key (chapter 02).



THE SETUP: CHOOSE THE PROGRAM FOLDER, THE VST3 FOLDER AND THE OPTIONS

> **ANOTHER VST3 FOLDER**
> FL Studio and most hosts scan **`C:\Program Files\Common Files\VST3`**. If you install the plug-in somewhere else, add that folder to the host's plug-in search paths before you scan.

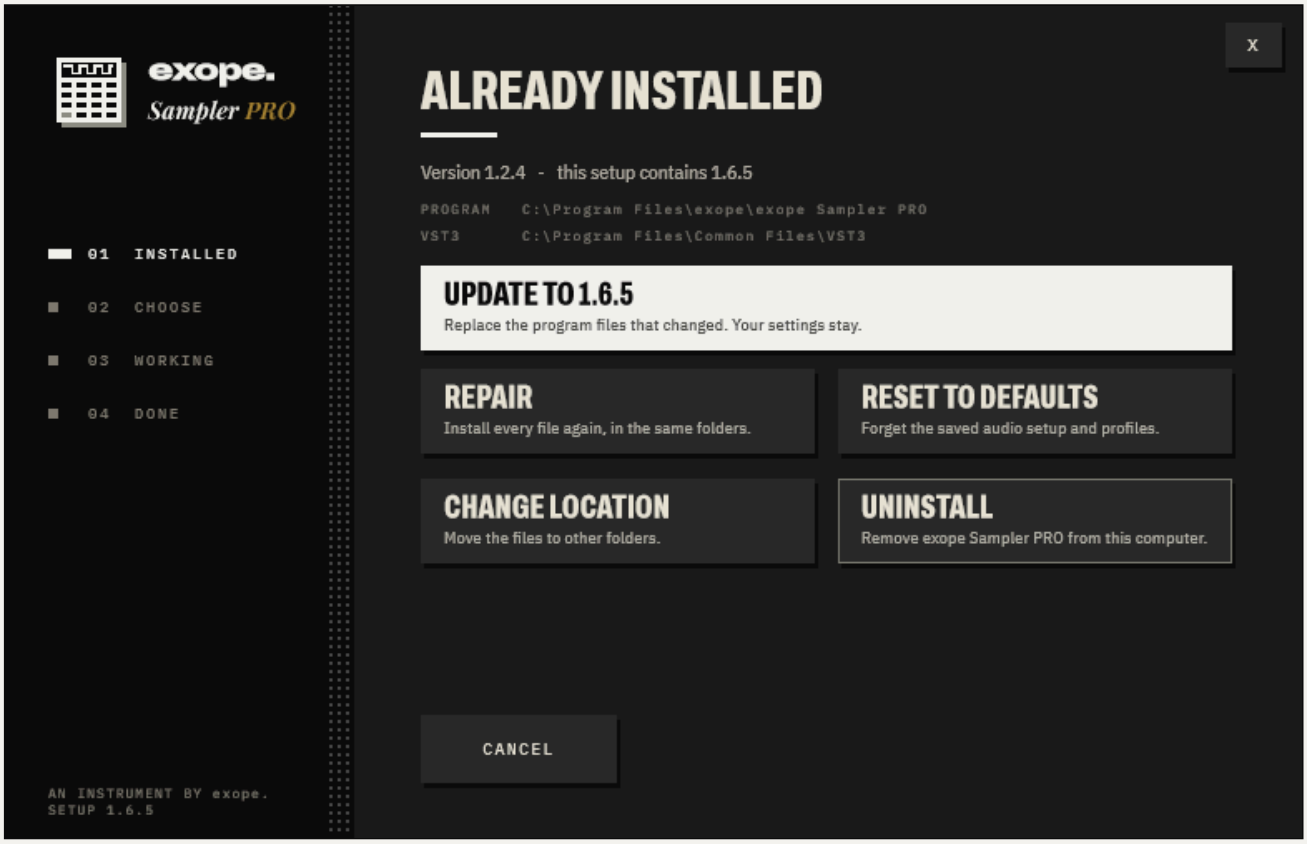
UPDATE

exope Sampler PRO tells you itself when a new version is out and downloads its Setup for you (chapter 02, *Updates*). You can also run the Setup of a new version yourself. It finds the installed version and offers **`UPDATE TO …`**: it keeps your folders, replaces only the files that changed, removes files the new version no longer needs and keeps your settings. Projects keep working: the plug-in keeps the same identity in your host from version to version. The earlier version of this instrument (named CPM Sample PRO) is removed by the update, and projects that used it open with exope Sampler PRO.

REPAIR, RESET, MOVE OR UNINSTALL

Run the Setup again: from the Start menu (**`exope Sampler PRO > Repair or Uninstall`**), from **`Settings > Apps > Installed apps > exope Sampler PRO > Modify`**, or the downloaded file. When the program is installed it shows:

OPTION	WHAT IT DOES
REPAIR	Checks every file and writes it again where it is missing or damaged, in the same folders. Shortcuts and the Apps entry are restored.
RESET TO DEFAULTS	Forgets what the program saved for itself: the standalone audio setup (device, sample rate, buffer) and/or your saved controller profiles. The factory profiles come back on the next start. Samples, projects and renders are never touched; settings stored inside DAW projects stay there.
CHANGE LOCATION	Moves the program folder and/or the plug-in to new folders: everything is copied first, then the old copies are deleted. If the VST3 folder changes, add the new one to your host's search paths and scan again.
UNINSTALL	Removes the plug-in, the app, the manual, the licences, the shortcuts and the Apps entry. Optionally also your settings.



RUN AGAIN WHEN INSTALLED: UPDATE, REPAIR, RESET TO DEFAULTS, CHANGE LOCATION, UNINSTALL

The Setup only touches the files it installed itself; nothing else in the shared VST3 folder is changed. If it reports that exope Sampler PRO is in use, close the DAW and the standalone app and try again.

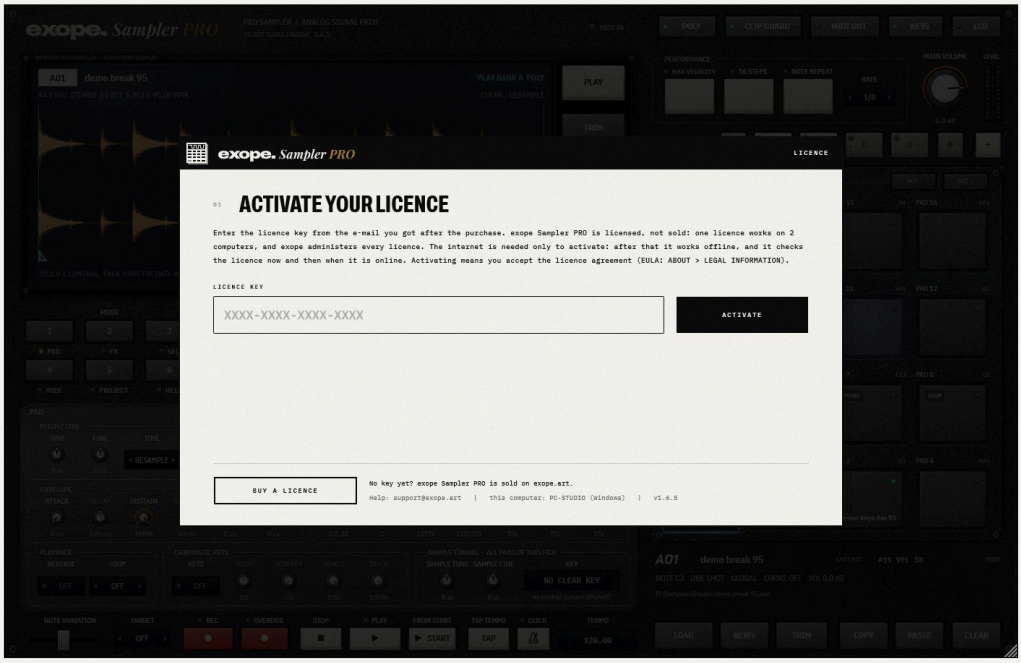
02

ACTIVATION AND UPDATES

exope Sampler PRO runs on a computer once it is activated with your **licence key**. The key is in the e-mail you get after the purchase and looks like `XXXX-XXXX-XXXX-XXXX`. **One key works on 2 computers.** The internet is needed only to activate: after that the program works offline.

ACTIVATE

1. Open exope Sampler PRO (in your DAW or the standalone app). Until it is activated, the **ACTIVATE** page covers the instrument and it makes no sound.
2. Copy the key from the e-mail and paste it into the **LICENCE KEY** field (Ctrl+V). Upper or lower case, with or without the dashes: it does not matter.
3. Press **ACTIVATE** (or Enter). The program asks the exope. licence server once and is ready. Other instances in the same DAW are activated too.
4. A key bought outside exope.art may come without an e-mail address. Then the program offers to add yours (optional): the key is sent there, with a link that gives you a new key if it ever leaks. **SKIP** leaves it out; you can add it later.

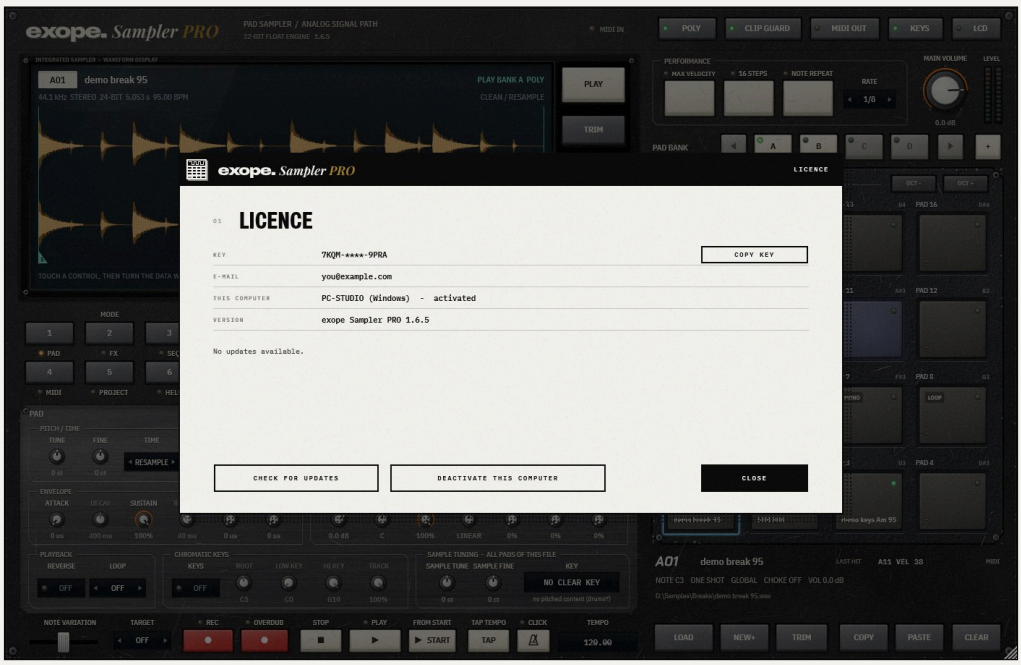


THE ACTIVATE PAGE: PASTE THE KEY FROM YOUR E-MAIL AND PRESS ACTIVATE

> **NO KEY YET?**
> **BUY A LICENCE** on the activation page opens exope.art. Write to support@exope.art if your key does not arrive.

THE LICENCE PAGE

HELP (mode key 6) > **LICENCE & UPDATES** shows your key (shortened; **COPY KEY** copies all of it), its e-mail address, this computer's name and the version. From here you **ADD E-MAIL**, **CHECK FOR UPDATES** and **DEACTIVATE THIS COMPUTER**.



HELP > LICENCE & UPDATES: THE KEY, THIS COMPUTER, CHECK FOR UPDATES, DEACTIVATE

MOVE TO ANOTHER COMPUTER

A key holds two computers at a time. To use it on a third one, free a place first: on the computer you no longer use, open **HELP > LICENCE & UPDATES** and press **DEACTIVATE THIS COMPUTER** (this needs the internet). If that computer is gone (sold, broken, reinstalled), write to support@exope.art with your key; we free the place for you.

When the limit is reached, the activation page names the two computers that hold the key.

WHEN THE PROGRAM ASKS FOR THE KEY AGAIN

While it is online, exope Sampler PRO checks now and then (at the start and every 15 minutes) that its activation still holds. Without the internet nothing changes. The activation page opens again with the reason when:

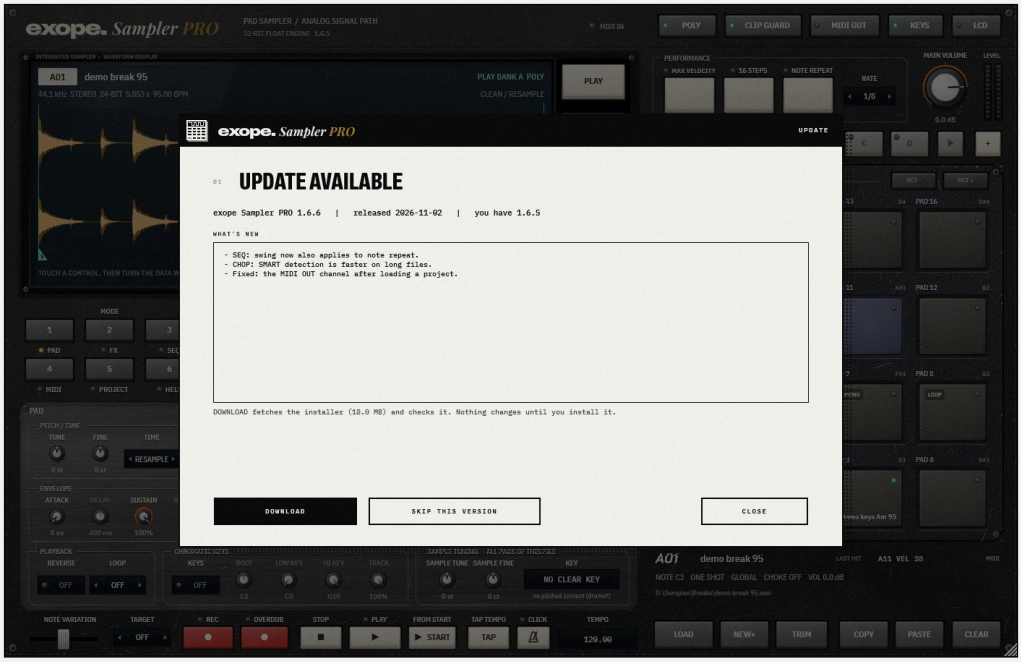
REASON	WHAT TO DO
The key was replaced	You (or support) replaced a leaked key: the new key is in your e-mail. Enter it.
The key was disabled	After a refund or a payment dispute. If this is a mistake, write to support@exope.art.
This computer was deactivated	Its place was freed (on the licence page or by support). Enter the key to activate it again.

Your projects, samples and settings are never affected: after the activation everything is where it was.

UPDATES

Once per start (the first time you open the window), exope Sampler PRO asks exope.art whether a newer version is published. If there is one, the **UPDATE** window shows the new version, its date and what is new:

1. **DOWNLOAD** fetches the Setup of the new version and checks it: the program installs only a Setup signed and published by exope.
2. Save your project and close your DAW and the standalone app.
3. Press **INSTALL**. The Setup opens (Windows asks for administrator rights) and offers **UPDATE TO …**: it keeps your folders, settings, projects and licence. If you closed the window first, **SHOW FILE** opens the folder with the downloaded Setup.



THE UPDATE WINDOW: THE NEW VERSION AND WHAT IS NEW, DOWNLOAD, SKIP THIS VERSION

SKIP THIS VERSION hides this version; a newer one is offered again. **CLOSE** asks again on the next start. **CHECK FOR UPDATES** on the licence page or in ABOUT (click the logo) asks at any time, also for a skipped version; when there is nothing newer it says **No updates available.** Long notes scroll inside the window.

WHAT IS SENT

Only for the licence and the updates: to activate, to deactivate and to check the activation, the program sends the licence key, a code made from this computer's Windows id (never the id itself), the computer's name and the program's version to **license.exope.art**. To look for updates it asks **exope.art**. Nothing about your music, samples or use of the program is sent.

QUICK START

1. **Load sounds.** Press **LOAD** (or drag audio files - WAV, AIFF, FLAC, MP3, OGG - from Explorer onto the screen). The files go into the **sample banks**, the pads stay empty, and the first file opens in CHOP. Hold Ctrl to see your samples on the pads (chapter 05). A file dropped straight on a pad goes onto that pad.

2. **Play.** Click a pad (higher on the pad = louder), use the computer keyboard (Z X C V is the bottom row) or a MIDI keyboard. Every pad has its own MIDI note: by default bank A answers to notes 36-51, bank B to 52-67, bank C to 68-83 and so on.

3. **Shape it.** The selected pad's voice settings are in the PAD panel (mode key **1**), its effects in FX (**2**).

4. **Chop a loop.** In CHOP, press **TAP CHOP** and hit pads while it plays (chapter 06) - or drag the detected slices onto pads (chapter 07). Ctrl+click a sample on the pads to chop another one.

5. **Make a pattern.** Record in your DAW's piano roll, or use the built-in sequencer (mode key **3**; **EDITOR** opens it large): put notes anywhere, record what you play, or press **TO SEQ** in CHOP to get your slices in order. Drag the pattern into the DAW with **DRAG MIDI**.



THE SAMPLE EDITOR IN CHOP MODE: SLICES ON THE WAVEFORM, THE SLICE STRIP AND THE PADS THEY ARE ON

THE INSTRUMENT AT A GLANCE

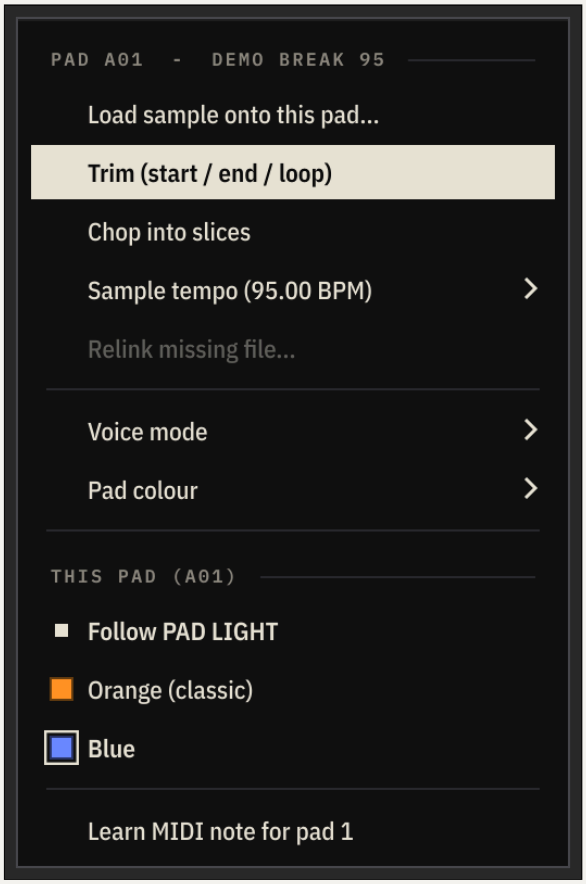


1. **Logo**: click it for ABOUT, LEGAL INFORMATION and THIRD-PARTY LICENCES.
2. **POLY, CLIP GUARD, MIDI OUT, KEYS, LCD**: global voice mode, a soft output ceiling, MIDI output, computer keyboard, display style.
3. **Screen**: selected pad, sample info, waveform with draggable start (S) and end (E) flags, the focused control. Click the waveform to open the editor.
4. **Function keys**: PLAY (audition) on top, TRIM and CHOP (editing), LOAD, RESAMPLE and EXPORT (files). `F1` - `F6` on the computer keyboard.
5. **MODE keys 1-6** (PAD, FX, SEQ, MIDI, PROJECT, HELP): what the panel below shows.
6. **QUICK EDIT**: start and end of the selected pad, with jog wheels, sliders and exact fields.
7. **DATA wheel and CURSOR**: touch any control, then turn DATA (SHIFT = fine) or press CURSOR left / right. CURSOR up / down selects the previous / next pad.
8. **Context panel**: the page chosen with the MODE keys.
9. **Transport**: NOTE VARIATION, REC, OVERDUB, STOP, PLAY, FROM START, TAP TEMPO, `CLICK` (the metronome) and TEMPO of the sequencer.
10. **PERFORMANCE**: MAX VELOCITY, 16 STEPS and NOTE REPEAT with its RATE.
11. **MAIN VOLUME** and the output level meters.
12. **PAD BANK**: banks A, B, C, D... (arrows page through them, **+** creates the next one). With `Ctrl`: the sample banks.
13. **INSTRUMENT and OCT -/+**: play the selected sound chromatically on the pads.
14. **Pads**: 16 pads of the active bank, with their MIDI note in the corner. While `Ctrl` is held they show the samples of the active sample bank.
15. **Pad info**: the selected pad's sample and settings; **LAST HIT** shows the last hit's pad, velocity and source.
16. **LOAD** (into the sample banks), **NEW+** (a new, empty project), **TRIM, COPY, PASTE, CLEAR** (for the selected pad).

05

PADS, BANKS AND SAMPLE BANKS

GESTURE	RESULT
Click a pad	Plays it and selects it. Higher on the pad = louder.
Hold a pad (0.6 s)	Opens its sample in TRIM.
Drag a pad onto another pad	Copies the sound (sample, region and settings) to the other pad.
Drag the screen's waveform onto a pad	The same, from the selected pad.
Drop files on a pad	Loads them onto the pads, from that pad onwards (and into the sample banks).
Select a pad, press `Delete`	Takes the sample off the pad (also `Backspace` or the CLEAR key). `Ctrl+Z` brings it back.
Right-click a pad	Load, trim, chop, rename, copy / paste / clear, reset settings, voice mode, choke group, trigger mode, pad colour, **Learn MIDI note**, play chromatically, resample, export.



RIGHT-CLICK MENU OF A PAD: TICKS MARK THE CURRENT CHOICE, SUBMENUS OPEN TO THE RIGHT

Voice modes: MONO (a new hit cuts the pad), POLY (hits overlap) or GLOBAL (follows the POLY key in the header). **Choke groups 1-8:** a pad cuts the other pads of its group (open / closed hi-hat). **Trigger:** ONE SHOT plays to the end, GATE plays while the pad or key is held.

Banks: each bank has its own 16 pads. Switch with the bank keys or `[` `]`; create the next bank with **+**. While you drag a slice, hovering over a bank key switches to that bank.

Pad colours: right-click a pad > **Pad colour** for this pad, or **ALL PADS**: blue, orange, rainbow or a custom colour (also in PROJECT > PAD LIGHT). After 30 s without use the pads play an idle light show; any touch ends it (PROJECT > IDLE LIGHTS turns it off).

New project: **NEW+** (next to LOAD) empties every pad and puts every setting back to its default: sounds, effects, the sequencer, banks, tempo and the performance keys. The MIDI controller set-up and the window stay. It asks about the sample banks: **KEEP SAMPLES** leaves them as they are (with their cuts and effect chains), **CLEAR ALL** empties them too. Ctrl+Z brings the whole project back.

Undo: Ctrl+Z / Ctrl+Y undo and redo loading, trimming and slicing, every change of the sample banks (load, remove, move, rename) and every edit of the sequencer.

SAMPLE BANKS (HOLD CTRL)

Every file you load lives in the **sample banks**: eight banks (A to H) of 16 samples, apart from the pads. The pads play what you cut out of these samples. Normally the pads show the pads - empty, or with your slices. **Only while you hold** Ctrl do they show the samples of the active sample bank: each with its name, its waveform and its tempo; the sample you work on is lit in gold.

GESTURE	RESULT
LOAD, or drop files on the screen	The files go to the next free places of the sample banks; the first one opens in CHOP.
Hold Ctrl	The pads show the samples, the bank keys the sample banks (**SAMPLE BANK**).
Ctrl+click a sample	It becomes the sample you work on: it opens in CHOP (or, with the FX page open, FX edits its chain). A controller pad hit while Ctrl is held chooses a sample too.
Ctrl+click an empty place	Loads a file into it.
Ctrl+click a bank key, Ctrl+[Ctrl+]	Switches the sample bank.
Ctrl+drag a sample to another place	It moves there with its effect chain; onto a taken place the two samples change places. Hover over a bank key while dragging to reach another sample bank. The pads that play it keep playing it.
Ctrl+drag a sample, let Ctrl go over a pad	The pads show the pads again: drop it and the whole sample goes on that pad.
Ctrl+right-click a sample	Open in CHOP, edit its effect chain, put the whole sample on the selected pad, the detected tempo (x1 /2 /4 x2), **Rename...** (a name of its own, saved with the project; empty = the file name), load another file there, remove it from the bank (the pads that play it keep it), and undo the last change.

Loading, removing, moving and renaming samples are undo steps like every other edit: Ctrl+Z brings a removed sample back, with its effect chain.

Release `Ctrl` and the pads are pads again: drag the slices of the chosen sample onto them, or use TAP CHOP.



WITH CTRL HELD THE PADS SHOW THE SAMPLE BANK: THE CHOSEN SAMPLE IS LIT IN GOLD

06

CHOP A SAMPLE BY HITTING PADS

TAP CHOP is the fastest way to cut a loop: the sample plays, and every pad you hit starts a new piece at that moment. The previous piece ends exactly where the next one begins, so the pieces join without gaps.

1. Open the loop in CHOP: load it (**LOAD** opens it there), `Ctrl`+click it in the sample banks, or press **CHOP** (`F3`) on a pad that plays it.
2. Optional: drag the S and E flags to limit the range that plays. Check **SOURCE BPM** (chapter 07): the count-in uses it.
3. Press **TAP CHOP** (its LED turns red). You hear **four clicks** at the tempo of the sample (the screen counts 4, 3, 2, 1), and the range starts on the next beat. Hits during the count-in do nothing.
4. **Hit a pad** where the first piece should start (with the mouse, the computer keyboard or your MIDI controller). That pad now holds the piece from this moment.
5. **Hit the next pad** where the next piece starts. The first piece ends there, the second begins. Go on with as many pads as you like (also across banks).
6. Press `Space` to stop: the last piece ends right where you pressed it (**TAP CHOP** again or `Esc` do the same). If the range reaches its end, the last piece ends there.

While TAP CHOP runs, the pads of your controller cut instead of playing, and each cut lands on the exact moment of the hit. You hear the sample with its own effect chain (chapter 12), like every audition in CHOP and TRIM. With the metronome on (**CLICK**), the clicks go on during the chop, on the beats of the sample.

> **AFTER TAPPING**
> All pieces are one undo step: `Ctrl+Z` removes them all. Hold any of the pads to fine-tune its start and end in TRIM; the cuts snap to zero crossings, so they do not click.



ROW 3 OF THE CHOP PAGE: PLAY SLICE, ALL SLICES TO PADS, CLICK PADS, RANGE TO PAD, TAP CHOP, TO SEQ AND DRAG MIDI

07

OTHER WAYS TO CHOP

The CHOP page works in three rows, from top to bottom:

1 FIND SLICES

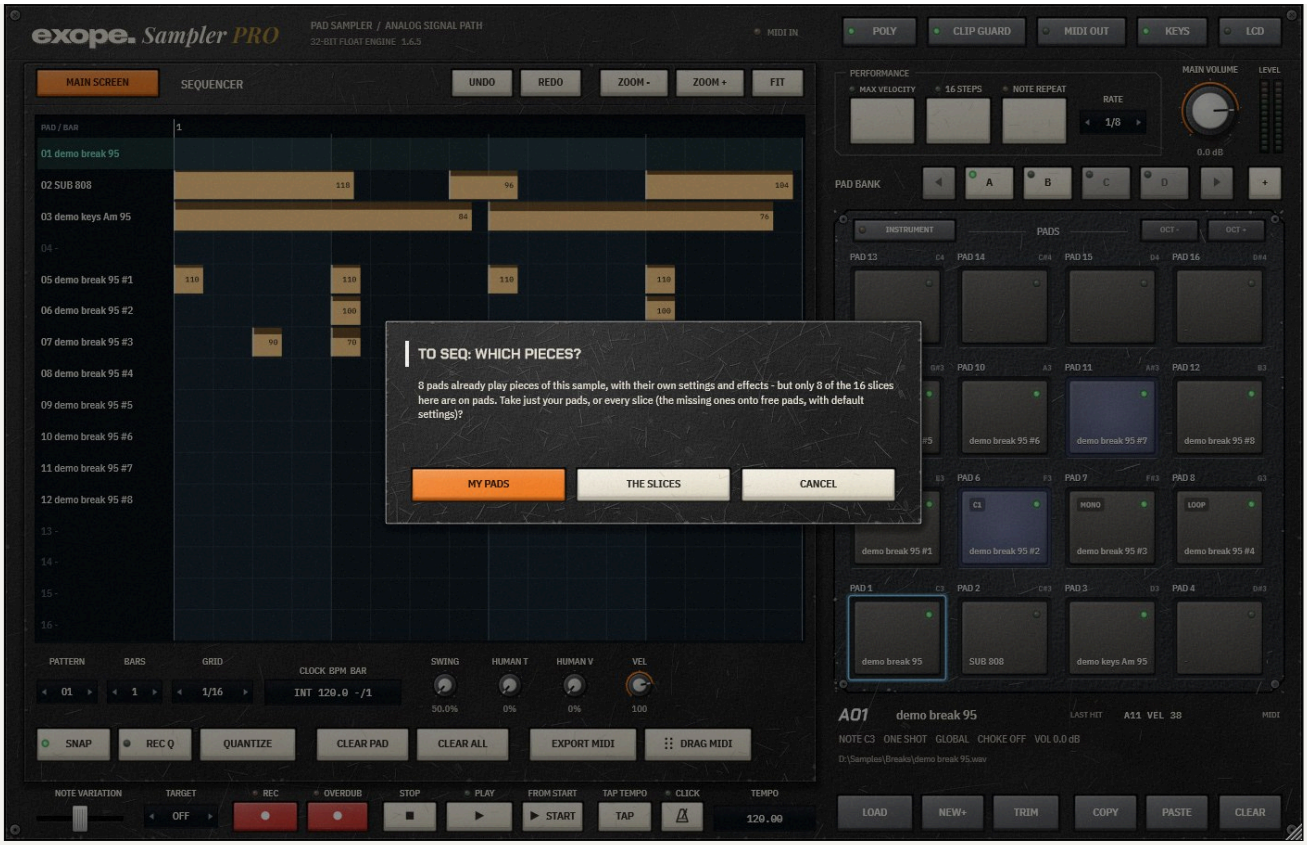
Choose a **MODE**: GRID (equal divisions from the BPM), TRANSIENT (cut at the attacks) or SMART (grid lines pulled onto nearby attacks) - a **GRID** division and the **SENSITIVITY**, then press `DETECT`. The proposal is shown dashed and follows the controls live. `APPLY` keeps it, `DISCARD` drops it. The first time you open a file, it is sliced with SMART right away. **SOURCE BPM** sets the tempo of the file (type a value or AUTO). A detector sometimes finds double or half the real tempo (a 65 BPM loop found as 130): **DETECTED** next to it corrects that with `/2`, `/4` or `x2`, for the whole file - the grid, GRID slicing, the count-in of TAP CHOP and SYNC on every pad of it (also in the pad's right-click menu, *Sample tempo*).

2 MARKERS

`SELECTED MARKER` shows the selected marker's number and time (for example `3 / 15 947.3 ms`). Its arrows, the mouse wheel over it and ↑ ↓ go to the previous / next marker: the waveform follows it and the slice that starts there is highlighted. Double-click the field to type an exact time. Double-click the waveform to add a marker, drag a marker to move it, right-click to delete it. `SNAP GRID` and `SNAP ZERO-X` make dragged markers land on the grid or on zero crossings. The arrow keys nudge the selected marker (`Shift` = 10 ms), `+` / `-` zoom.

3 USE THE SLICES

- **Drag a slice** from the waveform or from the slice strip and drop it on any pad. This also works with a proposal (it is applied).
- `ALL SLICES TO PADS` puts every slice on pads from the selected pad onwards, skipping pads that are in use (with a preview first).
- `CLICK PADS`: click pads one after another; the first slice goes to the first pad you click, the next slice to the next pad...
- `RANGE TO PAD` puts the whole range between the S and E flags on the selected pad.
- `TO SEQ` writes the pieces of the sample, in order, into the sequencer: each pad plays where its piece is in the file, at the tempo of the sample (SOURCE BPM), so `PLAY` plays the loop back from **your pads, with their own settings and effects** - and in the sequencer you can move the pieces around, repeat them or leave some out. When every slice is on a pad, those pads are taken. When pads play pieces cut elsewhere (TAP CHOP, trimmed pads), it asks: `MY PADS` or `THE SLICES`. Slices without a pad go onto free pads first (from the selected pad on, never over a pad in use). The pattern gets as many bars as it needs (up to 8). One undo step.
- `DRAG MIDI`: drag this key into your DAW - the slices in order as a MIDI clip (the notes of their pads, at the sample's tempo), to play them from the DAW's piano roll.
- `PLAY SLICE` or `Space` plays the selected slice.
- More slices than fit under the waveform: drag the bar under the slice strip (or turn the mouse wheel over it).



AFTER TO SEQ: EVERY SLICE ON ITS PAD, WHERE IT IS IN THE LOOP (THE LARGE SEQUENCER EDITOR)

08

TRIM, LOOP AND FADES

TRIM (`F1`) edits what the selected pad plays: its start, end and loop, and its fades.

- Drag the **S**, **E** and **L** flags on the waveform. They snap to zero crossings; hold `Alt` to place them freely.
- Type exact values into the fields: samples, seconds (`1.25 s`) or milliseconds (`250 ms`). The mouse wheel nudges.
- Loop mode, fade in / out and reverse are on the same page. `WHOLE FILE` resets the pad to the whole file.
- Copy the region to the next free pad to trim the copy differently; drag the waveform vertically onto a pad to copy the sound.
- `Space` plays the region, the arrow keys nudge the last moved point, `Esc` returns to the main screen.

On the main screen you can also drag the S and E flags of the waveform, or use QUICK EDIT (jog wheels: one turn = 100 ms, SHIFT = 10 ms).



TRIM: REGION FLAGS, LOOP, FADES AND THE EXACT FIELDS

09

MIDI KEYBOARDS AND CONTROLLERS

CONNECT THE CONTROLLER IN FL STUDIO

1. **`Options > MIDI settings`**: select your controller in the Input list and switch it to **Enable**.
2. Select the exope Sampler PRO channel in the Channel Rack. FL sends your notes to it; hit a pad or key on the controller and the matching pad plays.

ASSIGN A CONTROLLER PAD OR KEY TO A PAD

Way 1, from the pad:

1. Right-click the pad in exope Sampler PRO.
2. Choose **`Learn MIDI note for pad N`**.
3. Hit the pad or key on your controller. From now on that note plays this pad.

Way 2, many pads in a row (assign pads in bulk):

1. Right-click the pad where the assignment should start, for example pad 1 (bottom left), and choose **`Assign pads in bulk (MIDI): pads 1-16`**. The pad that waits for its note shows **`HIT NEXT`**.
2. Hit the pads of your controller one after another. Every hit goes to the next pad of exope Sampler PRO in pad order: left to right, then the next row up (pad 1, 2, 3, 4, then 5...). Pads before the one you started on keep their notes.
3. It ends by itself after pad 16, or press Esc to stop; the pads done so far keep their notes. A pad hit twice is counted once.

> **A CONTROLLER WITH PAD BANKS**
> An Arturia MiniLab 3 has 8 pads and two pad banks (A and B), so 16 notes. Start on pad 1, hit the 8 pads of bank A, switch the controller to bank B and go on: its first pad becomes pad 9, and so on up to 16. The run fills the bank on screen: to give bank B of exope Sampler PRO its own notes, start it on a pad of bank B.

Way 3, in the MIDI mode: press mode key **4** (MIDI). The **`PAD NOTES`** grid shows the note of each pad of the bank on screen.

1. Click a pad's cell; it shows **`LEARN`**.
2. Hit the controller pad or key you want for it.
3. Repeat for the other cells. The mouse wheel over a cell changes its note by one (below 0: no note); right-click resets it to the default.

> **GOOD TO KNOW**
> **Every pad has its own note** and a note plays one pad, whatever bank is on screen - so the notes in the FL Studio piano roll always play the same pads, also after you switch banks or reopen the project. By default bank A is on 36-51, B on 52-67, C on 68-83, D on 84-99, E on 100-115 and F on 116-127 (its first 12 pads); later banks are reached with CH = BANK or FOLLOW BANK. Giving a pad a note another pad had swaps the two. **FOLLOW BANK** is for a 16-pad controller: the notes of bank A (36-51, what the controller sends) play the bank on screen, so the bank keys (or BANK NEXT / PREV learned on controller buttons) switch what the controller plays; the notes of banks B, C, D... still play their own pads. **AUTO BANK** (on by default): while the DAW or the sequencer plays, the screen goes to the bank that plays - when only one bank plays and the bank shown is quiet, and not for 3 seconds after you clicked something. The bank keys blink when their pads play either way. **CH = BANK**: the MIDI channel chooses the bank (channel 1 = bank A, channel 2 = bank B...) and the notes of bank A choose the pad in it. **MIDI MODE** chooses PADS (pad notes play pads; other notes play the pads whose **KEYS** switch is on), KEYS (notes play the KEYS PAD chromatically) or SPLIT (pad notes play pads, all other notes play the KEYS PAD). **INPUT CH** limits the input to one channel (OMNI = all).

> **PATTERNS FOR SEVERAL BANKS IN FL STUDIO**
> The DAW records what the controller sends, so a 16-pad controller always records bank A's notes. To make a pattern of bank B on the same instance: turn on **FOLLOW BANK**, choose bank B, record it with **REC** in the sequencer, then drag **DRAG MIDI** into the FL piano roll or playlist. The clip holds bank B's notes, so it plays bank B whatever bank is on screen - and with AUTO BANK the screen shows bank B while it plays.

KNOBS, FADERS AND BUTTONS

- **Knob or fader:** right-click a control in exope Sampler PRO > **MIDI Learn**, then move the controller's knob. Absolute and relative encoders are recognised. The bindings are listed under CONTROLLER BINDINGS (select one and press REMOVE to delete it).
- **Buttons:** the **LEARN BUTTONS** keys (BANK NEXT / PREV, BANK A-D, SEQ PLAY, NOTE REPEAT): press one, then press the controller's button, pad or program change. **CANCEL LEARN** stops waiting.
- **Profiles:** save the whole mapping with **SAVE AS...** and load it again from the list. The factory profile **Arturia MiniLab 3 (starter)** maps its pads to notes 36-51 and its knobs and faders to filter, envelope, tune, drive, reverb, delay, volume and the colour macros. Check the CC numbers of your unit in Arturia MIDI Control Center.



MODE 4, MIDI: INPUT / OUTPUT, PAD NOTES, LEARN BUTTONS AND CONTROLLER BINDINGS

VELOCITY

Hit softly and the pad plays quietly, hit hard and it plays loudly. exope Sampler PRO plays every hit at exactly the MIDI velocity (1-127) it receives. With the pad's default settings (**VEL>VOL 100%**, **CURVE** linear) the level is velocity / 127:

VELOCITY	10	38	64	100	127
LEVEL	−22.1 dB	−10.5 dB	−6.0 dB	−2.1 dB	0 dB

- **LAST HIT** under the pads shows the last hit: pad, **VEL** (the MIDI value) and its source (MIDI, MOUSE, KEYS, SEQ, REPEAT). A hit at velocity 38 on your controller is recorded by your DAW as 38, shows **VEL 38** here and plays back at 38.
- Mouse clicks (higher on the pad = louder) and the computer keyboard use the same 127 steps, so with MIDI OUT on the velocity sent is the one shown.
- Per pad, **VEL>VOL** sets how much velocity changes the level (0% = every hit at full level), **CURVE** its shape, **VEL>FLT** and **VEL>STRT** let soft hits close the filter or start later.
- **MAX VELOCITY** plays every live hit at 127; **16 STEPS** plays the selected pad in 16 velocity steps across the pads. These change the sound, not the notes your DAW records.

> **IF HITS SOUND ALL THE SAME**
> Check the velocity curve of the controller (on a MiniLab 3: linear, not "full") and whether FL Studio's MIDI settings apply a curve.

INSTRUMENT MODE

Turns the 16 pads into keys of one sound: select a pad and press **INSTRUMENT**. Pad 1 plays the sound at its root note, each next pad one semitone higher.

- **OCT -** / **OCT +** shift all keys by octaves: down to C0 on pad 1 and up to the top of the MIDI range on pad 16.
- **KEEP LENGTH** (next to INSTRUMENT): every key plays the sound at its own length - higher keys sound higher, not faster. It sets the pad's TIME to STRETCH. Off (RESAMPLE), the keys work like tape: every octave up plays twice as fast and half as long.
- Right-click a key to tune it on its own (±1 semitone, ±10 cents, or with the DATA wheel) or to reset the keys.
- The pad's TUNE / FINE and the sample tune shift the whole instrument. The note names are shown on the pads.



INSTRUMENT: THE PADS PLAY ONE SOUND CHROMATICALLY

SOUND AND EFFECTS

PAD (MODE 1)

Tune and fine, time mode (RESAMPLE: pitch and length together, or STRETCH: independent, with SYNC to the host tempo), the playback engine (CLEAN, VINTAGE, LO-FI), envelope (attack, decay, sustain, release, fades), level and velocity, playback (reverse, loop), chromatic keys and the sample tuning that shifts every pad using the same file. Detected key and tuning are shown on the screen.

- **Greyed-out controls** have nothing to do with the current settings, so moving them would change nothing: DECAY while SUSTAIN is 100%, RELEASE on a ONE SHOT pad that does not loop (it always plays to its end), SPEED and GRAIN in RESAMPLE, SRC BPM without SYNC, VEL>FLT while the FILTER module is off. Change the setting named and the control wakes up.
- **Chromatic keys:** switch `KEYS` on and MIDI notes outside the pad map play this pad chromatically, also in MIDI mode PADS. `ROOT` is the note that plays the sample at its own pitch, `LOW KEY` / `HI KEY` limit the range, `TRACK` scales the pitch steps (100% = one semitone per key). Two KEYS pads with ranges side by side make a keyboard split, for example a bass up to B2 and chords from C3. The pad's right-click menu switches KEYS too.

FX (MODE 2)

Two chains. Every sample of the sample banks has its own effect chain, and every pad has its own. A pad's sound goes **first through the chain of its sample, then through the pad's own chain**: set the character of a whole loop once, and still give each slice its own touch. `Ctrl`+click a sample and FX edits the sample's chain; click a pad (without Ctrl) and FX edits that pad's chain again. The key in the FX title (`SAMPLE A01 CHAIN` / `PAD A01 CHAIN`) shows which one you edit and switches between the selected pad and its sample.

`PLAY WITH FX` (in the FX title) plays what you are editing with its effects: the pad (its sample's chain, then its own), or the whole sample through its chain. Every press starts it again from the beginning, so the sounds never pile up; `STOP` ends it. While FX edits a pad whose sample has effects of its own, the chain key says `+ SAMPLE FX`. The COMP meter shows the chain you edit while it plays - a sample's chain also while the sample itself plays (PLAY WITH FX, CHOP). Auditions in CHOP, TRIM and TAP CHOP are heard through the sample's chain too.

Each chain has: FILTER, EQ, COMP, DRIVE, COLOR, EXCITER, LO-FI, CHORUS, DELAY and REVERB. Click a tile to edit the module, click its LED to switch it on or off, drag a tile to change the order (a line shows where it goes). Each module has several characters, described next to its controls. Controls the chosen character does not use are greyed out: ATTACK and RATIO in COMP GLUE, RATIO in CHARACTER, MIX in CHORUS VIBRATO (wet only), WOW in DELAY CLEAN and RHYTHMIC, and DELAY TIME while SYNC is on (DIV while it is off).

- **DELAY:** TONE and the character (tape, BBD, diffusion) shape the first echo already, and every repeat after it a little more. The echo of a short hit arrives even after a long silent gap (up to 2.5 s).
- **EXCITER:** builds new harmonics from the band above FREQ. DRIVE sets how dense they are and acts the same on quiet and loud material; AMOUNT sets their level (100% = about as loud as that band). It never lifts hiss out of silence.
- **REVERB TIGHT ROOM:** DECAY works over its whole travel; long settings approach a room-sized ceiling that SIZE sets.



MODE 2: THE FX CHAIN OF THE SELECTED PAD; THE KEY IN THE TITLE SWITCHES TO ITS SAMPLE'S CHAIN

Host automation: right-click any pad control > **`Assign to host automation macro`**, then automate Macro 1-8 in your DAW.

SEQUENCER AND PERFORMANCE

The sequencer (mode 3) shows the 16 pads of the active bank as rows and time from left to right. A note is a **block**: it can sit anywhere and be as long as you like - it is not tied to a step. The **GRID** (1/8 to 1/64, with triplets) is only what editing snaps to. **EDITOR** opens the sequencer large, over the main screen, with the pads still next to it; **MAIN SCREEN** or Esc brings it back.

Patterns. **PATTERN** picks one of 16 patterns - separate versions of the sequence, each with its own notes, its own sounds and its own length. Click its window (left part: back, right part: forward) or turn the wheel on it. With the sequencer stopped the pattern changes at once and **PLAY** starts it at bar 1; while it plays, the new pattern blinks and takes over at the next bar line. Right-click: go to a pattern, copy this one to another, clear it. **BARS** is the length of the pattern, 1 to 999 bars (click, wheel, or right-click for common lengths and **Fit to the notes**); notes after the end stay and play again when the pattern is long enough.

GESTURE	RESULT
Click an empty place	A new note there, as long as the last one you drew, at the velocity **VEL**. Keep the button down to move it.
Drag a note	Moves it in time and up / down onto another pad; selected notes move together. You hear the pad while you hold the note.
Drag the right edge of a note	Its length (for GATE and looping pads it is how long the pad plays).
Shift +drag a note	Copies it (the selection) - the original stays. Shift +click adds it to the selection or takes it out.
Ctrl +drag over empty space	Selects every note the frame touches. Ctrl+A : every note of the bank.
Mouse wheel (or two fingers on a touchpad) on a note	Its velocity (the selection's, if it is selected), shown next to the note while it changes: the wheel turned up or the fingers moving up make it louder, down quieter; Alt = in single steps. Notes wide enough show their velocity. With notes selected, the **VEL** knob sets their velocity too.
Double-click a note, Del	Deletes it (the selection).
Right-click a note	Mute / unmute, velocity, quantize, duplicate, delete.
Ctrl+D , arrows	Duplicates the selection right after itself; the arrows move it by one grid step (Alt : by 1/64) or to the pad above / below.
Mouse wheel, Ctrl +wheel	Scroll in time, zoom. Drag the bar ruler to scroll; double-click it (or **FIT**) for the whole pattern.
Click a pad name	Selects the pad and plays it.

- **SNAP** on: new notes, moves and lengths land on the grid; hold Alt while you drag to place a note exactly anywhere. **QUANTIZE** moves the selected notes onto the grid (every note of the bank when none is selected).

- With the host playing, the sequencer follows its position and tempo. With the host stopped, **PLAY** runs the internal clock (**TEMPO** field or **TAP TEMPO**); **FROM START** starts at bar 1. The view turns the page with the playhead.
- **REC** lights up; with the sequencer stopped it blinks and **the first pad you hit starts the recording** - that hit is the start of bar 1 (or press **PLAY**, or start the host). A REC take **does not loop**: when it reaches the end of the pattern, the pattern grows bar by bar, so you can record as long as you like. **STOP** (or **REC** again) ends the take, and the pattern ends at the bar where you stopped (a stop less than a beat into a new, empty bar ends at the bar line before it); after that it loops. The pads you play replace their part. **OVERDUB** adds to the loop as it is, without making it longer. Every hit lands **exactly where you played it**; a GATE or looping pad also keeps how long you held it. **REC Q** puts the hits on the grid instead. A recording pass is one undo step.
- **SWING** delays every second step of the grid (notes in between move along), **HUMAN T** / **HUMAN V** vary the timing and velocity. A note recorded with swing on plays back where it was played.
- **DRAG MIDI**: drag this key into the FL Studio playlist or piano roll to drop the pattern as MIDI, with every note exactly where it is; **EXPORT MIDI** saves a .mid file. Every pad goes in on its own note, so the clip plays the same pads back whatever bank is on screen; with **CH = BANK** (MIDI) every bank has its own channel instead.
- Projects made before 1.5.0 open with their steps turned into notes in the same places.
- **NOTE REPEAT**: held pads repeat in time at the **RATE** next to it.
- **NOTE VARIATION** offsets the next hits: tune, decay, attack or filter, chosen with **TARGET**.
- **CLICK** (next to TEMPO) is the metronome: a tick on every beat, higher on the first beat of the bar. It follows the sequencer or the host while they play and runs on its own at TEMPO when they are stopped.



MODE 3: THE SEQUENCER - NOTES AS BLOCKS, ANYWHERE AND OF ANY LENGTH



EDITOR: THE SEQUENCER LARGE, WITH A SELECTION (FRAMED) AND THE PLAYHEAD

PROJECT, FILES AND RENDERING

- Everything is saved in your DAW project: the samples as file paths, the sample banks with their effect chains and tempo corrections, regions, slices, banks, effects, the sequencer and MIDI learn. A project from an earlier version gets its pad files in the sample banks.
- **`COLLECT SAMPLES`** (PROJECT) copies every sample of the project (pads and sample banks) into one folder and points them to the copies. Do this before you move a project to another computer. The originals are never moved.
- Missing files show on their pads; **`RELINK`** searches a folder for them by name.
- **`RESAMPLE`** renders the selected pad with its effects (its sample's chain and its own) onto the next free pad and into the sample banks; **`EXPORT`** writes it to a WAV file (16 / 24 / 32-bit float). Renders are saved in **`Documents\exope Sampler PRO\Renders`**. The original sample is never changed.
- PROJECT also holds the display style, the window size, the pad light and the idle light show.



MODE 5: PROJECT

KEYBOARD SHORTCUTS

The computer keyboard plays and edits while the plug-in window has the focus (click it once) and the **KEYS** key in the header is lit. If FL Studio's *Typing keyboard to piano* is on, it may take the keys first.

KEYS	ACTION
`1 2 3 4` `Q W E R` `A S D F` `Z X C V`	Pads 13-16, 9-12, 5-8, 1-4 (like the pad grid)
`[` `]`	Previous / next bank
Hold `Ctrl`	The pads show the sample banks (`Ctrl`+click: choose a sample)
`Ctrl+[` `Ctrl+]`	Previous / next sample bank
`F1` ... `F6`	TRIM, PLAY, CHOP, LOAD, RESAMPLE, EXPORT
`Ctrl+Z` `Ctrl+Y`	Undo / redo
`Delete` `Backspace`	Main screen: take the sample off the selected pad (Ctrl+Z brings it back)
CHOP: `Space` `Del` `←` `→` `↑` `↓` `+` `-` `Esc`	Play slice (during TAP CHOP: stop, the last piece ends there), delete marker, nudge (Shift = 10 ms), select marker, zoom, back
TRIM: `Space` `←` `→` `+` `-` `Esc`	Play region, nudge the last moved point, zoom, back
Sequencer: `Del` `Ctrl+A` `Ctrl+D` `←` `→` `↑` `↓` `Esc`	Delete the selected notes, select all, duplicate, move by a grid step (`Alt` = 1/64) or to another pad, clear the selection / back
`Shift` + drag	Fine adjustment of knobs, faders and flags
Double-click a knob	Default value

TROUBLESHOOTING

PROBLEM	WHAT TO DO
Not in the plug-in list	Scan again in your host (FL Studio: **Options > Manage plugins > Find more plugins**). If you chose another VST3 folder, add it to the search paths.
Setup says "in use"	Close the DAW and the standalone app, then run the Setup again.
The key is not accepted	Paste it from the purchase e-mail of exope Sampler PRO. A key of another program (for example PlasmaGen) does not activate it.
"Already active on 2 computers"	Deactivate it on one of the computers the message names (HELP > LICENCE & UPDATES), or write to support@exope.art (chapter 02).
"The licence server could not be reached"	The activation needs the internet once. Check the connection, a firewall or a proxy, and press ACTIVATE again.
SmartScreen warning	**More info** → **Run anyway**. Download the Setup only from exope.art or the store you bought it from.
Pads do not react to the controller	Enable the controller in FL's MIDI settings, select the channel, check MIDI MODE (PADS or SPLIT), INPUT CH and the PAD NOTES grid (chapter 09). The MIDI IN light in the header flashes on every note.
Computer keyboard does not play	Click the plug-in window once; check the KEYS key; switch off FL's typing keyboard.
A loaded file is on no pad	That is how it should be: it is in the sample banks. Hold **Ctrl** to see it, **Ctrl**+click it to chop it (chapter 05).
Recorded notes sit a little off the grid	That is where you played them. **QUANTIZE** (SEQ) puts them on the grid afterwards; with **REC Q** on, the next recordings land on the grid.
DRAG MIDI leaves notes out	Pads without a MIDI note (banks after F, or a note set to none) cannot be played back by a note - give them one in PAD NOTES or turn on **CH = BANK**.
The piano roll plays other pads than I recorded	Notes of bank A (C3-D#4) follow the bank on screen while **FOLLOW BANK** (MIDI) is on. Turn it off, or record other banks as described in "Patterns for several banks in FL Studio" (chapter 09).
The screen jumps to another bank while the DAW plays	That is **AUTO BANK** (MIDI) showing the bank that plays; turn it off to keep the screen where you put it.
A sample shows "MISSING"	The file was moved or renamed: right-click the pad > **Relink missing file...** or PROJECT > RELINK.
No sound in the standalone app	Choose the audio device in the app's **Options**. Setup > RESET TO DEFAULTS forgets a broken audio setup.

Support: **support@exope.art**. Please include the version (ABOUT shows it), your Windows version and your host.

LEGAL AND LICENCES

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The samples you load and the slices, renders and projects you make are yours; exope. asks no royalties. The software does not collect usage data; it goes online only for its licence and its updates (chapter 02, *What is sent*), and after the activation it works offline.

Built with the JUCE framework and further open-source components (VST3 SDK, HarfBuzz, SheenBidi, LunaSVG, PlutoVG, zlib, libpng, libjpeg, libwebp, FLAC, Ogg Vorbis, Opus) and typefaces under the SIL Open Font License (IBM Plex, Chakra Petch, Exo 2, Playfair Display, Archivo). Their licence texts are in the `licenses` folder of the program folder.



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