WINDOWS / USER GUIDE

Make music with Sampledex

Setup, beat programming, recording, mixing and project sharing.

Version 0.19.0 - Build 56
Windows 10/11 x64
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New to Sampledex? Read the separate **Build 56 Start Here & Installation** PDF first. Then follow Your first beat on page 3. The contents page and PDF bookmarks jump directly to each chapter.

This guide covers the available Windows controls. You can read it offline, print it, or share the PDF with another user. Layout illustrations are identified as references from earlier Windows builds; the instructions reflect Build 56.

Save original projects before upgrading or transferring them. Share complete .sdxp packages to keep media with the musical document.

Contents

01 Your first beat . . . 3
02 What is new in Build 56 . . . 4
03 Audio setup . . . 5
04 Find your way around . . . 6
05 Create and save a project . . . 8
06 Playback, tempo and time signature . . . 10
07 Arrange clips . . . 11
08 Edit MIDI notes . . . 12
09 Sounds and sampling . . . 13
10 Build a beat . . . 14
11 Edit audio clips . . . 17
12 Mix and route . . . 18
13 Automation . . . 19
14 Record MIDI and audio . . . 20
15 Use VST3 plug-ins . . . 21
16 Export and share . . . 22
17 Keyboard shortcuts . . . 23
18 Troubleshooting and current limits . . . 24

Click a chapter title or use your PDF reader's bookmarks. Keyboard shortcuts depend on which editor has focus.

01 Your first beat

Make a short beat, save it, and export an audio file. Start after installing Sampledex and choosing a working audio output.

1. **Start a song.** On Home, find the House template and choose **Create project** for empty patterns. **Open demo** loads an existing example instead.
2. **Set a tempo.** Use the transport BPM field; try 90 BPM. Use **Song** to play the arrangement or **Pattern** to repeat the selected pattern.
3. **Select the drum clip.** Click the Drums track and its pattern clip, then choose **Steps**. If you need an empty MIDI clip, double-click an empty area of that MIDI track.
4. **Program one bar.** In 4/4, choose **View 1** and Bar 1. Put a kick on beats 1 and 3, a snare or clap on beats 2 and 4, and closed hats on every other sixteenth-note cell. Click a row's audition button to check its sound.
5. **Hear it.** Choose Pattern and press Play. Shift-click a hit to select it without removing it; change Velocity, or drag an active hit vertically, to vary its strength.
6. **Create variation.** Use Copy bar, select the next existing bar, and use Paste bar. Change a few hits there. Duplicate +bar appends a copy after the pattern's final bar; it does not insert after the active bar.
7. **Add a bass line.** Select a bass MIDI clip and choose Piano. Click the side keys to audition pitches, then use Draw to add notes. Return to Song to hear it with the drums.
8. **Balance and save.** Open Mixer and adjust levels while watching Master. Press Ctrl+S and choose an .sdxp project folder in Documents or another folder you own.
9. **Export.** Choose File > Export, select a WAV audio mix and a destination, and wait for completion. Open the exported file in a separate audio player to confirm the result.

> **Checkpoint:** You can hear drums and bass together, reopen your saved project, and play the exported WAV. A project folder is for continued editing; a WAV is for listening and sharing.

Record something over your beat

For a microphone or interface, choose the device under Audio / MIDI > Recording input. Use Audio / MIDI > Recording channels for Mono or Stereo. Return to Song, set the start position, and press Audio take; Stop finishes it. For MIDI, select an instrument track, choose its musical input in Live keyboard, and use Record take. See the recording chapter for setup and recovery instructions.

02 What is new in Build 56

These controls are included in Windows version 0.19.0, Build 56. The musical project format remains 13.

Task	Build 56 workflow
Connect a MIDI keyboard	Open Live keyboard. Choose MIDI input, use Refresh MIDI, and watch the connection and incoming-note feedback. Your choice is remembered, including Computer keyboard only.
Duplicate and transpose	Use the visible Duplicate buttons, Ctrl+B or Ctrl+D. Hold Ctrl before dragging to copy. In Piano, Up/Down moves a semitone; Shift+Up/Down moves an octave.
Check a pitch	Click or drag the side piano keys to hear the selected instrument while stopped, without adding notes.
Manage a track	Right-click a track name or empty track-list area for add/import actions and Delete selected track and its clips. Ctrl+Z restores a deletion.
Browse sounds	Factory previews reuse their output device between choices. Right-click a sound for preview, load, new instrument track and favorite actions.
Load a drum sample	Choose the pad before importing. A new drum sample uses its trigger as Root and Tune 0 for recorded-speed playback. Keep root / tune preserves deliberate tuning on replacement.
Find a sample later	Copy its source filename from Sound. New imports retain their extension; a missing original extension from an old project cannot be reconstructed.

Save and playback improvements retained from Build 55

Save reports an external-change conflict instead of silently replacing a newer edit. If a plug-in cannot capture its latest settings, saving stops for a retry. Supported plug-in latency changes rebuild playback timing; a brief mute can occur while buffers fill. Choose a stable preset before recording or exporting.

Samples held by playback and Undo share a 128 MiB resident-sample budget. If it is full, use smaller samples or save and reopen to release Undo history. Keep your current project and backups before removing material.

03 Audio setup

Choose **Audio / MIDI settings** on Home, or open **Audio / MIDI** near the transport in the studio. Select your Windows playback device, playback buffer and sample rate. Device default, 44.1, 48 and 96 kHz are available; unsupported settings are rejected before changing the active output. A smaller buffer responds faster; a larger buffer gives the computer more time to process instruments and effects.

Use a moderate buffer such as 256 or 512 samples, where your device offers it. If you need to change the device's default sample rate, use Windows sound settings or the interface's control panel, then reconnect audio in Sampledex. Increase the buffer if you hear clicks or dropouts. ASIO is not included in this Windows build.

To test output, load a factory demo from **New project**, select **Song** and press Play. Headphones are useful when recording a microphone.

Working on a slower laptop

Start with the built-in instruments and a small project. If playback clicks, try a buffer of 512 or 1024 samples where available. A larger buffer adds delay when playing live, so reduce it when recording if playback stays clean. Close other demanding applications and reduce the number of heavy instruments and effects in the project. Keep the laptop connected to power for longer sessions. When an instrument is using too much processing time, select its MIDI track and choose **Track > Freeze instrument**. Sampledex renders the instrument to audio while keeping mixer, effects and routing controls live. Use **Track > Unfreeze instrument** to return to MIDI editing; the original notes are retained. Freeze supports single-output instruments; shared drum-kit parts and samplers with separate pad/zone outputs require a supported bounce/export route or routing changes.

04 Find your way around

Area	What it does
Windows menu bar	File, Edit, View, Track, Clip, Transport, Tools and Help. Press Alt or F10 to enter the menu bar, then use the arrow keys and Enter.
Top bar	Home, quick project commands, Browser, Focus timeline, Editor and Layout.
Transport	Undo/Redo, seek, Play, Stop, Record take, Loop, position, BPM, display units, Live keyboard, Click and recording options.
Left browser	Factory sounds, project patterns, files and buttons to add common instrument tracks.
Arrangement	Track controls, clips, sections, markers, loop range and the tempo row.
Editor strip	Piano, Sound, Mixer, Audio, Steps, Automation and Routing tabs; select a tab to show its editor. Focus editor and Split view switch the editing space.
Footer	Operation status and keyboard hints.



Layout reference from an earlier Windows build. Use the Build 56 controls described in this chapter.

Use the Home page

Home opens at launch and puts project creation and setup in one place. Reopen it with the Home button or **File > Home**. Choose **Blank studio**, **Open project**, or **Continue studio** to return to the current song. **Audio / MIDI settings** opens device configuration, **Scan VST3 plug-ins** scans the configured folders, and **Windows user guide** opens the bundled HTML guide. Add other plug-in folders through Tools.

Each genre template has two choices: **Create project** loads instruments and empty patterns; **Open demo** loads editable notes as well. The descriptions and BPM help you choose. Scroll Home to see the remaining templates on a short display.

Give the timeline more room

1. Click **Focus timeline** or press F6 to hide the browser and editors, including floating panels. This gives the arrangement the available workspace.
2. Click an editor tab when you need to edit notes, sounds or audio. Press F7 to show or hide the current editor and F8 to show or hide the browser.
3. In split view, drag the horizontal divider **down** to enlarge the timeline or **up** to enlarge the editor. Double-click it to give each area equal space.
4. Drag the divider beside the browser to change its width. Double-click to restore its default width.

Use the Windows title-bar maximize button or **View > Maximize / restore main window** to fill the available desktop area.

Focus editor gives the selected editor the workspace. Click **Split view** to bring the timeline back. **View > Balanced workspace** shows the browser and docked editor alongside the arrangement. Time and Height controls change zoom within an editor; the dividers change how much screen space it gets. The arrangement has a visible zoom slider. Hold Ctrl while using the mouse wheel over the timeline to zoom around the pointer, or use **View > Zoom timeline in / out**. **Fit arrangement horizontally** shows the song width; **Make timeline tracks taller / shorter** changes the lane height.

Float, dock, hide and restore panels

Each Browser, Piano roll, Sound, Mixer, Audio, Steps, Automation and Routing panel has **Float** and **Hide** controls in its header. Float opens a resizable window that you can move independently. Its **Dock** button returns it to the main workspace. Several different panels can float at the same time.

Closing a floating window hides that panel. It keeps the project and edits intact. Reopen it with **View > [panel name] > Show** or its editor tab. Each panel's View submenu also offers **Hide**, **Float in its own window** and **Dock in workspace**. The top-bar **Layout** button opens the same workspace choices.

For a single laptop screen, keep the editors docked and use F6 to return to the arrangement. Scroll inside compact panels to reach their remaining controls. If you lose track of a panel, choose **View > Reset layout and dock all panels**.

Panel positions and sizes are restored at launch. Windows from a disconnected display move onto an available screen. Layout settings are separate from your song.

05 Create and save a project

1. From **Home**, choose Blank studio, Create project on a genre template, or Open demo. The File menu also provides New project, New from template and Factory demos.
2. Use the browser's Add Drums, Add Bass / 808, Add Keys or Add Synth buttons for more instruments. Open the **Track** menu to add, rename or remove tracks, choose instruments and manage effects.
3. Select a track to edit its clips, instrument and mixer controls.
4. Choose **Save project** or press Ctrl+S.

Move projects between Windows and Mac

Windows Build 56 saves project format 13, readable by Mac Build 51 and Windows Build 54. Open an older Windows format-14 project in Build 56, then use Save As to create a format-13 copy. Keep the original. Build 56 continues to read supported older projects.

Save the project as `.sdxp`. Close it, then ZIP the **entire .sdxp folder/package** for transfer, including `Project.sdx` and its media. Extract the ZIP on the other computer and open the .sdxp. Do not send only Project.sdx. Keep an untouched backup before updating or transferring work.

Windows row mute/solo is carried into the Mac-readable notes as zero hit probability for inaudible sounds. The notes remain editable. In Windows Steps, right-click a hit and choose **Hit chance > 100%** to make it play on every pass. On Mac, use the note/step Chance control to change those hits; Mac Build 51 does not have the newer Windows row mute/solo controls. Existing drum-sampler pads carry custom names. Windows keeps supplementary edit-state files with the project so an unchanged return restores its original row settings and note probabilities. If the Mac edits or resaves the project, Windows honors that newer musical document instead of restoring stale settings. Keep a Windows backup when moving work between these versions. For a single-file `Song.sdx` project, its adjacent `.Song.sdx.windows-state` folder holds the supplementary settings; keep it alongside the file. Using a complete `.sdxp` package is simpler for transfer.

Sampledex stock sounds travel with their project settings. Third-party instruments and effects need compatible plug-ins installed on both computers. Audio Units are Mac-only; bounce those tracks to audio when sharing with Windows. The project retains unavailable plug-in state, but that plug-in cannot sound until a compatible installation is available.

Use a `.sdxp` project package for projects with audio. It is a folder containing `Project.sdx` and the project's media. Move or back up the whole package. Open project asks whether you want a **Project folder (.sdxp)** or a **Project file (.sdx)**, then opens the matching Windows picker. Choose the complete package folder, or choose its internal `Project.sdx` through the file picker. Both open the package and its media.

Save As creates a separate destination. Save checks for changes made to the destination outside Sampledex so it does not silently overwrite a newer project. Keep working copies outside the application's installation folder.

Import audio and MIDI

1. Select one or more audio and MIDI files in Windows File Explorer. You can mix file types in the same drop, up to 64 files within the project's track limits.
2. Drop them on the arrangement at the desired time. The snap grid sets the position, and the files become separate tracks at that position. Dropping elsewhere in Sampledex uses the playhead position. The File menu and browser also provide import commands.
3. Review **Import audio and MIDI**. The summary shows each file's audio tempo information or MIDI tracks, tempo and meter events.
4. Leave **Project timing > Keep project tempo and meter** selected to preserve the current clock. To adopt MIDI timing, explicitly choose **Use tempo and meter from [file]**. Only that chosen MIDI file supplies the project's timing over its imported span.
5. Click **Import**. Wait for completion before editing the new tracks. One Undo removes the entire batch.

Cancel the review or press Escape during preparation to leave the project unchanged. A file that cannot be decoded stops the batch with an error; Sampledex does not publish a partial import. A Sampledex project must be opened on its own rather than mixed into an audio/MIDI drop.

MIDI uses the project clock unless you choose a timing source. Standard MIDI File formats **0 and 1** with ticks-per-quarter-note timing are supported. Format 2 and SMPTE-timed files report an unsupported-format error; export a supported MIDI format from the source application first. Tempo-only files have no importable performance tracks and are rejected. MIDI brings in musical events, not the source application's instruments or sound.

If Save reports a problem

If another application changed the destination, use Save As to a new location so both versions are preserved. If plug-in state capture fails, keep the project open, confirm the plug-in is responding, and retry Save. Do not assume that an unsuccessful save contains your latest settings.

> **Project transfer:** Send a ZIP of the complete .sdxp folder, including its media and any supplementary Windows state. Extract it before opening. Keep an original backup on each computer; optional Windows row controls may not round-trip exactly through older apps.

06 Playback, tempo and time signature

Song plays the arrangement. **Pattern** auditions the selected MIDI pattern in a repeating loop. Return to Song to hear every track. The transport can show bars/beats/ticks or minutes/seconds. The arrangement ruler seeks within the song.

Change the tempo

1. Use the BPM field in the transport or the visible tempo picker above the tracks.
2. Choose **Fixed** for one tempo across the song, or **Tempo Map** for changes over time.
3. In Tempo Map mode, a BPM edit creates or updates the point at the playhead. Step holds its BPM; Linear and Smooth change it toward the following point.

Tap estimates BPM from repeated taps. The **Tempo** button opens the graph, where you can add, drag or remove tempo points. **Tools** includes half/double tempo, constant tempo over a loop and map reset. Tempo-follow audio is prepared after timing changes; watch the status area while it is processing.

Meter, markers and looping

Use **Tempo / meter**, or Tempo Tools at narrow window sizes, to set a time signature. The **Markers** menu adds a marker, jumps to one, removes it, or sets a loop from the selected clip. Click **Loop** to enable arrangement looping and **Click** for the metronome. **Transport > Position display** switches between bars/beats/ticks and time; **Transport > MIDI recording count-in** selects Off, 1 bar or 2 bars.

07 Arrange clips

Double-click an empty area of a MIDI track to create a pattern clip. Select a clip to edit its source pattern below. Pattern clips can share their notes: editing one source updates all linked placements. Use **Clip > Make pattern unique** before changing only one placement.

Tool	Action
Select / Move	Choose and drag a clip. Ctrl-drag duplicates it. MIDI clips can be moved to another MIDI track.
Trim	Drag the nearer edge to change the retained clip range.
Fade	Adjust an audio clip's fade from either side.
Split	Click inside a clip to split it at the snapped position.
Erase	Remove the clicked placement.

Shift-click selects several clips on the same track. The Clip menu provides Copy selected clips, Cut selected clips, Paste clips at playhead, Duplicate selected clips and Delete selected clips. Paste onto a track of the same type; the snap grid sets the paste position. Choose **Clip > Join selected clips** or press Ctrl+J with the timeline focused to join the selected MIDI patterns or consolidate audio clips. Undo restores the original placements.

MIDI notes and pattern controller events move, copy and join with their clips. **Track automation stays at its arrangement positions**, including imported pitch-bend automation. Review and edit those automation lanes independently after rearranging clips.

The **Tools > Timeline tool** menu exposes the same editing tools as the arrangement toolbar. The **Clip** menu includes duplicate, split at playhead, delete and the available audio-processing commands for the selected clip.

Choose the snap grid before editing. Use the visible bar count, zoom, overview and scrollbars to navigate. **+ 8 bars** extends the arrangement. Right-click a clip for commands; Undo restores the previous project state. The arrangement's Duplicate button or Ctrl+B / Ctrl+D copies selected clips after their end. Right-click a track name or empty track-list space to add a track, import audio/MIDI, load a sample, or delete a track and its clips. Ctrl+Z restores a deleted track.

08 Edit MIDI notes

Select a MIDI clip and open **Piano**. Click or drag over the vertical piano keys to audition the selected instrument while stopped. Releasing the mouse ends the audition; no notes are added. Drum racks sound only on their mapped pitches. The note grid spans all 128 MIDI pitches; scroll or change Height to reach another register.

Tool or control	Use
Select	Select notes or drag a selection rectangle. Shift-click toggles individual notes in the selection.
Draw / Paint	Draw a note or paint repeated notes while dragging. Snap and Length determine placement and duration.
Erase	Remove an unlocked note.
Length	Drag to resize selected notes.
Velocity	Drag vertically to change note strength. You can also drag stems in the velocity lane.
Time / Height	Zoom horizontally or change the note-row height.

Selected groups move together and stay within the pattern and MIDI pitch range. Locked notes are protected. Click the piano roll first, then use Ctrl+A to select all, Ctrl+C/X/V to copy/cut/paste notes, and Delete to remove selected notes.

Duplicate in the Piano toolbar, Ctrl+B or Ctrl+D copies selected notes immediately after their end. With Select or Draw, hold Ctrl before dragging selected notes to copy them. Up/Down moves notes by one semitone; Shift+Up/Down moves by one octave. Duplication extends the pattern when needed and extends a complete selected clip with it; trimmed clips keep their chosen windows. Linked clips share the new source notes. If the pattern has looping clips, change its length explicitly in Pattern settings before duplicating beyond its end, because that changes the timing of later repetitions. Undo restores the notes and any automatic length change together.

Quantize pattern aligns notes to the current grid. **Tools** also quantizes starts, ends or lengths, snaps pitches to the selected scale, transposes by an octave, reverses timing or humanizes velocity. The key and scale controls set the highlighted pitches; highlighting does not itself change notes.

09 Sounds and sampling

The browser contains 74 factory presets. Search by name or choose a category. **Load** applies a preset to the selected track; when an instrument needs a MIDI destination, Sampledex can create one. Use a preset's Preview button to hear it without replacing the project instrument. Preview level controls audition volume; Stop preview ends it. Right-click a factory sound to preview, load it, add a new instrument track, or change its favorite state. During browsing, the preview output stays open between choices and is released after 30 seconds idle or when the browser is hidden. Click the star to save a favorite and choose Favorites only to narrow the list. Project Patterns places an existing pattern, and Files navigates local folders for audio, MIDI and projects.

The **Sound** tab opens the selected instrument editor or a sampler inspector. For a melodic sample or drum pad, set the root note, tuning, gain, pan, envelope and playback options. Loop and One-shot control playback. Source and loop range fields specify the retained sample region.

Load sample / Drum pad and **Track > Load sample into selected sound** use the same import controls. Select the destination pad before loading a drum sample. New drum samples use their trigger pitch as Root and Tune 0 to retain their recorded speed. Existing melodic samplers keep their root mapping; play that note to hear the source at original pitch. Enable **Keep root / tune on replacement** to retain deliberate tuning. The source filename, including its extension for new imports, appears in the copyable source field; melodic track and Mixer labels also show it. Old projects retain their existing names. Loading a sample into a synth drum instrument replaces the entire instrument with a single sampled sound; choose a sampler rack to replace individual pads while keeping the rest of the kit.

On a narrow panel, controls wrap into a vertical list; scroll to reach the source, loop and envelope controls. Sampler edits remain pending until **Apply**; **Revert** reloads the saved settings. Apply affects the selected instrument or pad. Select an unlocked MIDI track before loading a sample. A drum rack's pad selector chooses the pad being edited.

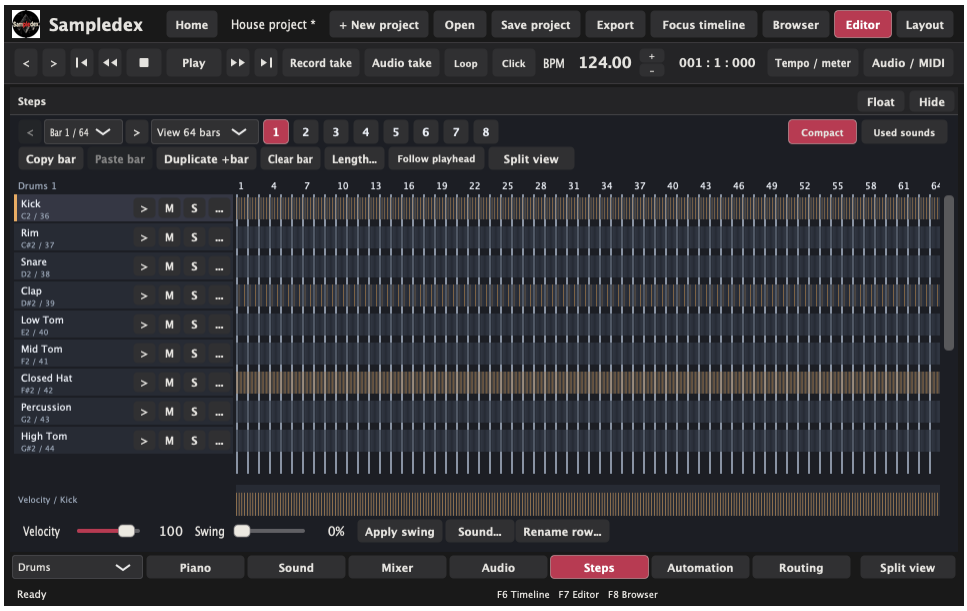
10 Build a beat

1. Select a MIDI track and its pattern, then open **Steps**.
2. Choose a sound row. Drum instruments show their pad names; other instruments show note names. **Rename row...** gives a pitch your own name. Leave the name blank to restore its instrument name.
3. Click a step to add a hit; click it again to remove it. **Shift-click** selects a hit without toggling it.
4. Use the **Bar** selector, arrow buttons or numbered tabs to edit another bar. The selector shows the current and total bars; hover over a numbered tab for its meter and partial-bar status. Beat divisions and the number of sixteenth-note cells follow the pattern's time signature.
5. Start playback to see the active step. Enable **Follow playhead** to follow the playing source bar; choosing a bar manually turns this off.

View up to 64 bars at once

Use the **View** selector to show 1, 2, 4, 8, 16, 32 or 64 bars together. The default is four bars. View zoom changes only what is visible. Use **Length...** to change the actual pattern length. Short patterns show their existing bars without adding empty music.

The bar selector and numbered tabs choose the active bar. Clicking a step or moving the keyboard selection into another bar makes that bar active for Copy bar, Paste bar and Clear bar. Beat headings show bar and beat when space allows. Zoom in to edit individual hits in a dense overview. Follow playhead advances the visible range when playback leaves it. Duplicate +bar appends a copy of the active bar.



Layout reference from an earlier Windows build. Use the Build 56 controls described in this chapter.

Hear and balance each sound

Each row has **>** to audition its pitch, **M** to mute it, **S** to solo it within the instrument, and **...** to open its sound settings. The lower **Sound...** button opens the selected row's sound. Row names, mute and solo are saved with the track and apply across its patterns. Separated drum parts share these controls with their kit's instrument. Muting keeps the notes available for editing.

Row mute and solo work with sounding MIDI pitches. Transposed shared drum parts retain their correct pad controls. For an ordinary instrument track with transposed clips, row mute and solo are disabled; use the Mixer for track mute and solo.

Velocity and swing

Drag an active step up or down to change its velocity. Release to keep the change as one Undo step. The velocity lane below the grid edits existing hits on the selected row. You can also select a hit and set **Velocity** numerically from 1 to 127; with no hit selected, this sets the level for new hits. Locked hits retain their values.

Set **Swing** from 0 to 75%, then click **Apply swing**. This edits eligible notes throughout the shared pattern, not just the visible bar. Zero is straight timing; the percentage is the delay applied to alternate sixteenth-note steps. Applying the same amount again does not keep moving those steps later. Locked notes and notes that do not lie on the nominal step grid are preserved. Existing note ends are retained, so a delay that cannot fit a note is rejected; reduce swing or lengthen that note in Piano.

Copy bars and change pattern length

Control	Result
Copy bar	Copy the current bar's notes and MIDI controllers.
Paste bar	Replace the destination bar's notes and controllers. Its time signature stays unchanged. A longer copied bar or a note tail that cannot fit is rejected.
Duplicate +bar	Append a copy after the pattern's final bar boundary, including the copied bar's meter. Existing bars stay in place; note tails can extend the result.
Clear bar	Remove the current bar's notes and controllers. Unlock protected notes first.
Length...	Choose the shared source length in bars. Shortening asks for confirmation, removes later events and trims crossing notes. Protected notes cannot be removed or trimmed.

These edits affect every placement linked to the source pattern. Use **Make unique** first for an independent variation. Each completed operation is one Undo step. When changing the length, a selected placement showing the complete source follows the new length; trimmed or looping placements keep their own arrangement windows. Other linked placements keep their existing windows.

Work on one screen

Opening Steps gives its grid more initial height; the workspace divider remains adjustable. **Compact** reduces row height; short panels use compact rows automatically. **Used sounds** shows pitches used anywhere in the current pattern; turn it off to add another sound. Scroll vertically for more rows. Use Shift+mouse wheel, a horizontal trackpad gesture or the horizontal scrollbar when a bar has more cells than fit. **Focus Steps** docks a floating Steps panel if needed, hides the browser and gives the editor more room; **Split view** restores the divided workspace. If the grid is too short to work comfortably, use Focus Steps or enlarge the editor with the workspace divider. Use Piano for detailed pitches, note lengths, off-grid timing and note locks.

Hit chance

Right-click an existing hit and use **Hit chance** to choose 0%, 25%, 50%, 75% or 100%. Zero is silent and keeps the note; 100% plays on every pass. A zero-chance hit is dimmed and shows 0% when space allows. Locked hits cannot be changed. Each change is one Undo step.

Use the keyboard in Steps

Click the grid or a row name to focus Steps. Arrow keys move the selected row or cell and scroll it into view without changing notes. **Enter** toggles the selected hit; **Delete** or **Backspace** removes it. **Page Up / Page Down** changes bars, **Home / End** selects the first or last step in the visible range, and **F2** renames the selected row. Ctrl shortcuts keep their application-wide behavior; use the bar buttons to copy or paste a bar. Text fields retain their normal typing controls.

11 Edit audio clips

Import audio and MIDI from File Explorer, the browser, File commands or the Audio tab. Select the audio track and use the Audio tab's clip selector to choose the clip.

- **Start bar / Move clip:** move the clip to a musical position.
- **Source offset / Length / Apply trim:** set the portion of the source to retain.
- **Duplicate after:** place a copy immediately after the selected clip.
- **Lock clip:** protect it from edits; unlock before changing it.
- **Fade in / Fade out:** set fades in seconds.
- **Reverse, Normalize and Split:** process or divide the clip.
- **Processing tools:** slip the source, change gain, repeat, stretch or revert processing.

Scroll the Audio panel to reach all controls at smaller window sizes. Choosing a processing operation sets its amount to a useful starting value; check that amount before applying it. Revert does not use an amount.

Source tempo and original playback speed

Imported audio keeps its original speed. Sampledex reads embedded tempo tags when available, otherwise estimates the pulse from a bounded part of the audio. The import review and Audio editor distinguish metadata, an estimate, an uncertain estimate and unknown tempo. Unknown tempo leaves the Source BPM field blank. An estimate can be half or double the intended BPM, especially for sparse or changing rhythms; listen and verify it.

Use **Analyze tempo** to analyze the selected clip again, or enter the known source BPM manually. Only clicking **Follow BPM** adapts that clip to the project's timing. Entering a number or importing a file does not itself stretch the audio or change project tempo. The source timing of a clip already following tempo is retained in the project. Detailed beat-marker editing is still a difference from the macOS editor.

Imported tempo tags and estimates are cached for the current app session. After restarting Sampledex, a fixed-speed clip may show unknown source tempo; use Analyze tempo again or enter its BPM. Saved Follow BPM timing remains part of the project.

Full-file imports are limited to two hours, mono or stereo, and 8-192 kHz. Oversized recordings are rejected rather than silently truncated. WAV and AIFF are the most predictable interchange formats; compressed support depends on the decoder and Windows codecs.

12 Mix and route

Open **Mixer** for track, bus and return strips. Master stays in its own column while channels scroll horizontally. Volume, pan, mute, solo and meters are at the top; short strips use horizontal level controls to keep the mix visible. Scroll below these controls for instruments, inserts and channel routing. Click an instrument to open its editor. Click an insert for a menu with Open editor, Toggle bypass and Remove insert.

Click **Sends** in the Mixer header to show or hide the selected track's sends below the strips. The count in the button shows how many sends the track has. Drag a send to hear its level change during playback; release to keep one Undo step, or enter a level in decibels. Send headings show Pre/Post, Off and Read state. Read automation controls its fader while active; turn the lane Off or edit its points before adjusting the level manually. The send area scrolls when more sends are present.

Open **Routing** to add buses and returns, change a channel's output, and create or edit sends. Post-fader sends follow the source fader; pre-fader sends do not. Sidechain sends feed a compatible effect's detector input. Invalid feedback routes are rejected. Shared reverb and delay returns start fully wet.



Layout reference from an earlier Windows build. Use the Build 56 controls described in this chapter.

13 Automation

1. Select the destination track and open **Automation**, or use A in its track header.
2. Create a Volume, Pan, Modulation or Pitch bend lane.
3. Click the graph to add a point. Drag a point to adjust time and value; right-click to remove it.
4. Choose Linear, Hold or Smooth for a point's transition to the next point.
5. Enable the lane's Read mode to hear it during playback.

The toolbar wraps when the panel is narrow so Read and Delete remain available. Switching tracks changes the available lanes. Creating plug-in parameter and send automation from this interface remains a difference from the macOS application; existing saved lanes still use the shared playback engine.

Choose the right lane

Lane	Practical use
Volume	Fade a track in or out. Check Read mode if a manual level change appears to be overridden.
Pan	Move a sound between left and right over time.
Modulation	Send changing modulation values to an instrument that responds to them. The result depends on that instrument.
Pitch bend	Bend a sustained pitch over time. Its audible range depends on the instrument or preset.

After moving a clip: Track automation stays at its arrangement time. Check the lane and move or edit its points separately if the automation should follow the musical change.

14 Record MIDI and audio

MIDI

1. Select an unlocked MIDI track with an instrument.
2. Open **Transport > Live MIDI keyboard** and choose your keyboard in its MIDI input selector, or use Audio / MIDI > MIDI input. Select the musical MIDI port on a Launchkey; DAW, InControl or MIDIIN2 ports are for control-surface integration. The status line shows connection, selected instrument and incoming MIDI activity.
3. Choose the starting position and optional one- or two-bar count-in.
4. Press **Record take**, play, then press Stop to finish.

The take becomes an editable MIDI pattern. The count-in holds the arrangement start until recording begins. Selecting computer keys without a hardware MIDI device is supported.

On first use, Sampledex selects the sole unambiguous musical MIDI input. With multiple keyboards, choose one explicitly. Your input choice is remembered, including Computer keyboard only. An unplugged selected device stays selected and reconnects when the same endpoint returns; Refresh MIDI scans again. Select an instrument track to monitor while stopped. If events arrive without sound, check track mute/solo, the instrument's mapped pitches and audio output. If the device is unavailable, check USB and close other applications using the same MIDI port.

Audio

1. Open **Audio / MIDI > Recording input** and choose your microphone or interface. System default input follows Windows sound settings. Allow desktop microphone access in Windows.
2. Choose **Recording channels > Mono** for the first input channel or **Stereo** for the first two. The selected device must provide the requested channels.
3. Set the arrangement start and press **Audio take**.
4. Press Stop to finish and import the recording into an audio track.

Audio takes use the selected input and start without a count-in. Input device and mono/stereo choices are remembered. Device selection does not open the microphone; pressing Audio take does. A disconnected named input reports an error instead of switching silently to another microphone. Startup lead-in is trimmed when the take is placed. If importing a completed take fails or is cancelled, the raw WAV remains in the temporary directory and Sampledex reports its path. An incomplete take is rejected if the writer overflows or a disk write fails. Check the input level and available disk space before a long session.

When a plug-in changes latency during a take

Recording stops if a plug-in changes its timing latency. Sampledex retains the captured MIDI prefix or completed audio file and shows recovery instructions. If MIDI placement fails, retry placement or save a separate recovery project. Follow the reported recovery path before closing the session.

15 Use VST3 plug-ins

Load and check a plug-in

1. Install the vendor's Windows x64 VST3 edition and complete any vendor activation.
2. Use Tools > Add VST3 folder... to add and scan a folder. You can also scan VST3 plug-ins from Home or the studio.
3. Select a MIDI track, choose Track > Choose / open instrument..., and select the scanned instrument. For an effect, use the Mixer to add an insert.
4. Use Open current instrument to open its editor and choose a sound. Open an effect from its Mixer insert menu. Play a short section to confirm it responds.
5. Save the project, reopen a copy and confirm its sound before relying on the plug-in for a longer session.

Install a **Windows x64 VST3** edition of the plug-in. Open Audio / MIDI to manage scan folders, then run the scan. The scanner runs separately so a failing vendor scan can be stopped without running it inside the main app.

Load an instrument onto a MIDI track or add an effect to a track, bus, return or master. Apply changes in the editor as required before saving or changing the project. Missing plug-in identities remain in the project and are reported during playback.

Audio Units, VST2 and macOS plug-in binaries do not run in this Windows build. Install the Windows edition of each third-party plug-in separately.

> **Sharing a song:** A project can retain unavailable plug-in settings, but it cannot supply the missing plug-in software. Use compatible installations on both computers, or render the required sound to audio before transfer.

16 Export and share

Open **File > Export** or use the Export shortcut button. Choose a WAV or AIFF mix for audio delivery, WAV stems for separate audio files, or MIDI/MIDI stems for notes and controller data.

For audio, choose 44.1, 48 or 96 kHz. WAV offers 24-bit PCM or 32-bit float; AIFF uses 24-bit PCM. Set an **Effect tail** of 0, 1, 2, 5 or 10 seconds to retain reverb and delay after the arrangement ends. Export uses the captured project's mute, solo, routing and effects. Choose the destination and wait until the status confirms completion.

Bounce a track inside your project

Select the track and choose **Track > Bounce selected track to audio**. This renders its effects and routing to a new audio track. The original remains editable and is muted after a successful bounce; master processing stays live. Choose a sample rate and effect tail, then wait for the new track. One Undo restores the state before the bounce.

Sampledex stops the bounce if muting the source would change a sidechain detector, or if shared bus/return effects process it together with another unmuted source. Use **Freeze instrument** for a MIDI instrument, or export a WAV while keeping the original routing active.

Audio export renders the instruments and effects. MIDI files contain musical events; they do not carry VST3 software or its sound. A MIDI file export also creates a companion `.json` file with arrangement and routing reference information. Keep the exported pair together. Share the complete `.sdxp` folder when another Sampledex user needs the editable project and its audio.

> **Before export:** Select fixed-latency plug-in settings. If a plug-in changes latency during export, Sampledex reports an error. Resolve it and export again; do not treat the failed output as a finished delivery.

17 Keyboard shortcuts

Shortcut	Action
Alt / F10	Open the Windows menu bar; use arrow keys to navigate and Enter to choose a command
F6	Focus timeline: hide browser and editor panels
F7 / F8	Show or hide the current editor / browser
Space	Play / pause
Ctrl+N / Ctrl+O	New / Open project
Ctrl+S / Ctrl+Shift+S	Save / Save As
Ctrl+Z / Ctrl+Y / Ctrl+Shift+Z	Undo / Redo
Ctrl+A / C / X / V	Select all / Copy / Cut / Paste in the focused piano editor or timeline
Shift-click clips / Ctrl+J	Select clips on one track / join the selected clips with the timeline focused
Delete	Delete selected notes or clips in the focused editor
Ctrl+B / Ctrl+D	Duplicate selected notes or clips after their end
Ctrl-drag a note / clip	Copy selected notes with Select or Draw / copy a clip with Select or Move
Up / Down; Shift+Up / Down	With Piano focused: move selected notes by a semitone / octave
Arrows / Home / End	With Steps focused: move between rows and cells / first or last step; notes stay unchanged
Enter / Delete / Backspace	With Steps focused: toggle / remove the selected hit
Page Up / Page Down / F2	With Steps focused: previous bar / next bar / rename row
Escape	Release held live/audition notes and cancel a supported operation

Text fields handle typing and text-editing shortcuts while they have focus. **Help > Keyboard shortcuts** opens the shortcut reference. The Help menu opens the bundled offline HTML guides. Keep this PDF separately for reading or sharing.

18 Troubleshooting and current limits

Symptom	Check
Timeline too small	Press F6 for Focus timeline, or drag the horizontal divider down. Use F7 and F8 to hide the current editor and browser.
Panel hidden or on another screen	Use View > [panel name] > Show, or View > Reset layout and dock all panels.
Controls below the panel edge	Scroll inside the panel, make it taller, or use Focus editor.
Missing DLL or app will not start	Extract all portable files together, or reinstall with setup. Keep the packaged runtime files.
No sound	Output selection, Windows volume, Master mute, track mute/solo and the instrument. Try a factory demo.
Clicks or dropouts	Increase the audio buffer, reduce simultaneous heavy effects, and check background CPU/disk activity.
Recording is silent	Selected recording input, microphone privacy access and the interface input level.
Plug-in missing	Use its Windows x64 VST3 build, add its folder and rescan. Keep the scanner executable beside Sampledex.exe.
A control will not edit	Stop recording, wait for the current operation, select the appropriate track/clip, and check locks.
Project media missing	Restore or transfer the entire .sdxp folder, including media.

The Windows interface follows the original Sampledex workspace, but some native workflows remain incomplete: detailed warp-marker editing, direct marker/loop dragging, full section editing, plug-in/send automation creation and parts of native accessibility. Audio count-in is not implemented. This guide describes the available Windows controls rather than assuming every macOS command is present.

Build 56 passed native Windows automated tests and installer checks. Confirm your own audio interface, MIDI keyboard, plug-ins and recording workflow on the computer you will use. Automated compatibility checks use the preserved project codec; they do not replace opening and saving your actual song in both applications.

Before asking for help

Record the Windows version, Sampledex build, audio device, MIDI port, exact error text and the steps that reproduce the problem. Include a small example project and its media when appropriate. Avoid sending private recordings or third-party plug-in licenses without permission.