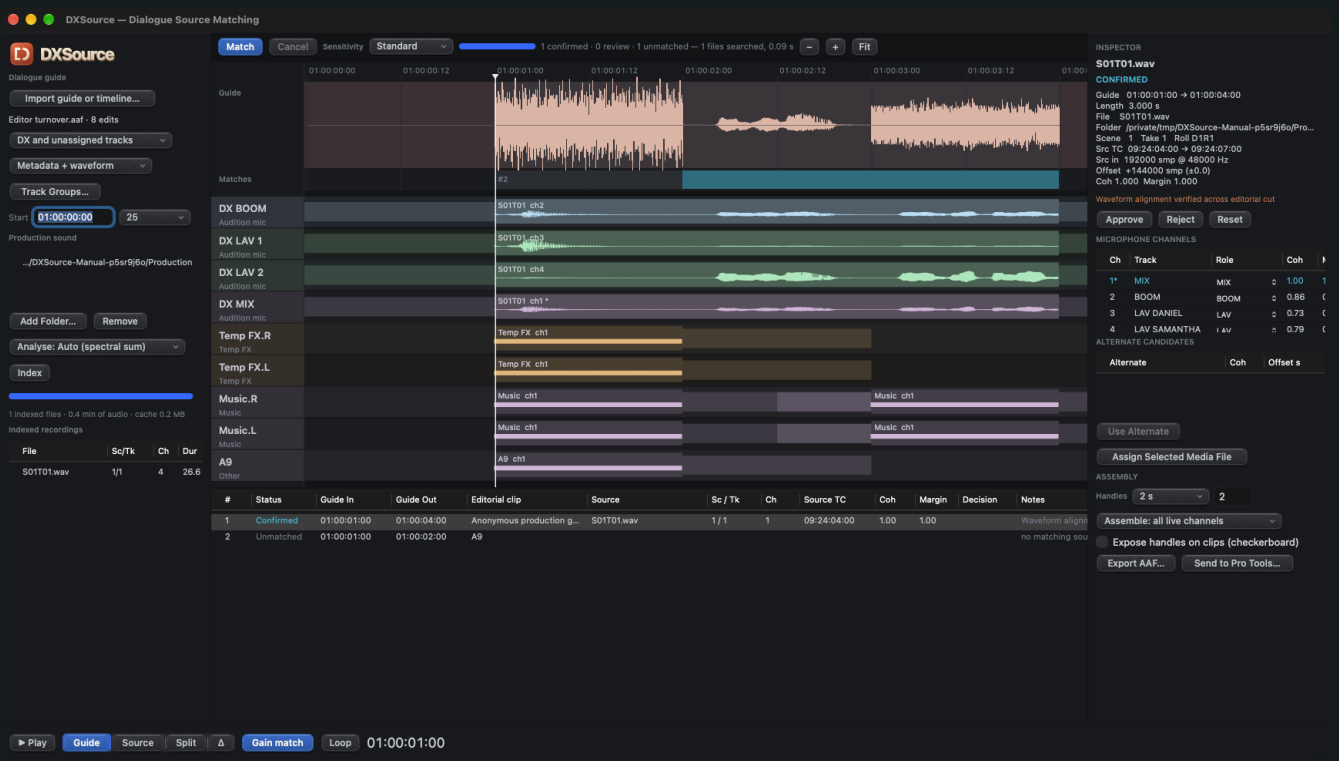
SOUND FREAK STUDIOS

DIALOGUE EDITING / PRODUCTION SOUND

DXSource

INSTALLATION & USER MANUAL

macOS | Version 0.8.1 | Intel + Apple silicon



FROM THE PICTURE EDIT TO THE ORIGINAL MICROPHONES

Follow an editor’s AAF from import to a Pro Tools timeline. Find the boom and lav recordings, review uncertain matches, and carry stereo music and effects through the handoff.

SoundFreakStudios

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November 2026

START HERE

Find your way through the manual

DXSource takes the dialogue you hear in a picture edit and searches the sound recorded on set for the same performance. It builds editable microphone tracks at the cut's timeline positions.

1 Bring in the edit
AAF, edit list or guide audio

2 Find the recordings
Production folder and Match

3 Hand off the tracks
Direct send or an embedded AAF

Choose a chapter

Before the session

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IF YOU HAVE NEVER DONE THIS BEFORE

Follow the walkthrough on page 6. It tells you what to ask the picture editor for, which buttons to press and what a successful result looks like.

BEFORE THE SESSION

Mac and Pro Tools compatibility

You can import, match, audition and export files in the standalone Mac app. You need Pro Tools when you want to open the delivery or send tracks straight into a session.

COMPONENT	VERSION OR FORMAT	WHAT WAS VERIFIED
Mac operating system	macOS 12.0 Monterey is the minimum for the app and its helpers.	Release testing used macOS 27.0.1 on Apple silicon. Older macOS releases, including Ventura, still need hardware testing.
Processor	Universal 2 for Apple silicon and Intel x86_64.	The customer app opened natively and under Rosetta. Intel code was exercised on Apple silicon. A physical Intel Mac remains untested.
Direct Pro Tools send	Pro Tools 2025.6 is the earliest release with the required scripting commands.	Editable placements and stereo FX/music were verified in Pro Tools Ultimate 2026.4.1. Earlier versions and other editions need testing.
File-based handoff	Use an embedded AAF with an edition of Pro Tools that imports AAF.	New-session AAF import was tested in Ultimate 2026.4.1. Pro Tools 2024.6 and 2024.10 remain unverified with this build.
Audio monitoring	Core Audio on macOS. Select the output in DXSource Settings.	Guide and source playback tests include 48 and 96 kHz material. The audio interface must also work on your macOS version.

FOR AN INTEL MAC RUNNING VENTURA

Before booking a session, try a short reel on that exact Mac, interface and Pro Tools version. Listen for sync at the beginning and end, then open the exported AAF and check both stereo channels.

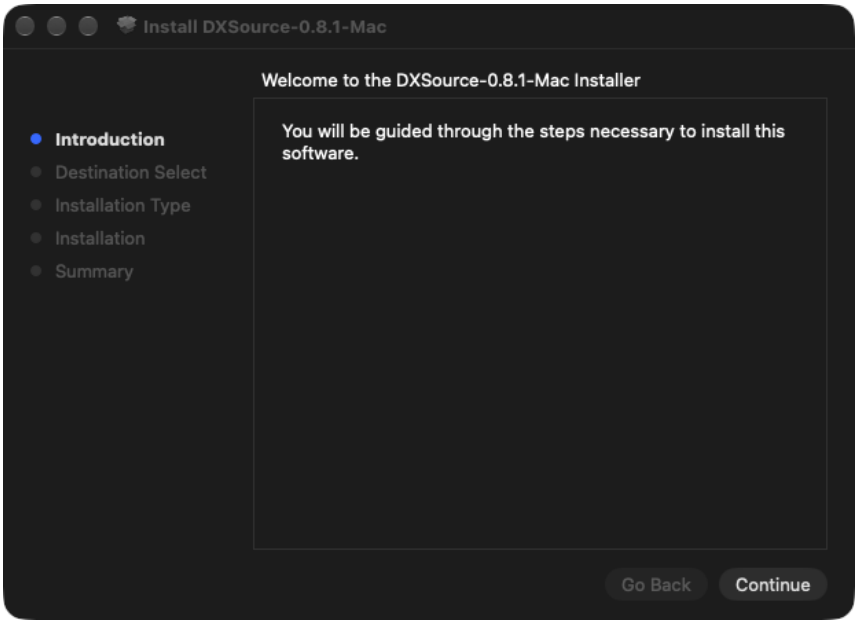
The 0.8.1 update changes how the timeline is drawn. The Pro Tools transfer results above come from the same audio handoff in earlier builds.

Check your Mac in **Apple menu > About This Mac**. For Avid's own qualification of Pro Tools on your operating system, see the Pro Tools operating system compatibility chart.

BEFORE THE SESSION

Install on macOS

DXSource is an application you open from Finder. You can install it before starting Pro Tools.



The macOS Installer welcome screen. Choose Continue at the lower right.

1 **Open the customer installer**

In Downloads or your delivery folder, double-click **DXSource-0.8.1-Mac.pkg**. If you received a ZIP, double-click the ZIP to extract the package first.

2 **Follow the macOS installation steps**

Choose **Continue**, then **Install**. If macOS asks, authorize installation with a Mac administrator account. Click **Close** when installation is complete.

3 **Open DXSource from Applications**

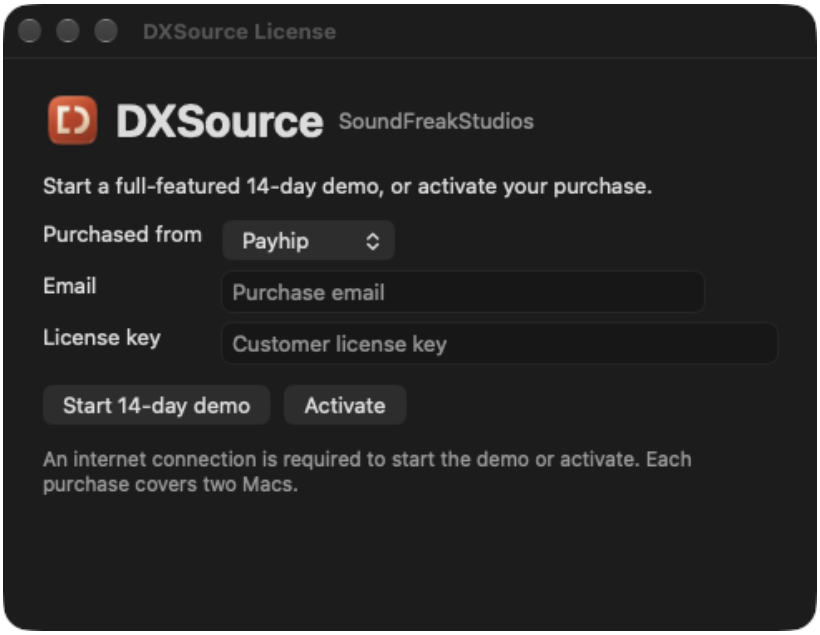
In Finder, open **Applications > DXSource**. On the first launch, the DXSource License window appears. Connect to the internet and turn to page 5.

> **RECOGNIZING THE CUSTOMER BUILD**
>
> The installer is signed by Developer ID Installer: Tejas Jadhav, Apple team 94322TB9NU. Apple notarized both the app and the installer. If the package appears damaged, download a fresh copy from your purchase source.

BEFORE THE SESSION

Start a demo or activate a purchase

The demo gives you the full editing workflow for 14 days on this Mac. Paid activation uses the email address and customer license key from your purchase.



The first-launch window. The store selector applies to a purchase. The demo has its own button.

1 **To try DXSource**

Click **Start 14-day demo** while connected to the internet. The first successful request starts the clock. Reopening or reinstalling the app keeps that original expiry date.

2 **To use a purchase**

Select **Gumroad** or **Payhip** under Purchased from. Enter the email used for that order and its complete customer key, then click **Activate**.

3 **Check offline access or move to another Mac**

Open **DXSource > License...** to see your expiry or offline-through date. A purchase covers two Macs. To free a seat, connect the old Mac to the internet and choose **Deactivate this Mac**.

> **WORKING AWAY FROM THE INTERNET**
>
> Start the demo or activate while online. The demo then works through its deadline. Paid receipts cover up to 30 days offline and renew online. Keep your Mac's date and time accurate and its login Keychain accessible.

FIRST SESSION

Build your first dialogue assembly

An editor gives you a dialogue guide in an AAF. You want the original boom and lav microphones underneath the same words in Pro Tools. Follow this route for one short scene first.

1 **Collect the picture cut and the location recordings**

Ask for an audio AAF with embedded audio or its linked media, the folder of original production WAV/BWF files, the sequence frame rate and the reel start timecode. A printed dialogue WAV is useful if the cut has offline media.

2 **Import the edit**

Click **Import guide or timeline…** and choose the AAF. In the source panel, check the frame rate and start timecode against the editor's turnover notes.

3 **Point to the sound recorded on set**

Click **Add Folder…** and choose the top production folder for the scene or shoot day. Keep **Metadata + waveform** and **Standard** sensitivity for this first pass.

4 **Run Match and listen to one line**

Click **Match**. When the job finishes, click a row in the match list. Press **Space** and switch between **Guide** and **Source**. Listen for the same words, performance and sync.

5 **Choose the microphones and save the project**

In Assembly, select **all live channels**. Start with two-second handles. Use **File > Save DXSource Project…** so you can reopen your review.

6 **Send or export**

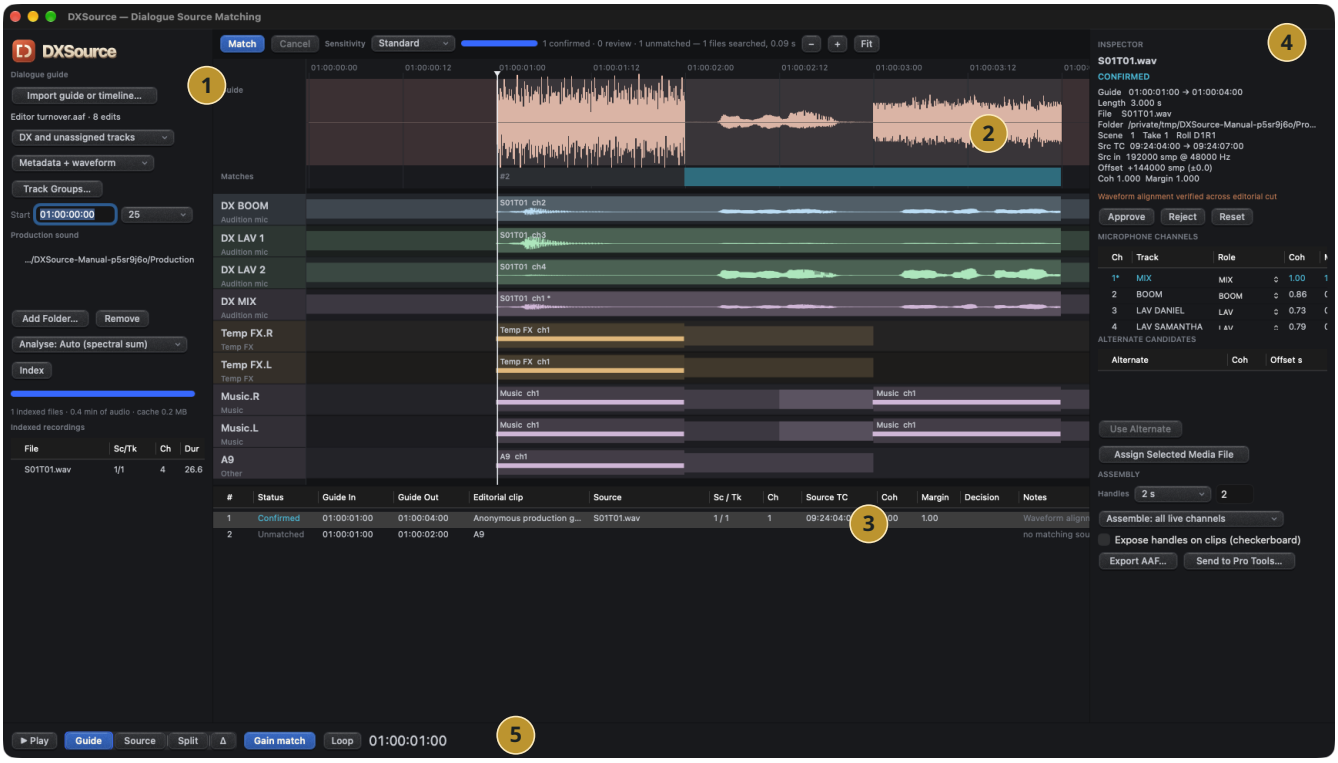
For an open compatible Pro Tools session, use **Send to Pro Tools…** (page 15). For a file to hand to another editor, use **Export AAF…** (page 16).

> **WHAT SUCCESS SOUNDS LIKE**
>
> In the worked example, production file S01T01.wav supplies a three-second line at 01:00:01:00. Soloing the boom or a lav changes the microphone perspective while the words stay with the picture.

FIRST SESSION

Read the Studio window

Studio is the default dark layout. The five numbered positions below are places you will return to on most edits. The picture shows a small example turnover with one confirmed dialogue match.



Studio with a matched example. The right inspector updates when you select a different edit.

POSITION	WHAT YOU DO THERE
1 Sources	Import the guide or timeline, add production folders, check frame rate and choose which editorial tracks to search.
2 Timeline	Read timecode, find the guide waveform and inspect how recovered microphones and carried-over tracks line up. Use +, − or Fit to change the view.
3 Match list	Click a row for one edit. Read its guide in/out, source name and match status.
4 Inspector	Check the take, audition alternatives, approve or reject, and set up the assembly. Export and direct send are at the bottom of this panel.
5 Transport	Play or stop, switch Guide and Source, match listening levels, loop a selection and read the playhead timecode.

BRING IN THE TURNOVER

Import an AAF, EDL or guide

A guide is the edited sound that belongs with the picture. A timeline import also tells DXSource where the editor put individual clips. Pick the material you actually received.

WHAT YOU RECEIVED	HOW TO OPEN IT	WHAT TO CHECK
AAF or OMF 2	Choose **File > Import Guide or Editorial Timeline...**. Select the turnover.	Keep linked audio available at the expected paths. Embedded media travels inside the file.
CMX 3600 EDL	Choose the EDL, then its frame rate. Use **Choose Guide WAV...** for an aligned print, or **Metadata Only** for a list with useful source details.	A cuts-only EDL is a text list. Supply audio for waveform matching, or use the surviving reel and source timecode.
WAV or BWF guide	Use the same Import command and select the guide. Verify the Start field and frame rate.	A consolidated WAV contains the editorial mix. It can recover matching production dialogue. Separate temp FX and music require their own media.
XML, OTIO or movie	Import FCP7 XML, FCPXML, OTIO JSON or a MOV, MP4 or M4A reference with decodable audio.	Check the sequence and positions. Nested timelines, retimes and some effects need a simplified turnover or an aligned print.

If your AAF or EDL opens with silent edits

Choose **File > Attach Consolidated Guide...**, then select the dialogue WAV printed from the same cut. Enter the timecode of its first sample when asked. A BWF may already carry that timestamp.

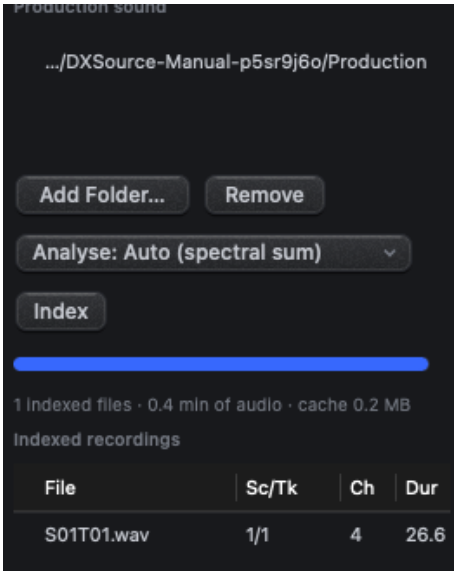
Coloured clips marked **Offline** have a timeline position. See page 25 for a visual example and the steps to recover the guide audio.

> **TIMECODE EXAMPLE**
>
> 01:00:00:00 means one hour, zero minutes, zero seconds and zero frames. If a guide starts there and the line begins one second later, its timeline position is 01:00:01:00. Check whether the print includes a leader or countdown.

BRING IN THE RECORDINGS

Index the production folder

Indexing reads the recordings and builds a searchable library. The scan includes subfolders, so one shoot-day folder can contain rolls and takes arranged in the recorder's original structure.



Choose the originals

Click **Add Folder...**. Select the folder containing the location recorder's WAV or BWF files. You can add several days.

Scan the folder

Click **Index** to prepare the library in advance. You can also click **Match** directly after adding folders. Match runs a scan before searching.

Check the result

Look for an indexed file count above zero. The Indexed recordings table should include the expected files, channel counts and durations.

Detail of the Studio source panel. This small example contains one four-channel production file.

Which analysis mode should I use?

ANALYSIS MODE	WHEN TO USE IT
Auto / spectral sum	Start here for poly-WAVs, which store several microphone channels in one file. This searches information across channels.
First channel	Use when the guide follows a known mix on channel 1 and that channel has dialogue.
Each channel	Try a separate pass when the useful dialogue is isolated on a particular microphone. More channels mean more analysis work.

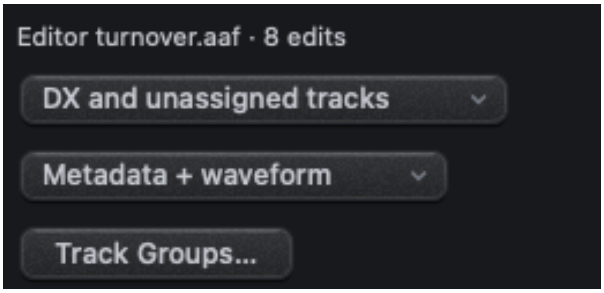
IF THE LIBRARY IS EMPTY

Confirm that the drive is mounted, the files are local and the folder contains supported production WAV/BWF files. Add the actual media folder, then click Index again.

MATCHING

Choose a matching method

For an imported editorial timeline, choose the method below the track selector. For a standalone guide WAV, DXSource searches the audio itself.



The track selector and match-method menu appear when an editorial timeline is loaded.

METHOD	USE IT WHEN	HOW TO READ THE RESULT
Metadata + waveform	The AAF has clip names, rolls or source timecodes and at least some guide audio.	DXSource checks the proposed source against the guide and can search the waveform when they disagree. Start here.
Waveform only	Clip names have been replaced or recorder metadata was stripped, but the dialogue is audible.	It searches for the recorded sound of that performance. Distortion, music over dialogue and repeated lines can lower certainty.
Metadata only	Suitable recorder identifiers or original timecode survived, even if editorial media is offline.	A matching name or timecode can occur on more than one take. Check scene, take and roll, and listen when audio is available.

Which tracks will it search?

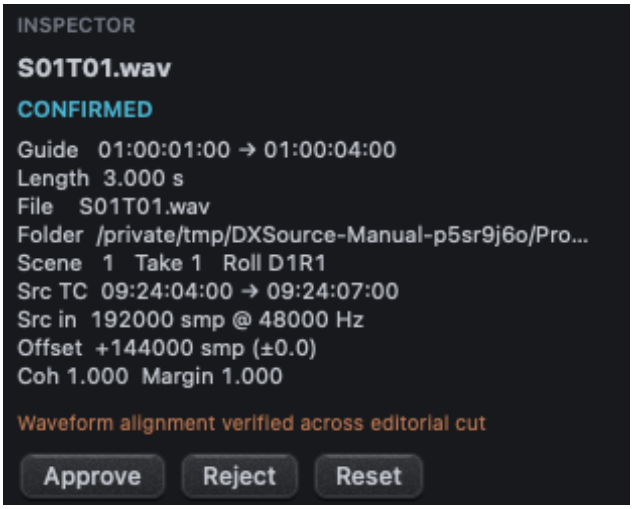
The default **DX and unassigned tracks** searches dialogue and unclassified tracks. Use **Track Groups...** to mark known FX or music before matching. A track-specific selection can narrow a long search.

> **SENSITIVITY**
> Standard is the starting point. Strict asks for stronger evidence. Tolerant can return a candidate for a difficult line. Audition a borderline result before approving it. Run Match again after changing matching settings.

REVIEW

Decide whether a match is usable

Select a match-list row. Compare the guide's timeline position with the production file, scene, take and original recording timecode shown in the inspector.



What the example says

The edited line starts at 01:00:01:00. Its source is S01T01.wav at 09:24:04:00. Both clocks can be correct.

What to listen for

Switch Guide/Source across the start and end of the line. Match the words, performance and lip sync. Different microphones can sound quite different.

Inspector detail. Guide timecode places the clip in the cut. Source timecode locates it in the recorder file.

STATUS	EDITOR ACTION
Confirmed	Strong evidence. It is eligible for assembly unless you reject it. Spot-check important lines and boundaries.
Review	Compare the proposed source and alternate candidates. Click **Approve** when the chosen source is correct to include it.
Unmatched / Silence	A reliable source is missing or the range is quiet. Check the library and the printed guide. These ranges supply no recovered microphone clip by themselves.

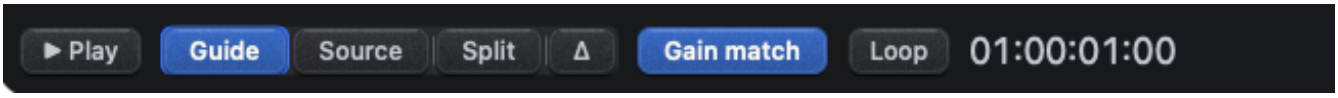
To correct a choice, select a candidate and click **Use Alternate**. To search a specific file, select it in Indexed recordings and click **Assign Selected Media File**. Audition the new result. **Reject** leaves it out. **Reset** clears the manual approve/reject decision.

> **WHEN TWO TAKES LOOK EQUALLY GOOD**
>
> Coh measures similarity. Margin shows how far the leading recording is ahead of another candidate. A small margin, repeated words or a duplicate backup deserves a listen. Read these values as evidence scores.

REVIEW

Listen and check sync

The guide is what picture editorial heard. The source is the recording DXSource proposes. Switch between them on the same phrase to decide whether the handoff will work.



Studio's transport strip. The counter shows the playhead position on the reel.

CONTROL	WHAT YOU SHOULD HEAR OR SEE
Play / Guide / Source	Press **Space** to play or stop. Use **Command-B** or the Guide and Source buttons to alternate the two signals.
Gain match	Compensates for a measured level difference during source audition. It makes a quiet source easier to compare.
Split	Sends the first signal to the left and the second to the right. Headphones make separate signals easier to identify.
Δ (phase cancel)	Subtracts the aligned source from the guide. A quieter residual suggests a close match. Different mic mixes, gain changes or processing can leave audible sound even with correct sync.
Loop / scrub / nudge	Loop the selected range. Control-drag the timeline to scrub. Left and right arrows step one frame, and Control-arrow steps ten.

Listen to the microphone you will actually edit

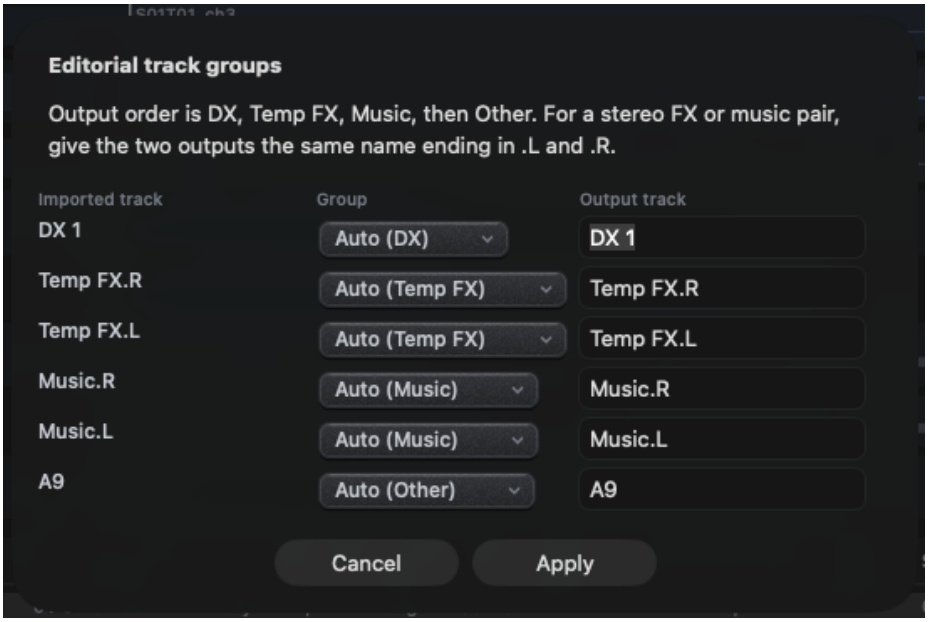
Click a microphone lane header to audition that microphone for the selected range. Check the first consonant and the end of the line. Drag a selected segment edge to refine a boundary when needed. **Command-Z** undoes a trim.

> **NO AUDIO FROM THE MONITORS?**
>
> Open **DXSource > Settings... > Playback** and select your Core Audio output. Play the Guide first. If it plays but Source is silent, select a segment with an online matched recording.

ORGANIZE THE TURNOVER

Group dialogue, effects and music

Picture editors often deliver unnamed tracks or separate left and right channels. Track Groups lets you decide where those tracks belong before the handoff.



Track Groups shows the imported track, its group and the output name. Click Apply to accept your changes.

1 **Check the proposed groups**

Click **Track Groups...** in the source panel. DXSource uses recognizable names such as DX, ADR, SFX and MX. The output order is **DX, Temp FX, Music, Other**. Audition generically named tracks before assigning them.

2 **Identify a split-mono stereo pair**

If A1 and A2 are the left and right of one cue, give both the same group, such as Music. In Output track, enter **Music 1.L** and **Music 1.R**. Keep unrelated mono effects on separate tracks.

3 **Choose the stereo delivery route**

In **Settings > Comparison & PT**, enable **Send matching FX and music L/R pairs as stereo**. Use **Send to Current Session**. Both legs need matching clip starts and lengths across the track.

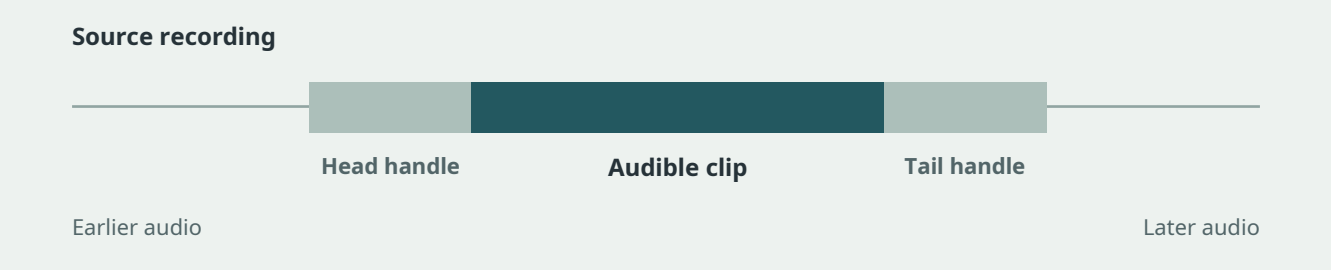
WHAT REACHES PRO TOOLS

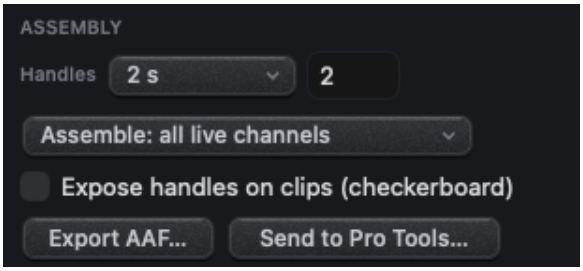
A valid pair becomes one editable stereo FX or music track. A lone channel, ambiguous pair or differently cut pair stays mono. Recovered dialogue mics stay separate. Standalone AAF export preserves the individual L/R tracks.

BUILD THE ASSEMBLY

Choose microphones and handles

An assembly is the set of clips and tracks DXSource will deliver. A handle is extra original audio before or after a cut, useful if you need a longer breath or a smoother transition.





The Assembly section is in the lower right of Studio.

Pick a channel policy

Choose **all live channels** for separate boom, lav and mix tracks where available. **Matched channel(s)** keeps the mic or pair the engine identified. **Channel 1 only** keeps the first recorded channel.

1 **Choose how much extra audio to keep**

For a first pass, set **Handles** to 2 seconds. If a cut is close to the start or end of a source file, only the available audio can be included.

2 **Decide whether to expose handles**

Leave **Expose handles on clips (checkerboard)** off to keep the audible cut at its original boundary. Turn it on to extend the placed clips and put overlapping clips on alternating lanes.

3 **Check decisions before delivery**

Confirmed matches and approved review matches with a source are eligible. Rejected and unresolved material can leave gaps in recovered dialogue. Audition any exposed overlap before delivery.

> **TWO USES OF “SPLIT MONO”**
>
> Assembly’s sibling setting can recover separately recorded mono microphones from the same take. The stereo-pair setting on page 13 concerns editorial FX and music. Both can be used in the same project.

PRO TOOLS HANDOFF

Send directly to Pro Tools

Use this route when the receiving editor wants editable clips placed in an open session and matching FX/music pairs on native stereo tracks.

1 **Prepare the destination session**

Open Pro Tools and the intended session. Match the session sample rate and timecode rate to the DXSource assembly. Check drop-frame versus non-drop-frame, and make sure the session starts early enough to cover the edits.

2 **Check the session named in the handoff**

In DXSource, enable **Settings > Comparison & PT > Use Pro Tools scripting for session operations**. Click **Send to Pro Tools...**. Read the destination session name and any warnings, then click **Send to Current Session**.

3 **Verify the tracks and timecode in Pro Tools**

Look for the newly created dialogue tracks, then Temp FX, Music and Other. Check a known line against picture and compare its start and end to DXSource. Solo each side of a stereo pair, and check a gap between edits.

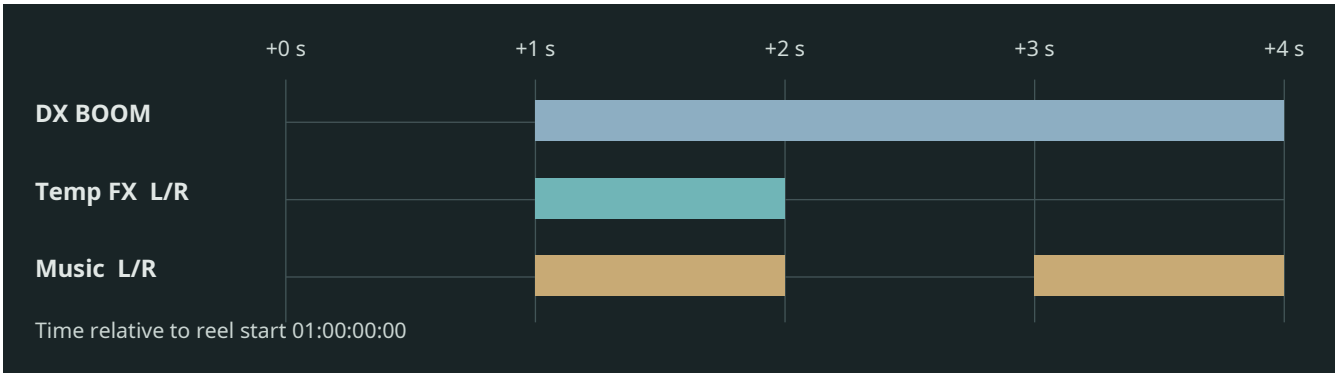


Illustration from a verified transfer at 25 fps. Three of the seven output tracks are shown. Each L/R row represents a stereo track.

In this example the boom spans **01:00:01:00 to 01:00:04:00**. The two music clips occupy the first and third seconds of that line. Both stereo channels keep the gap between them.

> **IF SEND TO CURRENT SESSION IS MISSING**
>
> Check that a compatible session is open, scripting is enabled in DXSource, and both apps are running on this Mac. For file delivery, use **Show AAF in Finder** or export a fresh AAF as described on page 16.

FILE DELIVERY

Export an AAF or BWF clips

Choose this route for another editor, an offline workstation or an older Pro Tools version that can import AAF. It also gives you a review report and separate audio files.

1 Export to a new folder

Click **Export AAF...** or choose **File > Export Assembly...**. Choose an empty, clearly named folder, such as Reel 01 - DX assembly v1. Read the completion summary for offline clips or other warnings.

OUTPUT	WHAT TO DO WITH IT
..._DXSource.aaf	The main delivery. The AAF contains editable tracks, clip positions and embedded 24-bit PCM audio. FX and music L/R tracks are split mono in this file.
BWF_Clips/	One timestamped mono file per exported clip/channel, arranged by track. Hidden AAF handles are present as audible audio in these files.
BWF_Clips/SPOT_LIST.csv	A placement sheet with the timestamp, edit in/out and handles. Use it to spot BWF clips individually if the DAW cannot place the whole set correctly.
DXSource_Matches.csv **DXSource_Report.json**	The CSV is a readable match list with source positions and evidence. The JSON is a more detailed machine-readable report.
DXSource_Assembly.edl	A frame-based reference for the assembly. Use the AAF to bring the clips into Pro Tools.

2 Open the AAF in Pro Tools

For a new session, choose **File > Open Session...** and select the AAF. To bring tracks into an existing session, use **File > Import > Session Data...**. Check the import mapping and session rates. The new-session route was verified in Ultimate 2026.4.1.

To place one BWF clip by timecode, import it into the Pro Tools Clip List. In Spot mode, drag it onto the correct track. In the Spot dialog, click the arrow beside **Original Time Stamp** and confirm. Repeat for each clip.

> **BEFORE SENDING A DELIVERY**
>
> Open the exported AAF, locate a known line by guide timecode and play it. Check the first and last clips, mic tracks, available handles and any intentional gaps. For an FX/music stereo track in Pro Tools, use the direct route on page 15.

RECALL AND PREFERENCES

Save your project and settings

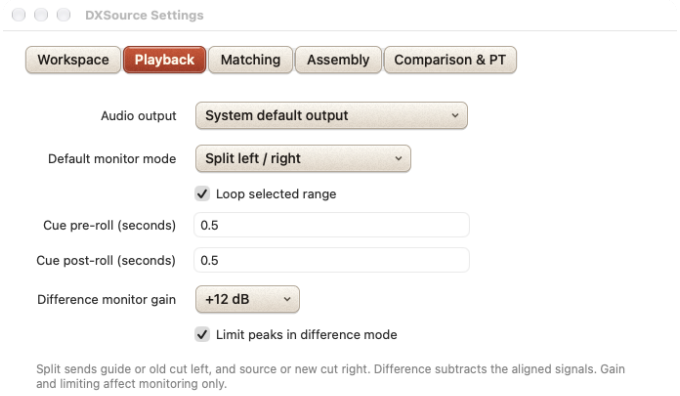
Save a DXSource project while you are reviewing. It lets you return to the same guide, track choices, trims, assignments and decisions.

1 **Save and reopen**

Choose **File > Save DXSource Project...** and name the .dxsource file. To continue later, choose **File > Open DXSource Project...**. Keep the guide and recordings at their saved paths. Changed or missing recordings may require a new match.

2 **Choose the workspace you want**

Open **DXSource > Settings...**. Under **Workspace**, use Appearance for Dark, Light or Follow macOS. **Layout on next launch** selects Studio or Cue Sheet. Quit and reopen to switch layouts.



Playback settings shown in a light appearance. This example shows a particular monitor configuration. Your saved values may differ.

SETTINGS TAB	COMMON CHANGES
Workspace / Playback	Ruler units, reel origin, default frame rate, scrolling, audio output, loop, pre-roll, post-roll and difference gain.
Matching / Assembly	Search mode, sensitivity, name priority, suffix trimming, poly-WAV analysis, mic naming, channel policy, sibling files and handles. Matching choices take effect on the next run.
Comparison & PT	Audible difference threshold, adjacent ranges, FX/music stereo pairing, Pro Tools scripting and reconform pacing.

WHEN PICTURE CHANGES

Compare two cuts

Use this when picture editorial sends a revision. The previous cut is the old one. The timeline you import first into DXSource is the new one.

1 **Open the new cut, then choose the previous cut**

Import the new AAF, edit list or guide. Choose **File > Compare with Previous Cut...** and select the old AAF, list or guide. For an EDL, choose its rate and attach its printed guide if you want waveform comparison.

2 **Read each change against both time rulers**

The comparison shows old and new lanes with their own reel starts. Select a range and audition both versions. When source information survives, DXSource can use it. Decoded guide audio can also provide matching evidence.

Previous cut	Opening	Door slam	Answer
New cut	Opening	Answer	New line

In this example the door slam was removed, the answer moved earlier, and a new line was added.

CHANGE	EXAMPLE AND NEXT ACTION
Retained / moved	The line exists in both versions. A moved line has a different new timeline position. Verify its source and offset.
Old-only / new-only	A line was removed, added or trimmed. Listen to its edges. A new-only range with online audio can be exported separately.
Ambiguous	Repeated material or incomplete evidence can map to several places. Audition, use **Link to old timecode...** for a known correspondence, or exclude the range.
Audible difference	A highlighted difference inside a mapped interval can indicate a changed mix or processing. Use both auditions and the difference monitor to decide.

3 **Save a record of the review**

Choose **Export changes...** for a CSV review list, CMX EDL or OTIO change map. Save this separately from your .dxsource project. Use timecode and the first/last change to confirm the map is in the right direction.

> **PICTURE REFERENCES**
>
> Reference pictures can show aligned frames and an RGB difference when frame sizes match. DXSource reconforms audio and timecoded cues. It does not produce a reconformed picture edit.

WHEN PICTURE CHANGES

Reconform audio and timecoded cues

Reconform means applying an old-to-new edit map to previous sound work. Review the comparison and exclude uncertain ranges before applying the map.

CHOOSE THIS COMMAND	FOR THIS DELIVERY
Reconform audio to AAF…	Use the mapped ranges to re-cut a previous audio assembly or a stem into a new AAF. A plain WAV stem begins at the previous reel origin. Confirm that position.
Export new audio…	Collect online new-only ranges for the editor. The new-audio Pro Tools handoff can also place them in a session.
Reconform cues…	Retime an SRT subtitle file or CSV/TSV cue list. Select the correct timecode columns. A cue across a cut can split. Check the count of cues outside the map.
Reconform PT session copy…	Use the selected audio tracks in an open Pro Tools session and write the reconform into a separately named .ptx copy.

To work on a Pro Tools session copy

1. **Set the two reel starts**

   Verify the old and new cut origins in the comparison. Stop Pro Tools playback and select the audio tracks whose edits should move. Confirm you are in the intended session.

2. **Create the new session copy**

   Choose **Reconform PT session copy…** and supply a new .ptx filename. Let the operation finish. The copy references the existing media, so keep those files available.

3. **Play through every revised boundary**

   Check dialogue entrances, tails, fades and automation, including automation-only passages and ranges that were ambiguous or excluded. If the host reports an error, inspect the copy before retrying.

> **EXAMPLE**
>
> If a cue begins two seconds later in the new cut, the mapped audio should begin two seconds later on the new timeline. Compare both timecodes before accepting the change.

PERFORMANCE EDITING

Find an alternate reading of a line

Use this after matching when the director wants a different delivery of the same words. The search ranks similar speech from the production folders, and you choose the performance by ear.

Select a line
Use an edit with online audio

›

Search the library
Set In, Out and optional scene

›

Audition the takes
Listen for words, pace and tone

1 **Select a short, distinctive phrase**

Choose the relevant segment in the match list. Open **Review > Find Alternate Takes or Utterances...**. An online guide or known production match supplies the audio for the query.

2 **Set the search range**

Enter **In** and **Out** in seconds relative to the selected edit. A phrase of 0.35 to 20 seconds can be searched. Begin with a clear line. Use **Same scene** when the production scene information is available.

3 **Audition the ranked choices**

Select a result and choose **Audition**. Check the actual words, background noise, emotional delivery and pacing. A high rank means the sound is similar and still needs an editorial decision.

4 **Place the preferred performance**

Choose **Send to Pro Tools...** to place the performance on a separate track at the selected line's position. It keeps its recorded duration. Check the lip sync and trim or edit the take in Pro Tools.

ALTERNATE CANDIDATE OR ALTERNATE PERFORMANCE?

Use **Use Alternate** in the inspector when you are identifying which recorder file actually supplied the guide. Use **Find Alternate Takes or Utterances...** when you deliberately want a different performance.

REFERENCE

Audio formats, timing and DSP

Sample rate measures how often audio is sampled per second. Bit depth describes how each sample is stored. A 96,000 Hz, 32-bit float WAV has both a sample rate and a bit depth.

ITEM	HOW DXSource 0.8.1 HANDLES IT
Recorder WAV input	RIFF/WAVE, RF64 and BW64 containers, including BWF and supported WAVE_FORMAT_EXTENSIBLE. Reads uncompressed 8/16/24/32-bit integer PCM and 32/64-bit float. Mono, stereo, poly-WAV and split mono are supported.
Sample rate	44.1, 48 and 96 kHz workflows have been tested. Sources at another rate are resampled as needed for the session-rate AAF. Set the receiving Pro Tools session to the actual assembly rate.
AAF and BWF output	AAF embeds 24-bit PCM at the guide/editorial sequence rate. Mono BWF clips keep the source rate. Integer inputs produce 16- or 24-bit PCM clips. Float inputs produce 32-bit float clips. A float peak above 0 dBFS can clip in 24-bit AAF.
Manual frame-rate menu	23.976, 24, 25, 29.97 NDF, 29.97 DF, 30, 48, 50, 59.94 NDF and 60 fps. Imported timelines use their declared rates where available. DF skips certain timecode numbers to track clock time.
Metadata and alignment	BWF timestamps and available recorder metadata such as roll, scene, take and channel name can narrow the search. Waveform matching uses audio fingerprints, then refines timing and compares microphone evidence.
Difficult sources	An effects-heavy mix, repeated takes, severe retiming or long passages of room tone can lead to Review or Unmatched. A 4% speed conversion is outside the tested matcher range. Try an unprocessed dialogue print.

INTERCHANGE BOUNDARIES

AAF/OMF support covers common PCM audio and local media references in a top-level sequence. OMF 1, compressed OMF, some nested sequences, speed effects and plug-in processing may need a new turnover. AAF export carries editable placements. Review gain, fades and automation in the receiving session.

REFERENCE

Troubleshooting a session

Start with what you can see or hear. Change one thing, then test a short line so you can tell whether the change helped.

SYMPTOM	WHAT TO TRY
Zero indexed recordings	Mount the production drive. Choose Add Folder..., select the folder holding the recorder WAV/BWF files, then click Index. Check the file count before matching.
Guide plays, Source is silent	Select a row with a matched source. Confirm the recorder file is online. Audition the guide, the proposed source and a mic lane separately. Check the Playback output device.
Many lines are unmatched	Confirm the shoot day, selected guide track and production folder. For offline cuts, attach a correctly aligned print or use identifying metadata. For stripped metadata, try Waveform only.
Correct words, wrong take	Check scene, take, original timecode and performance. Listen across the whole phrase. Choose a better candidate or assign a specific indexed file. Leave an uncertain line for review.
Everything lands early or late	Check guide start versus source timecode, frame rate and DF/NDF. Verify the printed WAV's first sample, leader and the Pro Tools session start. Drift that grows over time suggests a rate or speed mismatch.
FX or music arrives mono	Use direct Send to Current Session. Check the stereo preference, group and matching .L/.R names. Verify the entire edit pattern on both sides. A standalone AAF preserves split mono.
Direct send unavailable	Open the destination Pro Tools session, match sample and frame rates, and enable DXSource scripting. Look for the session name in the handoff. File-based AAF delivery remains available.
Activation fails	Check the selected storefront, purchase email, full customer key, internet and Mac clock. Unlock the login Keychain if prompted. If both seats are occupied, deactivate a previous Mac.

If the problem continues, gather the short list on page 24 so support can reproduce it.

REFERENCE

Keyboard shortcuts

Command, Shift, Option and Control are Mac modifier keys. For transport shortcuts, click in the main workspace first so a text field does not receive the keystroke.

ACTION	SHORTCUT	ACTION	SHORTCUT
Import guide / timeline	Command-O	Save project	Command-S
Open project	Command-Option-O	Add production folder	Command-Shift-O
Run Match	Command-M	Compare previous cut	Command-K
Export assembly	Command-E	Send to Pro Tools	Command-Shift-E
Approve segment	Command-Y	Reject segment	Command-J
Previous / next edit	Command-[/]	Next unresolved	Command-Shift-]
Find alternate takes	Command-Shift-F	Undo / redo	Command-Z / Command-Shift-Z
Play / stop	Space	Guide / Source	Command-B
Loop range	Command-Shift-L	Phase cancel	Command-Shift-P
Step one frame	Left / Right arrow	Step ten frames	Control-Left / Right arrow
Settings	Command-,	Close window	Command-W

Three gestures worth learning

Control-drag the timeline to scrub across a transition. **Click a microphone lane header** to audition that mic. **Drag the edge of a selected segment** to adjust the guide boundary. Undo a trim with Command-Z.

> **KEYBOARD REFERENCE IN THE APP**
>
> The File, Review and Transport menus show these commands. The menu labels are also useful if you use a different keyboard layout.

REFERENCE

Glossary, removal and support

The same recording can have one position on the camera cut and a very different timecode in the sound recorder. Keep both when reporting a problem.

TERM	PLAIN-LANGUAGE MEANING
Guide / source	Guide is the edited audio you follow. Source is a production recording proposed for that passage.
AAF / OMF / EDL	AAF and OMF are interchange files that describe edits and can carry or point to audio. An EDL is a text list of edit decisions.
BWF / poly-WAV	A Broadcast Wave File can carry a recorder timestamp. A poly-WAV puts several channels in one WAV file.
Boom / lav / ISO	Boom is the mic on a pole. Lav is a small mic worn by a performer. An ISO is an individual recorded microphone channel.
Roll / scene / take	Recorder and slate identifiers that help distinguish recordings of the same material.
Record time / source time	Record time is where an edit lands in the cut. Source time identifies the point in the original recording.
Handles / checkerboard	Handles are extra source audio around a clip. A checkerboard uses alternating lanes so extended or overlapping clips can coexist.

Remove DXSource or move to another Mac

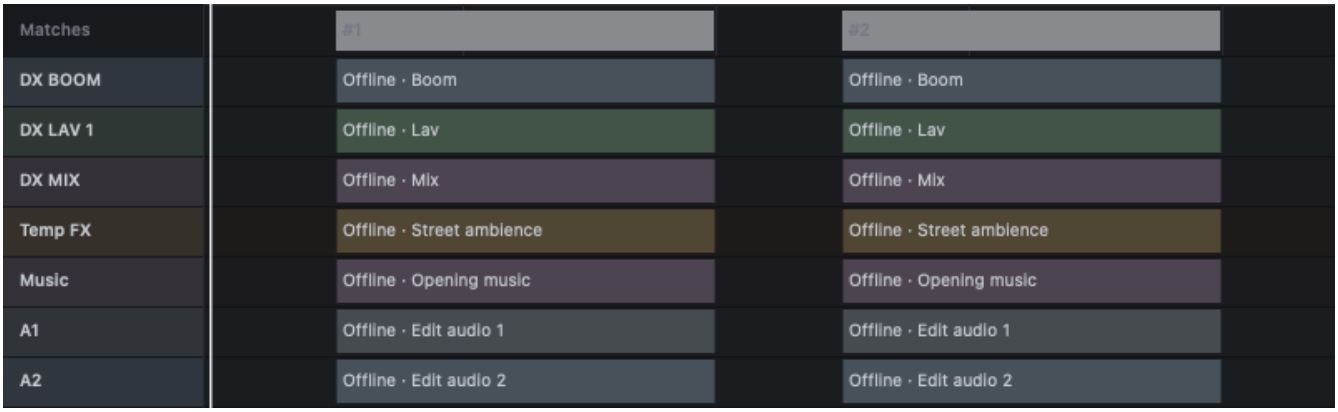
To free a paid seat, open **DXSource > License... > Deactivate this Mac** while connected. Quit DXSource, then move **Applications/DXSource.app** to the Trash. Keep your projects, production sound and exports if you will need them again.

> **CONTACT SOUNDFREAKSTUDIOS**
>
> Email hello@soundfreakstudios.com. Include DXSource version, Mac model/chip, exact macOS and Pro Tools versions, file type, sample rate, frame rate, and the step where the problem appeared. For a bad match, include guide and source timecodes and a redacted screenshot. Keep purchase keys and private production audio out of the first message.

VISUAL REFERENCE

Read track colours and offline clips

In the black Studio layout, colour helps you follow a track from one edit to the next. Look at Matches and the inspector to see whether a recording was found.



Offline example in Studio. A named boom track is blue, a lav is green, the mix and music are violet, and Temp FX is amber. Generic tracks such as A1 and A2 get repeatable colours.

If your session shows zero confirmed and every edit is unmatched

1 **Select one dialogue edit and play Guide**

If its inspector says **editorial media offline** and the guide is silent, the AAF supplied edit positions but DXSource has no audio to compare for that edit. The indexed file count tells you how much production sound is available to search.

2 **Bring the guide audio online**

Open a turnover with embedded audio or restore its linked media. Alternatively, choose **File > Attach Consolidated Guide...** and select a dialogue print from the same cut. Enter the timecode of its first sample, including any leader.

3 **Run the search again**

Check that you can hear Guide. Set **Metadata + waveform** and **Standard**, then click **Match**. If you only have the edit list and reliable recorder metadata, try **Metadata only** and check every proposed take.

> WHAT TO EXPECT
>
> An offline clip keeps its track colour. A successful match makes the original microphone audio available to audition. Choose a confirmed row and switch from Guide to Source to check it.