01 Start making your mix

A beginner-friendly guide to the current implementation.

AiSlap is a quick audio finishing tool: import existing audio, balance up to eight tracks, improve the sound and export. Use it as a standalone app or as a processor inside a compatible DAW.

Your first finished file

1. Import Media. Choose one finished song or several aligned stems. Each file creates one track; a stereo file still counts as one. Wait for preparation to finish.

2. Balance in Mixing / Metering. Press Play, then adjust faders and pan. Check mute and solo on both banks. Rename tracks so they are easy to recognise.

3. Fix individual tracks if needed. Open a channel's Track EQ, make a small change and click Apply. Track EQ affects only that channel.

4. Finish the combined sound. Enable Master bus for Master EQ and mastering. Work manually, use Auto Master > Genre Mastering, or try Copy Style with a reference.

5. Save an editable project. Use Save in Mixing / Metering. Keep the .aislapmix file beside its companion media folder.

6. Export Mix. WAV 24-bit is a practical lossless working copy. Choose a new filename, let the operation complete and listen to the saved file.

Find what you need

Pages	Topic
2-5	Setup and DAW use; mixer; Track EQ; playback, loops and zoom
6-9	Master EQ; mastering and meters; Genre Mastering; Copy Style
10-13	Presets; microphone setup; project saving; audio/video export
14-15	Keyboard and mouse reference; troubleshooting and current limits

Version scope: updated from the 4.6.4 manual using the 4.6.21.21 source package. Descriptions follow executable handlers, including known mismatches with some menu labels. They do not certify native Windows/macOS testing.

02 Choose your workflow

Standalone files and DAW audio use different transports.

Standalone: finish imported recordings

Open AiSlap and choose your output device in the standalone wrapper's **Options** menu at the top-left. Import your files and use AiSlap's Play, Pause, Stop, mixer and Export controls. The gear menu is for display size and media conversion, not audio-device selection.

Current Windows packaging provides a standalone application and VST3 installation template. Mac formats are supplied by the corresponding Mac build. Use a built application/plugin for your platform; a source ZIP alone is not an installed app.

DAW plugin: process incoming audio

1. Insert AiSlap on the track, group bus or master bus you want to process. Use a plugin format supported by the host.

2. Leave AiSlap's imported-media playback stopped. Start playback from the DAW. Its incoming signal feeds AiSlap's shared processor.

3. Set Master bus ON for Master EQ and finishing. Adjust the processing, then save your DAW session.

4. Bounce/render using the **DAW's export command**. AiSlap's Export tab renders imported files rather than recording the incoming DAW stream.

Imported playback takes over the input. When AiSlap's internal file transport is playing, the imported mix replaces live host input. It does not add itself to the DAW song. Pausing/stopping internal playback allows host input through again. Track EQ belongs to imported tracks; it is not a separate EQ for each track in the host.

Menus, window size and conversion engine

Standalone menus provide File, Edit, View, Transport, Presets and Help. On macOS these use the native application menu; Windows uses an in-app menu bar. Plugin formats do not take over the global application menu.

Use the gear menu > **Window Size and Display** for Compact (1152 x 768), Standard (1380 x 920) or Large (1536 x 1024), or drag the window corner. There is no dedicated fullscreen button.

MP3 export and video operations need a compatible FFmpeg executable. Under the gear menu's **Media Import and Export** submenu, choose **Choose Media Conversion Engine...** when automatic detection does not find it. Standard Homebrew locations are detected on Mac.

03 Balance and organise tracks

Four strips per bank, eight imported files total.

Control	How to use it
Import Media / Add Tracks	Appends files. All eight slots are shared across Tracks 1-4 and 5-8. A batch larger than the remaining capacity is rejected.
Track name / icon	Double-click the name to rename. Click the icon for Icon, Colour or Remove track. Source filenames are unchanged.
Fader	Volume before the shared Master processing. Range: -60 to +6 dB. Double-click for 0 dB, or type a value into its numeric field.
Pan / stereo balance	-1.00 is full left, 0.00 centre, +1.00 full right. Type a value or double-click the knob to centre. Mono pans; stereo balances its existing channels.
M / S	Mute silences a track. Solo restricts the mix to unmuted solo tracks. Always check the other bank too.
Track EQ / Master EQ	Track EQ affects one imported channel. Master EQ opens the ten-band EQ affecting the full audible mix.

Select, remove and reorder

Click a channel strip or waveform row to select it; a violet outline shows the selection. Click outside the track areas or press Escape to deselect. Press Delete/Backspace to remove the selected track, or use its icon menu > Remove track. Removing a channel frees an import slot.

In the normal mixer view, drag the **:: grip at the left of a waveform row** onto another visible track row. This moves the entire track, including its audio, name, colour, pan, level, mute/solo and Track EQ. It changes ordering, not the audio's start time. Reordering or removing a track resets playback and clears its loop; press Play again afterward. Reordering is currently supported among the visible rows; there is no documented cross-bank drag gesture.

Mixer keyboard Undo/Redo supports track deletion and reordering only. It uses session snapshots, so inspect the restored mix if you made other channel edits in between. Continuous fader/knob changes do not create their own undo steps. The desktop Edit menu still shows disabled Undo/Redo entries; use the mixer shortcuts on page 14.

Timing: every file begins at zero. Export stems from a common song start with their opening silence preserved. No clip offsets, trimming, recording or automatic alignment are provided.

04 Use individual Track EQ

Repair one voice or instrument without changing the whole mix.

Open, edit and apply

1. In Mixing / Metering, click **Track EQ** at the bottom of the channel you want to change. Collapse expanded waveforms first if the channel controls are hidden.

2. Choose **On - Apply Track EQ**. Pick a voice starting point or leave Custom / Current Settings selected.

3. Adjust the three frequency/gain pairs, or drag a dot in the graph. Make small cuts or boosts, then click **Apply**. The dialog edits are committed when Apply is pressed.

4. Play and listen. Reopen the panel to refine the settings. Choose Off - Bypass Track EQ and Apply to compare without its processing.

Control	Available adjustment
Three Bell bands	Independent low-, mid- and high-area frequency/gain controls. Each can be placed from 20 Hz to 20 kHz; gain is -6 to +6 dB in the panel.
Bandwidth	Fixed at the stored/default values in this dialog. No adjustable Q or shelf selector is exposed here.
Voice Starting Point	Flat, Natural Voice, Male Voice / Lower Voice, Female Voice / Higher Voice, Podcast / Voiceover, Interview / Mixed Voices, Lecture / Presentation, Outdoor Speech.
Reset / Cancel	Reset prepares a flat three-band setting; use Apply to commit it. Cancel closes without committing the panel edits.

How it fits into the mix

Each imported channel's level/pan and enabled Track EQ are processed before channels are added together. The resulting mix then passes through Master EQ and mastering when Master bus is ON.

Master bus OFF does not disable Track EQ. To hear the original imported track without its EQ, bypass Track EQ separately. Track EQ settings are stored in .aislapmix projects, including the reordered track state; they are not included in portable Master .aislap presets.

The panel graph is a visual guide. Use your ears to judge the actual result. Its general voice presets are gentle starting points, not measured microphone calibration or noise removal.

05 Play, loop and zoom

Repeat a useful section while you make changes.

Action	Current behavior
Play / Pause / Stop	Play starts/resumes. Pause preserves the playhead position. Stop halts playback and resets to zero. The footer Play button becomes Pause while playing.
Return to Start / Home	Moves to zero. It does not necessarily pause playback. With an active loop, playback can return to the loop start.
Seek	Click a waveform or use the footer seek slider. Seeking while paused keeps playback paused.
Choose a loop	Drag across a waveform to set start and end markers. Enable Loop to repeat that range. No selection: enabling Loop uses the full session.
Clear Loop	Clears the range and disables looping. This does not remove or edit the audio.
Expand Waves	Click Expand Waves or double-click a loaded waveform. Waveforms enlarge and channel strips are hidden. Double-click again or use Collapse Waves to return.

Zoom without changing the recording

Use **+ / =** to zoom in and **-** to zoom out, or the mixer header's + and - buttons. Hold Shift and scroll over a waveform to zoom around the pointer. All visible tracks share the same timeline view, up to 128x. **Fit** or Shift + 0 returns the view to the full recording from zero.

The optional Waveform panel on other playback tabs shows the **first track overview**, aligned to the full session duration. It is not a summed waveform of every track. You can seek, drag a loop or double-click it to open expanded mixer waveforms.

Two important differences from earlier instructions

Space currently plays/pauses. Some menu/help text still calls it Play / Stop. Use the actual Stop button when you need to stop and reset. Ctrl + Space pauses only; it does not resume playback.

Right-click on a loaded mixer row currently opens channel options. Earlier notes describe a waveform-options menu, but the newer row-menu handler takes priority. Use toolbar buttons or View / Transport / Edit menu commands for zoom, fitting and clearing loops.

Loops are for listening. Export still renders the full mix, not only the loop range. Loop selection is not a clip edit or an export selection.

06 Shape the Master EQ

Ten bands across two banks affect the combined sound.

Open EQ and set **Master bus: ON** to hear its processing. The selected mixer track does not change the EQ tab into Track EQ. Master EQ remains shared across the entire audible mix.

Control	Meaning
FREQ: 20 Hz-20 kHz	Sets the frequency being shaped. Move a graph dot left/right or type an exact frequency into its value field.
GAIN: -18 to +18 dB	Negative cuts; positive boosts. Drag the dot down/up or adjust its knob/value. Begin with a small 1-2 dB change.
Q: 0.20-12.00	Bell bandwidth: lower Q is broader; higher Q is narrower. Q also changes shelf response.
Bell / Low Shelf / High Shelf	Bell acts around a frequency. A shelf changes the broad region below/above its frequency. Shelves are not high-pass/low-pass filters.
On / Off per band	Bypasses only that band. Useful for hearing whether a single adjustment helps.
Bands 1-5 / 6-10	Switches the five visible cards. All enabled bands remain active regardless of which bank is displayed.

Mouse and numeric control

Drag a graph dot to set frequency and gain. Scroll over the graph to adjust the nearby/selected band's Q in 0.25 steps; Shift + scroll uses 0.50 steps. The Q knob uses the same wheel increments. Click numeric values to type precise settings. Double-click a knob to reset that control: frequency to its band default, gain to 0 dB or Q to 1.

The frequency text accepts values in Hz and kHz. Use the numeric field for fine adjustment when a wheel step is too large. Advanced expands shared Master Dynamics and Mix/finishing controls; these are the same parameters shown on Mastering.

Listen before adding more bands

Mud: try a broad small cut around 200-400 Hz. **Dullness:** try a gentle high shelf around 8-12 kHz. **Harshness:** try a small Bell cut around 2-5 kHz. These are optional listening experiments, not required settings.

Spectrum and Smooth/Fast affect the visual analyzer. The 12 dB / 18 dB graph scale changes display range, not the gain limits. A stored response curve may remain visible with Master OFF even though Master EQ is bypassed.

07 Mastering and live meters

Control dynamics and colour after Master EQ.

Master bus ON enables both Master EQ and the finishing chain. **Master bus OFF** bypasses both; imported-channel level, pan, mute/solo and Track EQ remain active. Turning the bus OFF does not restore a completely untouched source.

Control / range	What it does
Threshold: -36 to 0 dB	Sets when compression begins. Lower settings usually compress more of the recording.
Ratio: 1:1-10:1	Controls compression strength above threshold. 1:1 adds no compressor reduction.
Attack: 1-100 ms	Controls reaction speed. Fast settings can soften drums and other initial hits.
Release: 20-600 ms	Controls recovery speed. Listen for unwanted pumping or breathing.
Makeup: -6 to +12 dB	Adjusts level after compression; can push the later stages harder.
Saturation: 0-12 dB	Adds soft distortion as drive increases. 0 dB disables saturation.
Stereo Width: 0-2x	0 is mono, 1 preserves width, above 1 expands existing side information. It does not create stereo detail from a mono source.
Peak Ceiling: -6 to -0.1 dBFS	Limits sampled output peaks while the Master bus is ON. It is not a true-peak limiter.

Read Live Mastering Dynamics

On Mastering, the scrolling graph shows **input level in cyan**, **output level in lime** and **gain reduction in orange**, plus threshold and ceiling guides. It is measured block-level history, not a sample-accurate waveform. Double-click to expand/collapse; Escape returns to the normal view.

The dynamics input trace is measured after Master EQ, just before finishing. The general IN meters are measured before Master EQ; OUT and the mixer Master meters are measured after Master processing. dBFS means digital level relative to full scale; -inf is effectively silent.

Compare at a similar listening level. Louder can sound better even when the processing is worse. There is no automatic loudness-matched A/B here. Integrated LUFS, true peak and LRA are not implemented.

08 Genre Mastering

Choose a starting sound, then refine it by ear.

Apply a genre profile

1. Import your own audio, balance it and check both banks for unwanted mute/solo states.

2. Open Auto Master and select **Genre Mastering**. Choose a genre and Gentle, Balanced or Loud intensity.

3. Click **Analyze & Master**. Choosing a genre alone does not apply processing. Wait for the applied-results text.

4. Listen and inspect the changes on EQ and Mastering. Save your settings or project before comparing another profile.

Genres include Hip-Hop / Rap, R&B / Soul, Pop, EDM / Dance, House / Techno, Rock / Metal, Country / Folk, Jazz / Blues, Classical / Acoustic, Lo-Fi / Chill, Podcast / Voice and Custom.

What changes now

Genre Mastering updates compressor threshold, ratio, attack, release, makeup, saturation, width and ceiling, and turns the Master bus ON. It also replaces four designated Master EQ band settings:

Band	Profile role
1	85 Hz Low Shelf: bass
5	320 Hz Bell: body / low-mid tone
7	3.3 kHz Bell: presence
10	12 kHz High Shelf: air

The other six Master EQ bands and all Track EQ settings are preserved. Reapplying replaces these four band settings rather than stacking another boost; it can overwrite your manual changes on those bands. Jazz / Blues, Classical / Acoustic and Custom use flat gains for these tone bands.

Understand the results

The source analysis estimates RMS, sample peak and crest factor from the pre-Master mix, respecting track gain, pan, mute and solo. It excludes individual Track EQ. Already loud/processed sources receive more conservative finishing. This is a heuristic, not measured genre matching or a guaranteed loudness target.

The results list the applied genre/intensity and actual processing values. The button can read **Applied (Change settings to reapply)**. Its applied-state check is limited: it does not reliably detect every fader, mute, pan, Track EQ or Master EQ change. Recheck the mix and explicitly reapply when needed; do not treat the badge as a full-session validation.

09 Copy Style from a reference

Approximate tonal and dynamics matching, with visible results.

Load two different things

Your track: your own song/stems in the eight-track mixer. The Your Track import action adds audio to that mixer. **Reference song:** a separate temporary recording used for analysis. Import Reference does not add it as a mixer track or include it in export.

1. Open Auto Master > **Copy Style**. Import a reference song and wait for its filename to show as loaded.

2. Import your own audio if the mixer is empty, then balance it. Choose Gentle, Balanced or Loud intensity.

3. Click **Analyze & Match Style**. A progress overlay measures the reference and your mix. Cancel leaves the previously applied settings intact.

4. Read the completion text for applied bass, treble and compression values. Use **View EQ Changes** and **View Mastering Changes** to inspect them. Play your own mix to judge the result.

What Copy Style changes

Area	Current implementation
Master EQ band 1	120 Hz Low Shelf, Q 0.7; bass correction limited to +/-4 dB.
Master EQ band 5	6.5 kHz High Shelf, Q 0.7; treble correction limited to +/-4 dB.
Finishing	Sets compressor threshold/ratio, attack 25 ms, release 150 ms, makeup 0 dB, saturation 0 dB and ceiling -1 dBFS. Enables the two shelf bands and Master bus.
Preserved	Other Master EQ bands, Track EQ and stereo width remain as they were.

It compares broad bass/mid/treble energy and dynamics. A close match may produce little or no EQ movement. It does not reproduce the reference's plugin chain, separate instruments, match stereo image or provide true loudness matching. Analysis respects mixer level/pan/mute/solo but excludes Track EQ.

Clear Reference removes the reference, not its applied processing. Save a before-version preset/project if you want to return to it. Genre Mastering and Copy Style overlap on bands 1 and 5; whichever you apply later replaces those settings. The reference is not saved as project media; reload it if you want to analyse again later.

10 Browse and save presets

Use the nested library without confusing it with project saving.

Factory Presets

Expand a folder in the sidebar to reveal its children, then select a preset. Factory Presets and My Presets are separate roots; nested folders can expand independently. Use search to find a named choice. The Factory Presets popup follows the same nested catalog.

Folder	Contents
Music & Mastering	Default / Flat, Vocal Clarity, Warm Podcast, Speech / Narration, Vocal Presence, Gentle Mix Bus, Master Air.
Voice & Recording / Portable Microphones	RØDE > exact Wireless GO II, Wireless PRO, Wireless ME or Wireless Micro model > voice/scenario choices.
Voice & Recording / Speech & Lectures	Lecture Hall, Classroom, Public Speaking, Conference / Meeting, Podcast / Voiceover.
Voice Characteristics	General Natural Voice, lower/higher voice options, and clarity/broadcast starting points.
Crowd & Group Audio / Audio Repair	Audience/panel/group tonal choices and static EQ repair starting points.

Factory voice/microphone choices change shared Master EQ. They do not change Track EQ, routing, compressor settings or Master ON/OFF. Enable Master bus to hear them. General Natural Voice is intentionally flat. Default / Flat resets the EQ curve; it is not the same as New project and does not reset all mastering controls.

My Presets: keep your own processing

Click **+ Save Preset** or My Presets > Save Preset As. The saved .aislap goes into AiSlap's shared user preset directory for standalone/plugin use. Use My Presets > Load Preset to recall it; rename and delete actions are also available.

Select a saved preset and click the adjacent **minus** button to delete it after confirmation. Factory presets and folders cannot be deleted this way. Deleting a stored preset leaves the currently loaded processing unchanged.

Import .aislap adds a portable preset to My Presets. Export .aislap copies a chosen saved preset for transfer. These files retain Master processing parameters, including Master ON/OFF; they do not contain tracks, audio files or individual Track EQ.

11 Use microphone presets well

Choose the exact model and the intended recording path.

These profiles are chart-informed beta tonal starting points for the **built-in transmitter microphone**, not measured calibration. The same transmitter with an external lavalier is a different microphone. Use a voice-only source when applying shared Master microphone EQ; otherwise the instrumental and every other audible track are shaped too.

RØDE model	Reference recording setup
Wireless GO II	Built-in transmitter mic, isolated transmitter channel, receiver USB. Set recording level manually without clipping. External lavaliers and camera processing are outside this profile.
Wireless ME	Built-in transmitter through receiver USB; receiver ME Mic OFF; isolated transmitter channel. Choose GainAssist OFF in RØDE Central and set level manually. This differs from factory Auto.
Wireless PRO	Built-in transmitter through receiver USB or its original onboard recording. GainAssist OFF for receiver recordings; it does not apply to onboard recordings. High-pass filter OFF. Included Lavalier II and Bluetooth paths are excluded.
Wireless Micro	Built-in transmitter through the original USB-C/Lightning phone receiver; isolated transmitter channel. Keep normal Dynamic GainAssist processing. Do not assume an undocumented bypass. Bluetooth and camera-receiver paths are excluded.

Before you choose the profile

Disable extra recording-app/camera EQ or voice enhancement where the setup calls for it. Factory default does not always mean unprocessed. Set input gain to avoid clipping and leave headroom for EQ boosts. Placement, clothing, wind protection and room sound can change the result more than a small preset adjustment.

Choose the sound, not the label

Natural, lower/male and higher/female voice choices are optional descriptions, not classifications. Use whichever sounds best. General Natural Voice is flat; a device-specific Natural Voice profile may include the model's gentle tonal adjustment.

Audio Repair presets use static EQ. They do not automatically remove noise, restore clipped/missing audio, perform true high-pass filtering or provide dynamic de-essing. Try a modest amount and compare at similar volume.

If a preset seems ineffective: check Master bus ON, inspect the EQ curve and confirm that you selected the intended exact model. Very low sample-rate or bandwidth-limited sources cannot reproduce the same high-frequency response as a full-band recording.

12 Save, reopen and start fresh

Keep editable work separate from finished exports.

Save type	What it preserves
.aislap preset	Master EQ/mastering parameters and Master ON/OFF. No mixer tracks, imported media or individual Track EQ.
.aislapmix project	Track order, names, icons, colours, levels, pan, mute/solo, Track EQ and Master settings, with copied media in a companion folder.
DAW session	The host's own audio/session plus AiSlap processor parameters. Imported AiSlap mixer media is not embedded in that parameter state. Save it separately as .aislapmix.
Exported audio/video	The rendered result. It does not retain separately editable mixer channels.

Save and reopen

In Mixing / Metering choose **Save**, or use File > Save Mixing Project. Choose a filename ending in .aislapmix and wait for the save operation to finish. AiSlap creates a uniquely named sibling media folder containing copies of imported audio and linked video.

Move/back up both together. Keep the .aislapmix file and its matching companion media folder beside each other. Choose Open to restore the project; a successful open replaces the current mix and Master settings. Save your current work first. A failed project open preserves the existing mix.

The project does not store playhead position, loop selection, waveform zoom or a Copy Style reference recording. Reload a reference if you need another analysis. Older projects without Track EQ fields load with Track EQ bypassed.

New project now resets processing too

Choose New or File > New Mixing Project, then confirm Start Fresh. This clears imported tracks **and resets EQ/mastering parameters to defaults**, including Master bus OFF. Your original source files are kept. This replaces the behavior described in the old 4.6.4 manual, where Master settings were retained.

Storage and undo are different

Saving over a project creates another uniquely named media folder. Older companion folders are not automatically deleted. Confirm which projects need them before cleanup.

Use saved projects as checkpoints before major processing changes. Mixer Undo/Redo is limited to deletion/reordering snapshots; it is not a replacement for project saving and is not a full processing history.

13 Export audio and video

Render the full audible mix, including enabled Track EQ.

Open Export, select format/quality, then click **Export Mix**. Choose the actual filename/destination in the save dialog. The render uses a snapshot taken when that destination is accepted. Later edits do not alter that running export.

Output	Available settings
WAV / AIFF / FLAC	Stereo 16- or 24-bit; optional TPDF dither. One imported track uses its source rate; multiple imported tracks use 48 kHz.
MP3	48 kHz constant bitrate: 128, 192, 256 or 320 kbps. Requires FFmpeg. PCM bit depth and dither do not apply.
MP4 / MOV	First linked video provides the picture. Its first video stream is copied and its soundtrack replaced with the full processed mix encoded as stereo AAC. Requires FFmpeg.

Check what will be included

Track levels, pan/balance, mute/solo and Track EQ affect the render. Master EQ and finishing are applied only when Master bus is ON. Active solo prompts a confirmation. Check both banks before accepting it. A loop does not restrict the render.

Audio exports run to the longest imported track, including tails of muted tracks that may become silent. There is no dedicated individual-track/stem export command. Use WAV 24-bit for a lossless working copy; MP3 320 kbps is a practical smaller listening copy. TPDF adds low-level quantization dither and is commonly used for final 16-bit PCM delivery.

Replace a video soundtrack

Import the video. Its first audio stream becomes a mixer track, extracted as stereo 24-bit / 48 kHz with opening silence retained. Add other audio if needed; mute the original audio track if you want a replacement rather than a blend.

Select MP4/MOV and verify the displayed first linked video filename, especially after removing or reordering tracks. Video output follows that picture duration: shorter audio is padded, longer audio ends with the picture. No video preview, alternate audio-stream selector or extra-stream/subtitle preservation is provided.

Watch progress, then verify the file

Import/export and reference work show a centered progress overlay with Cancel. A measured percentage covers decoding/rendering; video extraction or final encoding/muxing can show an indeterminate Working phase. Cancel may need time to finish cleanup.

The overlay closes on completion. Export status shows the output filename; the current build has no success toast or working Show in Finder/Explorer completion card. Open the destination you chose and audition the finished file. Original-source overwrite is blocked; cancellation/failure protects an existing output.

14 Keyboard and mouse reference

These mappings follow the current handlers, not the old proposal.

Click Mixing / Metering to give its controls focus. Shortcuts can be intercepted by the DAW or operating system. Avoid relying on them while editing names/numbers; use visible controls if focus is uncertain. Cmd is for Mac; Ctrl is the Windows command equivalent.

Shortcut / gesture	Current action
Space	Play / Pause. Some menu/help labels incorrectly say Play / Stop.
Ctrl + Space	Pause only; preserves position. It does not toggle/resume.
Home	Return to the beginning; does not force Pause. Active loop playback can return to its loop start.
L	Toggle loop playback.
+ or = / -	Zoom in / out. Shift is not required.
Shift + scroll over waveform	Zoom around the pointer.
Shift + 0	Fit the full recording to the view.
Cmd/Ctrl + S	Save mixing project while the mixer handles the key. File > Save is the fallback.
Cmd/Ctrl + Z	Undo a recorded mixer deletion/reorder snapshot.
Cmd/Ctrl + Shift + Z	Redo a mixer snapshot. Ctrl + Y is also handled.
Delete / Backspace	Remove the selected imported track.
Escape	Deselect the mixer track; collapse an expanded mastering graph when its handler has focus.
Double-click waveform	Expand/collapse mixer waveforms.
Drag waveform / :: grip	Select a loop / reorder a whole visible track in normal mixer view.
EQ graph wheel / Shift + wheel	Adjust band Q by 0.25 / 0.50 per wheel event.
Double-click knob / click value	Reset that control / type an exact value.

Mappings that are not implemented as proposed

Cmd/Ctrl + Shift + L is not a separate alternative loop command in this source. Use L or Loop. **Shift + + / Shift + -** is unnecessary and layout-dependent; use + or = and -. Space does not perform Stop-and-reset; use Stop.

Desktop Edit > Undo/Redo remains disabled even though limited mixer keyboard history exists. Right-clicking a populated mixer row opens channel options, so use toolbar/menu controls for waveform view actions.

15 Troubleshoot and finish

Fast checks for common issues in this build.

Problem	Check this first
Nothing plays	Finish importing, press internal Play, check faders and both banks' mute/solo. Check standalone Options/audio output. In a DAW, stop internal playback and verify host routing.
EQ makes no difference	Set Master bus ON for Master EQ. A flat preset intentionally changes little or nothing. For Track EQ, select On and click Apply.
Auto result looks subtle	Genre profiles are conservative on processed sources. Some genres have flat tone gains. Copy Style can make small corrections when broad tone is already close. Inspect results and the correct EQ bands.
Import fails / appears slow	Check the eight-track limit, supported decoder, free temporary disk space and conversion engine for video. Large audio is cached to disk; preparation can take time.
Tracks are misaligned	Re-export stems from a common start with opening silence retained. AiSlap cannot trim or offset clips.
Pumping or distortion	Reduce boosts, makeup and saturation; ease compression. Compare at similar volume. Master OFF disables its limiter too.
Project will not reopen	Restore its matching companion media folder beside .aislapmix. A .aislap preset does not contain audio.
Export misses audio / has a tail	Check mute/solo across both banks. Longest imported track sets audio duration; first linked picture sets video duration.
A shortcut or right-click differs	Use visible controls and page 14. Current source has some stale menu labels and limited keyboard coverage.

Before sharing a finished file

Listen through quiet and loud sections. Check both banks, Track EQ and Master ON/OFF. Save an editable project with its media folder. Render a new filename and play the result outside AiSlap.

Current limits and version boundary

No recording, MIDI, clip editing, offsets, automatic alignment, per-band Dynamic EQ, external sidechain, integrated LUFS, true peak or LRA. Advanced reference band-isolation and automatic loudness-matched comparison are not in this version. The Stream Deck companion is a separate package; this guide does not certify its profile mapping.

Verified against the 4.6.21.21 source implementation and included notes; native Windows/macOS compilation, listening and DAW-host verification were not performed for this manual. Included older README/change notes can describe superseded behavior. This is the current development guide, not confirmation that an installer has passed release testing.

Updated November 2, 2026. Support: support@aislapaudio.com. Based on the current processor/editor, mixer, transport, factory-preset catalog and included setup notes.