

User Manual

Version 1 · macOS and Windows · October 2026

Metadata-driven reconform of Pro Tools sessions from two AAF exports.

No audio is processed, no AAF is written, your session is edited only through the official Pro Tools scripting interface.



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About this manual

This manual describes AAF Sync Version 1 for macOS and Windows. It explains what the application does, how to prepare a Pro Tools session and a pair of AAF files, how to read and adjust the change list, how to run the reconform inside Pro Tools and how to verify the result. Every option in the interface is documented, together with the checks the software performs and the reports it can export.

Conventions. Names of buttons, menus and options appear in **bold**. Timecodes are written in the Pro Tools style, HH:MM:SS:FF. Throughout the document the two picture cuts are called **OLD** (the cut your session is currently synchronised to) and **NEW** (the cut you must move to). Frame counts always refer to the frame rate of the AAFs unless stated otherwise. Where the software reports a range, A . . B means from A inclusive to B exclusive, exactly as Pro Tools shows a selection.

Screenshots. The images in this manual were taken from the macOS version. The Windows version has the same layout and the same controls; only the window frame and file dialogs differ.

NOTE — AAF Sync reads AAF files and controls Pro Tools through the official Pro Tools Scripting Library on the same computer. It never writes AAF files, never reads or modifies Pro Tools session files directly, never processes audio, and never touches the media on disk.

1. Introducing AAF Sync

1.1 What the software does

When the picture department delivers a new cut, the sound editor must move every clip, every fade and every automation breakpoint in the Pro Tools session so that it lines up with the new picture. Doing this by hand means reading a change list, selecting ranges, cutting and pasting them one by one and hoping that nothing was forgotten. AAF Sync automates that job.

The application takes two AAF exports of the same sequence — the previous cut (**OLD**) and the new cut (**NEW**) — and compares their metadata: clip names, source timecodes, file references and positions. From that comparison it computes a **change list**: a set of **blocks** (ranges of the OLD cut that survive in the NEW cut, each with a time offset, called the **delta**), **gaps** (ranges of the NEW cut that have no counterpart in the OLD one, i.e. new material), **dropped** ranges (OLD material that no longer exists) and **conflicts** (places where the evidence is ambiguous). This computation is done entirely from metadata; no audio or video is decoded.

Once you have reviewed and, if you wish, edited the change list, AAF Sync connects to the Pro Tools session that is open on the same computer and performs the edits for you: it copies the OLD material to a safe parking zone, clears the destination, pastes every block at its new position — clips, fades, clip gain and track automation included — and finally reads the session back to verify that every piece landed where the plan said it should. Optional stages add change markers, import the unseen NEW material into rescue tracks, smooth automation at the junctions and clean up the parking zone.

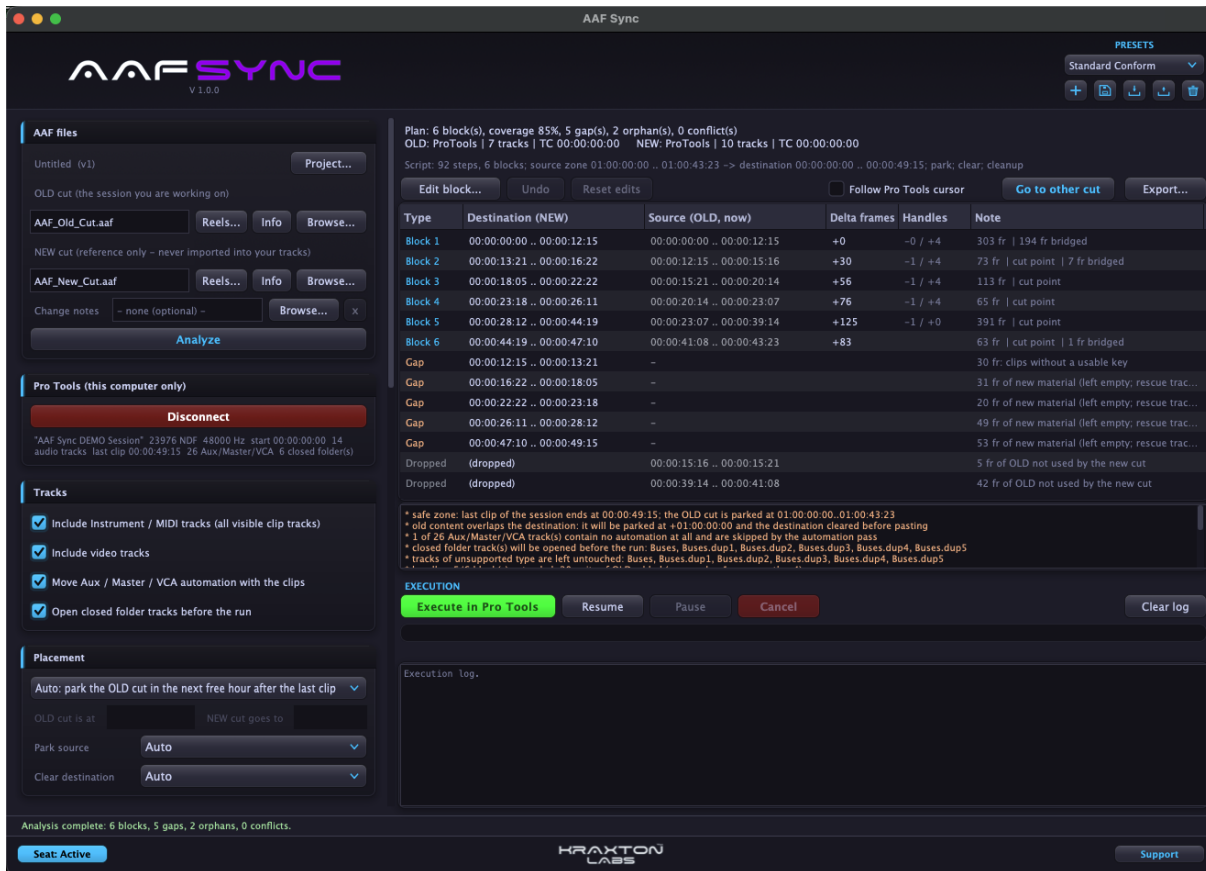


Figure 1.1 — The AAF Sync main window after an analysis: options on the left, change list and execution on the right.

1.2 What the software never does

- It never writes or modifies AAF files. Both AAFs are opened read-only.
- It never reads, parses or writes Pro Tools session files (.ptx / .ptf). All information about the session comes from Pro Tools itself, through its scripting interface, while the session is open.
- It never processes audio: no rendering, no loudness measurement, no re-encoding. Audio files on disk are not opened.
- It never launches or locates Pro Tools. Pro Tools must already be running on the same computer with the session open.
- It never controls a remote computer. The connection is restricted to the local machine by design and by the terms of the Pro Tools Scripting Library licence.

1.3 How a reconform works in AAF Sync

A reconform run is a script of ordinary Pro Tools edit commands — **Select, Copy, Paste, Clear, Copy Special / Clear Special (All Automation), Create Fades, Memory Locations, Import Session Data** — executed in a precise order. The result is indistinguishable from a careful manual conform, which means the session stays fully editable, fully undoable and fully compatible with every other tool in your workflow.

The run is organised in phases:

Phase	What happens
Preflight	Pro Tools is checked, tracks are listed, closed folder tracks are opened, optional pre-flight actions run (make tracks inactive, clear the Undo queue, turn Layered Editing off).
Setup	Edit options are recorded so they can be restored at the end; the marker track is created if requested.
Park	The whole OLD cut (clips and automation) is copied to a free hour of the session — the parking zone — so that the source is never destroyed while the destination is rebuilt.
Clear destination	The range where the NEW cut will live is cleared on every operated track (clips and automation).
Blocks	Each block is copied from the parking zone and pasted at its new position; automation on Aux, Master, VCA and routing folder tracks travels with it. Optional handles and the per-clip Smart trim are applied here.
Rescue	The NEW AAF is imported into new tracks at the bottom of the session and everything already covered by the pasted blocks is cleared, leaving only the material that is genuinely new.
Audit	The track EDLs are read back from Pro Tools and every clip piece is verified against the plan.
Glide	Optional: a tiny window of automation is cleared at each junction so Pro Tools interpolates a smooth ramp.
Fades	Optional: Create Fades with a Pro Tools fade preset at every junction and at every clip edge that faces a gap.
Markers	Change markers are written (summary, one per re-timing point, per gap and per conflict).
Cleanup	After a passing audit, the parking zone is cleared (clips and automation).
Finish	Tracks are re-activated, edit options restored, the run journal is closed.

TIP — You can preview the entire plan before Pro Tools is involved. Analysis works offline; the connection is only needed for live timecodes, the cursor features and the actual execution.

2. Requirements and installation

2.1 System requirements

Component	Requirement
macOS	macOS 13.3 Ventura or later. Universal build (Apple silicon and Intel).
Windows	Windows 10 or Windows 11, 64-bit. Windows 11 users: Core Isolation / Memory Integrity does not interfere with the software, but virtual machines and emulated environments may be refused by the licensing system (see 2.5).
Pro Tools	A Pro Tools version that includes the Pro Tools Scripting Library (PTSL) with scripting enabled in Setup > Peripherals. Marker tracks require Pro Tools 2023.9 or later; folder-track handling and automation batching benefit from recent versions. AAF Sync talks to Pro Tools on the same computer only.
AAF files	Two AAF exports of the same sequence (OLD and NEW) from Media Composer, Premiere Pro, DaVinci Resolve, Pro Tools or any application that writes standard AAF compositions. Embedded or linked media is irrelevant: only metadata is read.
Network	Internet access is needed to start the trial or activate a licence and, afterwards, for periodic licence verification (see 2.4). No session data is ever transmitted.
Display	Minimum window size 1240 × 880 points. The left column scrolls when the window is small.

2.2 Installing on macOS

- 1 Open the disk image and drag **AAF Sync** to your Applications folder.
- 2 Launch the application. The first launch shows the End User Licence Agreement, then the activation screen.
- 3 If macOS reports that the application was downloaded from the internet, confirm that you want to open it.

2.3 Installing on Windows

- 1 Run the installer and follow the steps, or unzip the portable package to a folder of your choice.
- 2 Launch **AAF Sync.exe**. The first launch shows the End User Licence Agreement, then the activation screen.
- 3 Windows SmartScreen may ask you to confirm the first launch of a newly downloaded application.

2.4 Licence, trial and activation

AAF Sync uses a licence key issued by Kraxton Labs. On first launch you must accept the licence agreement; the **Activate AAF Sync** screen then offers two ways in:

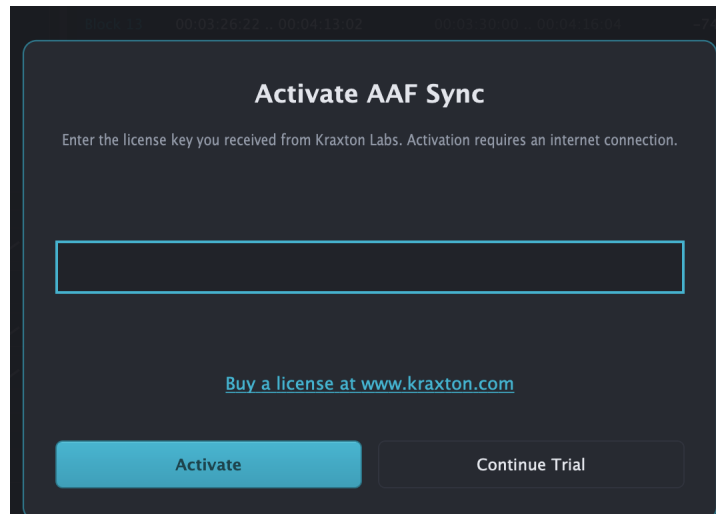


Figure 2.1 — The activation screen. Enter a licence key and press Activate, or use the free trial.

- **Activate** — type or paste the licence key you received after purchase and press Activate. The key is formatted automatically as you type. Activation requires an internet connection and binds one seat of your licence to this computer.
- **Start Trial** — begins the free 10-day evaluation on this computer. The trial is verified with the licence server, so it also needs an internet connection. The same button later reads **Continue Trial** and, when the period is over, **Trial Expired**.
- **Buy a license at www.kraxton.com** — opens the store in your browser.

The licence status is always visible in the bottom-left corner of the main window (for example **Trial: 10 days left** or **Seat: Active**). Clicking that chip during a trial re-opens the activation screen so you can enter a purchased key; with a full licence it offers to **release the seat**, which frees the seat for use on another computer. If a seat has been released but the key is still stored on this computer, the application shows a **Claim seat** screen at start-up.

2.4.1 Periodic verification and offline use

An activated copy re-verifies its licence with Kraxton Labs from time to time. This happens in the background and does not interrupt your work, so the computer only needs internet access occasionally. If it stays offline for an extended period, the application first reminds you to reconnect and eventually pauses until the licence can be verified again; verification resumes automatically as soon as a connection is available. Your projects, settings and presets are never affected.

2.5 Virtual machines

For security reasons the licensing system may refuse to activate or run inside virtual machines, emulators or virtualisation-based environments. Install AAF Sync on the physical computer that runs Pro Tools.

2.6 Where the application stores its data

Item	macOS	Windows
Settings, presets, run journal	~/Library/Application Support/Kraxton Labs/AAF Sync/	%APPDATA%\Kraxton Labs\AAF Sync\
Diagnostic logs	.../AAF Sync/Logs/ (rotated automatically)	... \AAF Sync\Logs\
Autosaved project	.../AAF Sync/Untitled.aafsync (until you save the project elsewhere)	... \AAF Sync\Untitled.aafsync
Presets	.../AAF Sync/Presets/*.aafsyncpreset	... \AAF Sync\Presets\

3. A tour of the interface

The main window is divided into a header, a left column with everything you configure, a right column with everything the software tells you, and a footer.

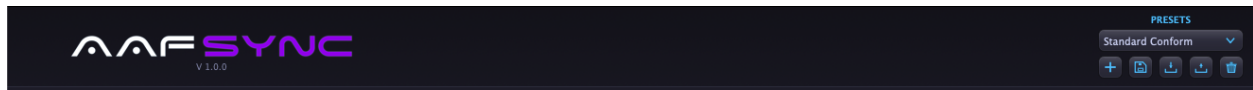


Figure 3.1 — The header: application logo and version on the left, the Presets bar on the right.

3.1 Header and Presets bar

The header shows the AAF Sync logo and the version number. On the right, the **Presets** bar holds a drop-down with your saved ways of working and five icon buttons: **new** (save the current settings as a new preset), **save** (overwrite the selected preset), **import**, **export** and **delete**. Presets cover the option groups (tracks, placement, handles, markers, rescue, safety and engine); they do not include file paths or manual timecodes. See chapter 12.

3.2 Left column: configuration

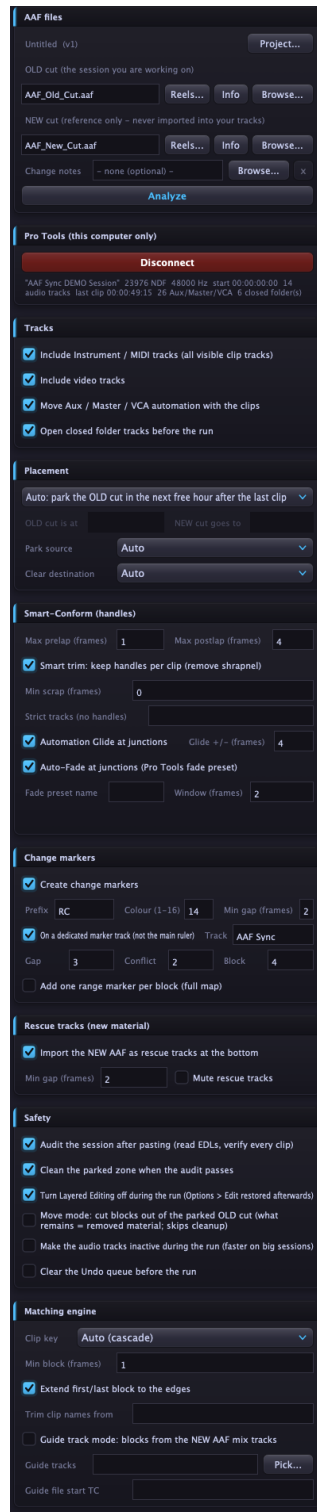


Figure 3.2 — The left column. It scrolls when the window is not tall enough to show every group.

From top to bottom the left column contains:

- **AAF files** — the project name and menu, the OLD and NEW AAF fields with their **Reels...**, **Info** and **Browse...** buttons, the optional **Change notes** file, and the **Analyze** button.
- **Pro Tools (this computer only)** — the **Connect / Disconnect** button and a read-out of the connected session.
- **Tracks** — which tracks travel: instrument/MIDI, video, automation on Aux/Master/VCA, closed folder tracks.
- **Placement** — where the OLD cut is parked and where the NEW cut is rebuilt.
- **Smart-Conform (handles)** — head and tail handles, Smart trim, Automation Glide and Auto-Fade.
- **Change markers** — memory locations that document the reconform inside the session.
- **Rescue tracks (new material)** — import of the material that exists only in the NEW cut.
- **Safety** — audit, cleanup, Layered Editing, move mode, inactive tracks, Undo queue.
- **Matching engine** — how clips are identified, minimum block size, edge extension, name trimming and guide-track mode.

TIP — Numeric and text fields work like in CompDX: a single click selects the whole value so you can type straight over it; Return applies the value (out-of-range entries are corrected on the spot) and releases the field; Escape discards what you typed and restores the current value. Clicking anywhere else also applies the value.

3.3 Right column: results and execution

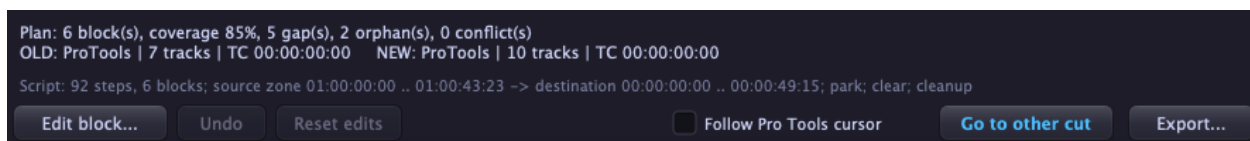


Figure 3.3 — Plan summary and toolbar: totals, script summary, Edit block..., Undo, Reset edits, Follow Pro Tools cursor, Go to other cut, Export....

The right column starts with the **plan summary** (number of blocks, coverage, gaps, dropped ranges, conflicts, and the number of user edits), a second line with the AAF identities (creator, track counts, start timecodes), and a third, smaller line summarising the generated script: number of steps, source zone, destination and which phases are enabled. Below it a toolbar gives access to the block editor, the undo stack, the cursor features and the export menu.

The **change list** occupies most of the column. It lists blocks, gaps, dropped material and conflicts with their destination and source timecodes, delta and notes (chapter 8). Under it, a **warnings panel** collects the messages produced by the analysis, and the **Execution** area contains the **Execute in Pro Tools**, **Resume**, **Pause**, **Cancel** and **Clear log** buttons, the progress bar and the execution log.

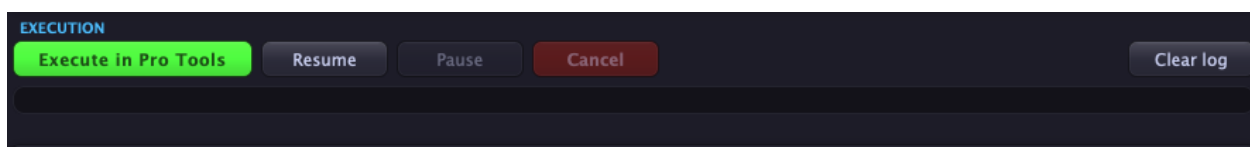


Figure 3.4 — The Execution area with a plan ready and Pro Tools connected. Execute is enabled only in that state.

3.4 Footer



Figure 3.5 — The footer: licence status (left), Kraxton Labs logo (centre), Support (right).

The footer shows the licence chip on the left, the Kraxton Labs logo in the centre and the **Support** button on the right. A one-line status strip above the footer reports the last action ("Analysis complete...", "Set aside block 3...", connection messages).

4. Quick start: your first reconform

This chapter walks through a complete reconform with the default settings (the **Standard Conform** preset). Each step is explained in depth in the following chapters.

- 1 **Export the two AAFs.** Ask the picture editor for an AAF of the previous cut (the one your session matches today) and an AAF of the new cut. Both must be exported from the same sequence at the same frame rate and with the same start timecode convention. Audio-only AAFs are enough; embedded media is not needed.
- 2 **Open the Pro Tools session** that is synchronised to the OLD cut. Make sure the session is long enough to hold a parking copy (Setup > Session > Session length: at least one free hour after your last clip). Enable the Pro Tools Scripting Library if you have not done so (Setup > Peripherals > Scripting).
- 3 **Load the AAFs.** Drop the OLD AAF on the field labelled **OLD cut** and the NEW AAF on **NEW cut**, or use **Browse....** You can also drop both files at once: the software sorts them by name and asks if it is not sure which is which.
- 4 **Press Analyze.** Within a few seconds the change list appears. Read the summary line: coverage close to 100 % with few conflicts means a clean match. Open **Info** on each AAF to confirm frame rate, start timecode and track counts.
- 5 **Review the change list.** Blocks are the material that moves; gaps are new material; dropped ranges are material that disappears. Right-click a row for the block editor. Check the warnings panel for anything flagged as an error.
- 6 **Connect to Pro Tools.** Press **Connect**. The session name, timecode rate and sample rate appear next to the button, and the summary switches from a preview against a nominal session to real session timecodes.
- 7 **Execute.** Press **Execute in Pro Tools**. The progress bar shows the percentage, the current phase and an estimate of the remaining time. Do not edit the session while the run is in progress; you can **Pause** at any block boundary or **Cancel**.
- 8 **Read the result.** The log ends with the audit verdict. When it passes, markers have been written, rescue tracks hold the unseen new material and the parking zone has been cleared. If the audit fails, the parking zone is preserved so you can inspect it, and the log explains exactly which pieces did not match.
- 9 **Save the project.** **Project... > Save as...** stores the AAF references, options, plan edits and a snapshot of the plan as an .aafsync file. When the next cut arrives, **Project... > Next version** promotes NEW to OLD and keeps the history.

IMPORTANT — Save your Pro Tools session before executing, and keep the default Safety options on for your first runs: Audit, Cleanup after a passing audit and Layered Editing off. They exist precisely so that a problem is detected before anything irreversible happens.

5. AAF files, reels, change notes and projects

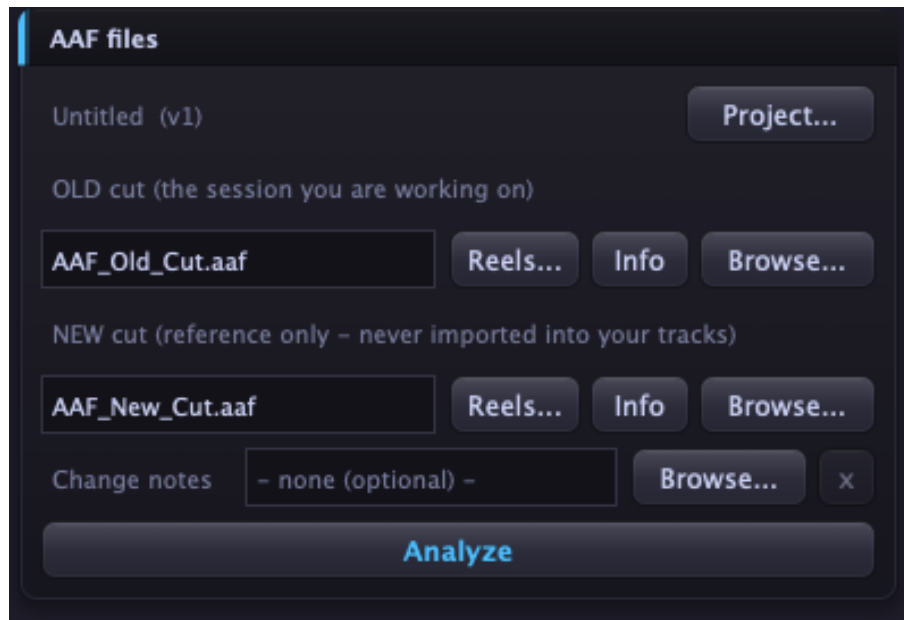


Figure 5.1 — The AAF files group.

5.1 OLD and NEW AAF

The **OLD cut** is the sequence your Pro Tools session is currently in sync with; it is the source of every block. The **NEW cut** is the reference the session must be moved to. The NEW AAF is never imported into your existing tracks: it is only read to compute positions, and optionally imported into separate rescue tracks at the bottom of the session.

Load a file with **Browse...**, by dropping it on the field, or by opening it from the operating system (double-click an .aaf or pass files on the command line). Dropping two AAFs at once fills both fields; dropping several AAFs on one field adds them all as reels of that cut (see 5.3). Dropping an .aafsync file opens a project; dropping a text file loads it as change notes.

5.2 The Info button

Info opens a pop-over with the metadata read from the AAF. It is available once the file has been analysed and closes when you click the button again or anywhere outside it.

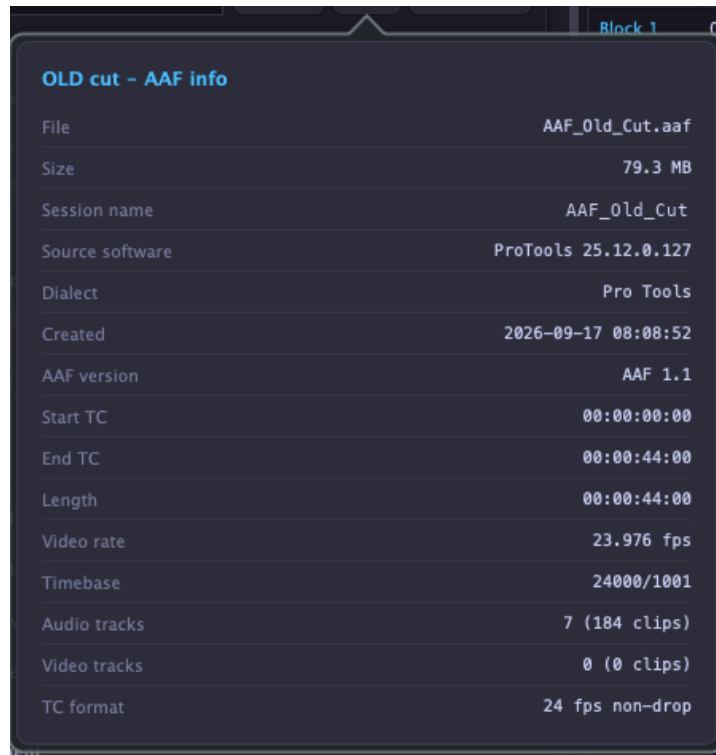


Figure 5.2 — AAF Info: file, session name, creator, dialect, creation date, AAF version, start and end timecode, length, picture rate, timebase, track and clip counts, timecode format. Nested sequences, subclips / group clips and unresolved source chains are listed here when present.

Row	Meaning
Session name / Source software / Dialect	The composition name and the application that wrote the file (Media Composer, Premiere Pro, Pro Tools...). The dialect tells the parser which conventions to expect.
Start TC / End TC / Length	The sequence start timecode declared in the AAF and the extent of the actual content. Pro Tools exports declare the session length (often 24 h) rather than the material; AAF Sync uses the real clip extent.
Video rate / Timebase	Picture frame rate and the edit rate of the composition (e.g. 24000/1001 for 23.976).
Audio tracks / Video tracks	Number of tracks and clips of each kind found in the composition.
TC format	Frames per second of the timecode and whether it is drop-frame.
Nested sequences / Source chain	Present only when the file contains real nests (several source clips in the range used) or clips whose source cannot be resolved. See 8.5.
Subclips / groups	Present when clips reach their media through subclips, group clips or clips with an effect; each is resolved to its master clip (see 8.5).
Reel N	When several AAFs were joined as reels, one row per reel with its session range.

5.3 Several AAFs per cut (reels)

Long-form projects are often delivered as several AAFs — one per reel or act — that must be treated as one timeline. Press **Reels...** next to a cut to manage its list.



Figure 5.3 — The reels editor for the OLD cut: order, Start offset and removal for each AAF.

Each reel is placed in the session by its own timecode, not one after another. The **Start offset** field lets you override the session timecode where the AAF's first frame sits; leave it empty to use the start timecode written in the AAF. Reels are joined into a single timeline before the analysis, so the change list, the markers and the run treat them as one cut. All reels of a cut must share the same frame rate and timecode format; overlapping reels are reported as a warning. Use the arrows to reorder, **x** to remove and **Add AAF...** to append. **Done** closes the editor and re-analysis is required.

5.4 Change notes (optional)

If the picture editor also sends a change list — an Avid Change List / FilmScribe text, or any TSV/CSV that contains old and new timecodes — load it in the **Change notes** field. After **Analyze** every event in the list is checked against the computed plan and the result is shown in the warnings panel and in the log. Events that agree with the plan are confirmed; events the plan does not reflect, or reflects with a different offset, are flagged so you can look at them. The comparison can be exported as a text report (**Export... > Change notes check report**). The **x** button forgets the file.

NOTE — Change notes are a cross-check, not an input to the reconform. AAF Sync always computes the plan from the AAFs; the notes only tell you whether the picture department's account of the changes and the metadata agree.

5.5 Projects (.aafsync)

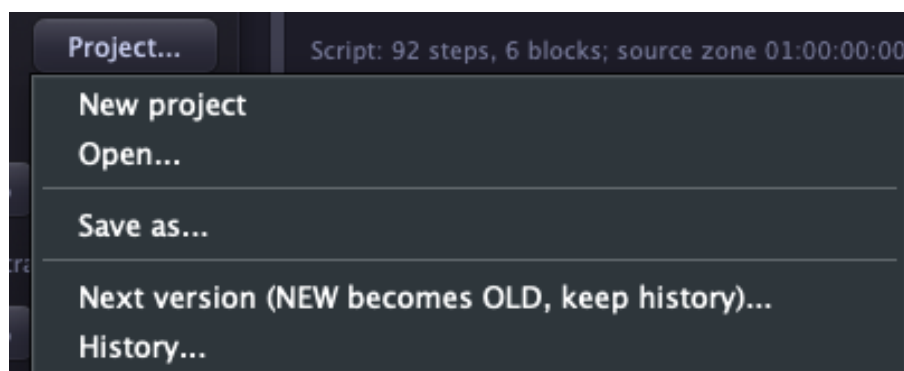


Figure 5.4 — The Project menu.

A project file keeps everything about a reconform together: the reels of each cut, the change notes path, all options, the edits you made to the plan, a snapshot of the plan and a history of previous versions. The name of

the current project and its version number appear at the top of the AAF files group.

Command	Effect
New project	Clears the files, plan and edits (options are kept). Asks to save if the current project has unsaved changes.
Open...	Opens an .aafsync file, restores its reels, options and edits and, if the AAFs are available, re-analyses and re-applies the edits. Edits that no longer fit the plan are reported in the log.
Save as...	Writes the project to a location of your choice. From then on autosave writes to that file.
Next version (NEW becomes OLD, keep history)...	Archives the current state in the history, moves the NEW reels to the OLD side and empties the NEW side so you can load the next cut. The version counter increases (v1, v2, ...).
History...	Lists the archived versions with their date, files and plan summary.

Autosave. While you work, the project is saved automatically about two seconds after each change and at least every minute. Untitled projects are autosaved in the application data folder and restored at the next launch; saved projects are autosaved in place, keeping rotating backups next to the file.

6. Connecting to Pro Tools

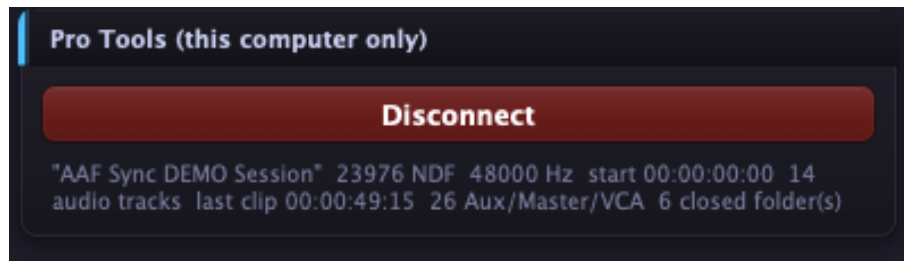


Figure 6.1 — The Pro Tools group while connected: the button reads **Disconnect** and the session name, timecode rate, sample rate, start time, last clip and track counts are shown.

Press **Connect** while Pro Tools is running with your session open. AAF Sync opens a connection to the Pro Tools Scripting Library on this computer and reads the session name, timecode rate, sample rate and the list of tracks. The button turns into **Disconnect** and the session is shown next to it. Until you press **Execute**, the connection is used only for reading.

The connection enables:

- **Real timecodes** in the change list and script summary. Without a connection the plan is previewed against a nominal 24 h / 48 kHz session.
- **Locate in Pro Tools** — right-click any row and choose it to move the Pro Tools selection to that range. Double-clicking a row does the same.
- **Follow Pro Tools cursor** — when ticked, the cursor position is polled twice a second and the block or gap under it is highlighted in the list.
- **Go to other cut** — with a block selected, jumps the Pro Tools cursor between the OLD position of the material and its NEW position, so you can compare the two places instantly.
- **Split at the Pro Tools cursor** in the block editor.
- **Execute** and **Resume**.

NOTE — If Pro Tools is not running, if scripting is disabled or if another application is using the scripting connection, the status strip reports the reason. The Pro Tools Scripting Library listens on a fixed local port; AAF Sync never talks to other computers.

Pressing **Disconnect** closes the connection. Disconnecting during a run is not possible; use **Pause** or **Cancel** first.

While connected and idle, AAF Sync checks the link every few seconds. If you close the session, the read-out changes to *no session open* and **Execute** is disabled until a session is open again (the session is then re-read automatically, also if you switch to a different session). If Pro Tools quits or closes the connection, the button returns to **Connect** and the status strip explains why. AAF Sync never launches Pro Tools and never reconnects on its own: press **Connect** again when Pro Tools is running.

7. Options reference

Every option lives in the left column and has a tooltip; hovering the control shows the same explanation as this chapter. Options marked *re-analyse* change the plan and therefore trigger a new analysis when a plan exists; the others only affect the generated script and update the script summary immediately. Text fields are applied when you press Return or leave the field.

7.1 Tracks

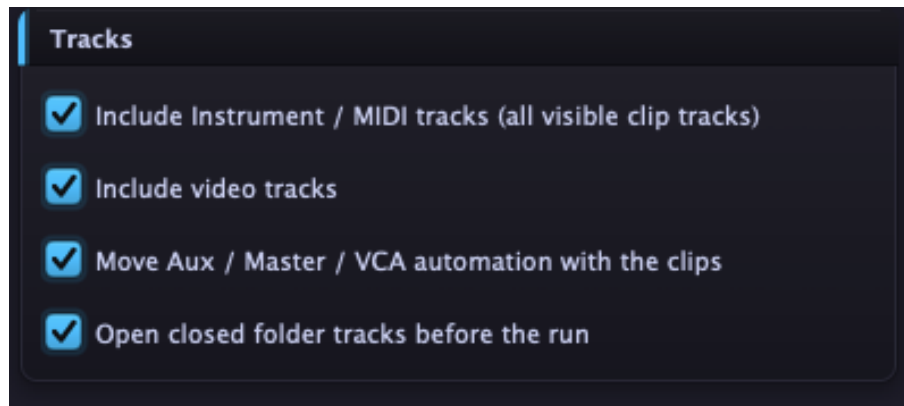


Figure 7.1 — Tracks.

Option	Default	Description
Include Instrument / MIDI tracks (all visible clip tracks)	On	Audio tracks always travel. With this on, Instrument and MIDI tracks with clips are included in every Copy / Paste / Clear.
Include video tracks	On	Also reads the picture tracks of the AAFs and copies the Pro Tools video track along with the audio (<i>re-analyse</i>).
Move Aux / Master / VCA automation with the clips	On	For every Copy / Paste / Clear of clips, a second pass runs over Aux, Master, VCA and routing folder tracks using Copy Special / Clear Special (All Automation), so bus, send and VCA automation stays in sync. All those tracks are selected together — one action per block; if Pro Tools refuses the batch, the pass falls back to one track at a time and remembers which track refused. Keep it on.
Open closed folder tracks before the run	On	Tracks inside a closed folder track are hidden and Pro Tools will not select them, so their clips and automation would not travel. AAF Sync opens every closed folder right before selecting tracks and re-reads the track list.

7.2 Placement

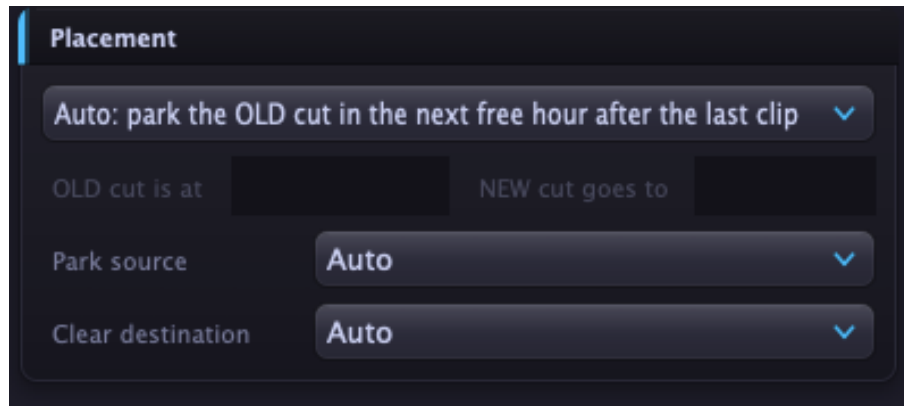


Figure 7.2 — Placement.

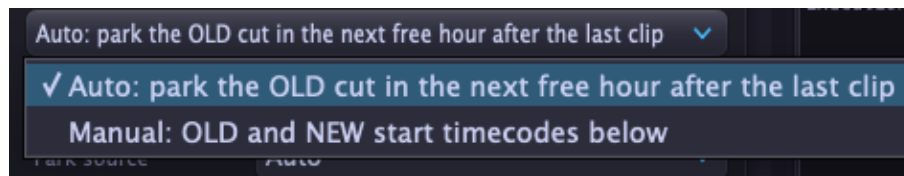


Figure 7.3 — The two placement modes.

Option	Default	Description
Placement mode	Auto	Auto reads where the last clip of the session ends (for example 06:20:17:12) and parks the OLD cut a whole number of hours later, in the first free hour (07:00:00:00); it then clears the destination and rebuilds the cut in place. The session length (Setup > Session) must leave room for it. Manual lets you say where each cut sits in the session; the parking hour is still computed the same way.
OLD cut is at	—	Manual mode: session timecode where the OLD cut currently starts.
NEW cut goes to	—	Manual mode: session timecode where the NEW cut must start.
Park source	Auto	Copy the OLD content to the parking zone before pasting. Auto parks only when the OLD and NEW ranges overlap (which is almost always the case); On always; Off never — use Off only when the two cuts live in disjoint parts of the session.
Clear destination	Auto	Clear the destination range before pasting. Auto = only when OLD and NEW overlap.

IMPORTANT — The parking copy is what makes the run safe: the source material is duplicated before anything is cleared, and the final cleanup only happens after the audit has passed. Do not turn Park source off unless you know the destination range is empty and separate from the OLD material.

7.3 Smart-Conform (handles)

Figure 7.4 — Smart-Conform with the Standard Conform values.

A block edge is a cut point in the picture. Strictly cutting the audio at the same frame would lose the sound editor's pre-laps, post-laps and the room to fade. Handles extend each block into the neighbouring gaps *when the OLD cut has material there*, so what you had around the edit survives.

Option	Default	Description
Max prelap (frames)	1	Extend each block's head into the previous gap when the OLD material exists there (0 = strict cuts).
Max postlap (frames)	4	Extend each block's tail into the next gap when the OLD material exists there (0 = strict cuts).
Smart trim: keep handles per clip (remove shrapnel)	On	Block handles copy everything the OLD cut has around the block, including fragments of the neighbouring scene ("shrapnel"). With this on, after pasting each block AAF Sync reads the session EDL and, track by track, keeps from the handle only the clip that <i>continues</i> across the block edge; everything else in the handle is cleared. Tracks whose name ends in * get no handles at all.
Min scrap (frames)	0	Continuations shorter than this (leftovers of neighbouring fades) are removed too. 0 keeps any length.
Strict tracks (no handles)	—	Track names that must be cut exactly at the block edges, without handles (separate with ;). Video, guide and stem tracks usually go here. Tracks named "...*" are strict automatically.
Automation Glide at junctions	On	At every junction where two pasted pieces touch, select $\pm$ window on all operated tracks (clip tracks and Aux/Master/VCA) and run Clear Special > All Automation. Pro Tools keeps a breakpoint at each edge of the window and interpolates between them, so the automation step caused by joining two different places of the OLD cut becomes a short ramp instead of a click. Clips are not touched. Runs after the audit.

Option	Default	Description
Glide ± (frames)	4	Half-width of the window cleared around each junction (1 frame = a 2-frame ramp).
Auto-Fade at junctions (Pro Tools fade preset)	On	After the audit, select ± window around every junction (crossfade between two pieces that touch) and around every clip edge that faces a gap (fade-out before the gap, fade-in after it), then run Create Fades with a Pro Tools fade preset. With handles, both the handle edge and the core cut are visited, so each track gets its fade wherever Smart trim left the clip edge.
Fade preset name	—	Name of the Pro Tools fade preset (empty = the last one used in the Fades dialog).
Window (frames)	2	Half-width of the selection around each junction and gap edge for Create Fades.

TIP — The Standard Conform preset uses 1 frame of prelap, 4 frames of postlap, Smart trim on, Automation Glide at ±4 frames and Auto-Fade with a ±2-frame window using the last fade preset you used in Pro Tools. Set a fade preset name if you want a specific shape, and raise the postlap for material with long tails.

7.4 Change markers

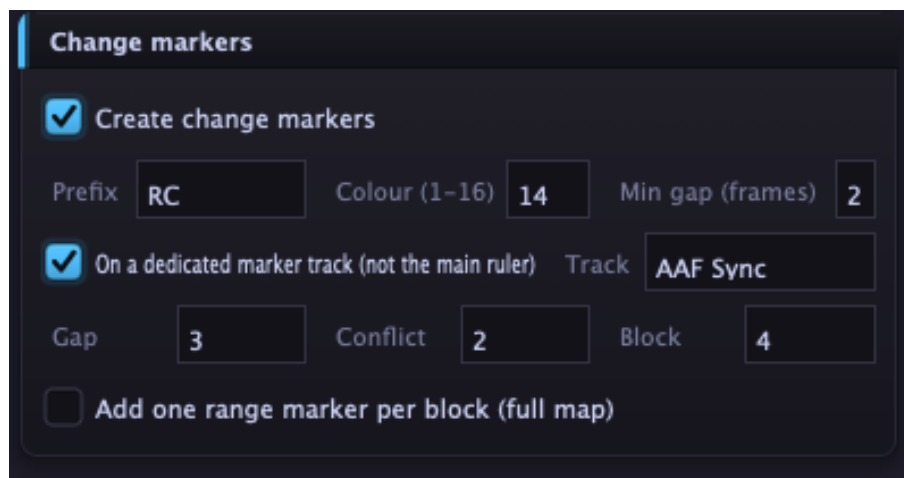


Figure 7.5 — Change markers.

Option	Default	Description
Create change markers	On	Writes Memory Locations: a summary, one per re-timing point (delta change), one per gap and one per conflict. Re-running replaces the previous ones (same prefix).
Prefix	RC	Marker name prefix. Markers with this prefix belong to AAF Sync and are replaced on the next run.
Colour (1–16)	14	Colour of the summary and re-timing point markers (Pro Tools colour index; 14 = white).
Min gap (frames)	2	Gaps shorter than this do not get a marker (rounding noise).
On a dedicated marker track (not the main ruler)	On	Pro Tools 2023.9 and later: markers go to a Markers track with the given name (created if missing) so they never mix with your own markers on the main ruler. If Pro Tools refuses, they fall back to the main ruler.

Option	Default	Description
Track	AAF Sync	Name of the marker track.
Gap / Conflict / Block	3 / 2 / 4	Colour index for gap, conflict and block-range markers (0 = same as the prefix colour).
Add one range marker per block (full map)	Off	Also creates one selection marker per block ("blk N d+x") so the Memory Locations window shows the whole map. Doubles the marker count.

7.5 Rescue tracks (new material)

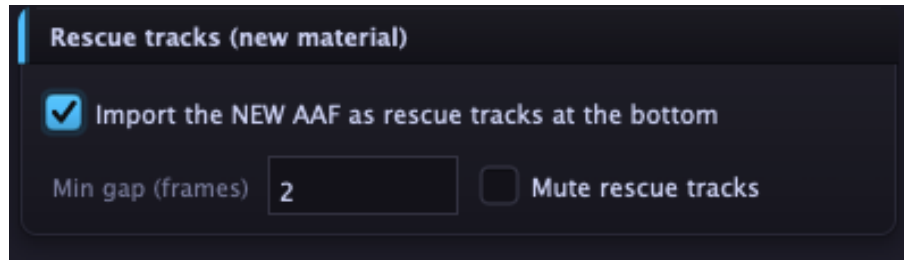


Figure 7.6 — Rescue tracks.

Material that exists only in the NEW cut — a new shot, a re-edited scene, temp effects added by the picture editor — cannot come from your session. The rescue stage imports it from the NEW AAF so that it is at least present, exactly where the gap is, for you to replace or approve.

Option	Default	Description
Import the NEW AAF as rescue tracks at the bottom	On	Import Session Data of the NEW AAF into new tracks at the bottom of the session, aligned to the new cut; then clear everything already covered by the pasted blocks above. Only the unseen material stays, exactly under each gap.
Min gap (frames)	2	Gaps shorter than this are treated as noise and cleared too.
Mute rescue tracks	Off	Mute the rescue tracks when done.

NOTE — Import Session Data can take a long time on large AAFs; AAF Sync waits for Pro Tools with an extended deadline. Rescue tracks are named after the AAF tracks and appear below your existing tracks; they are never mixed into them.

7.6 Safety

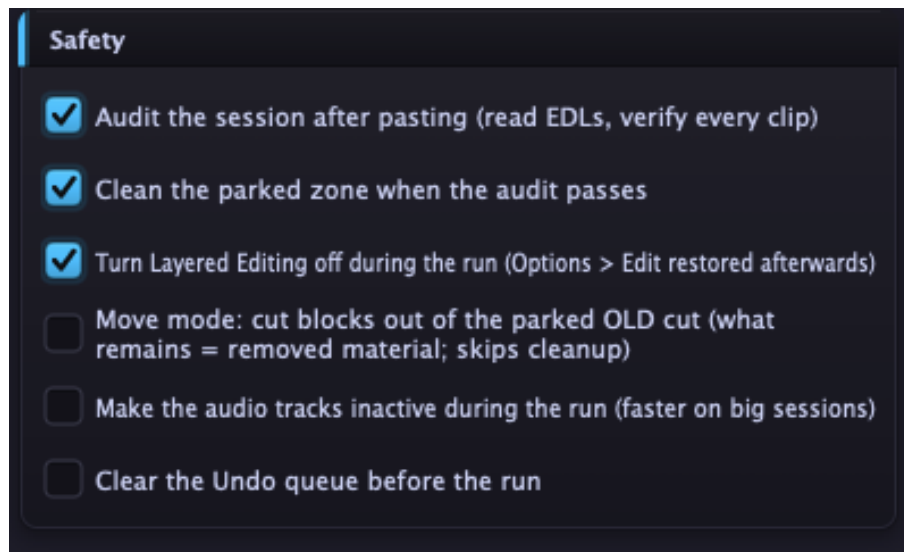


Figure 7.7 — Safety.

Option	Default	Description
Audit the session after pasting (read EDLs, verify every clip)	On	Reads the track EDLs back from Pro Tools and checks every clip piece at its planned destination. Markers, fades, glide and cleanup only run if the audit passes. Track-name matching tolerates Pro Tools' own suffixes (-01, .L/.R, .dup...).
Clean the parked zone when the audit passes	On	Clear + Clear All Automation of the parked OLD content after a passing audit — starting a few seconds after the last clip of the rebuilt cut and extending to the end of the session, so no anchor breakpoints remain. Skipped automatically if the audit fails or is off.
Turn Layered Editing off during the run (Options > Edit restored afterwards)	On	With Layered Editing on, pasting over existing clips keeps them underneath and the audit would fail. AAF Sync turns it off for the run and restores every Options > Edit setting (Link Timeline and Edit Selection, Automation Follows Edit, Layered Editing) at the end.
Move mode: cut blocks out of the parked OLD cut (what remains = removed material; skips cleanup)	Off	Instead of copying each block from the parked OLD cut, it is <i>cut</i> out (Cut / Cut Special All Automation). After the run the parked zone holds exactly the material the new cut does not use, so you can review it in the session. The final cleanup is skipped in this mode; the original OLD cut is never cut from its place (Park is always a copy).
Make the audio tracks inactive during the run (faster on big sessions)	Off	Pre-flight: the operated audio tracks are made inactive for the run (no DSP, no voices: Pro Tools edits much faster on big sessions) and re-activated at the end or when the run stops. Tracks that were already inactive are left alone. Aux / Master / VCA tracks stay active so their automation can be moved.
Clear the Undo queue before the run	Off	Pre-flight: empties the Pro Tools Undo queue before writing anything (frees memory on very large sessions). You will not be able to undo edits made before the run. A confirmation is requested when you enable it.

7.7 Matching engine

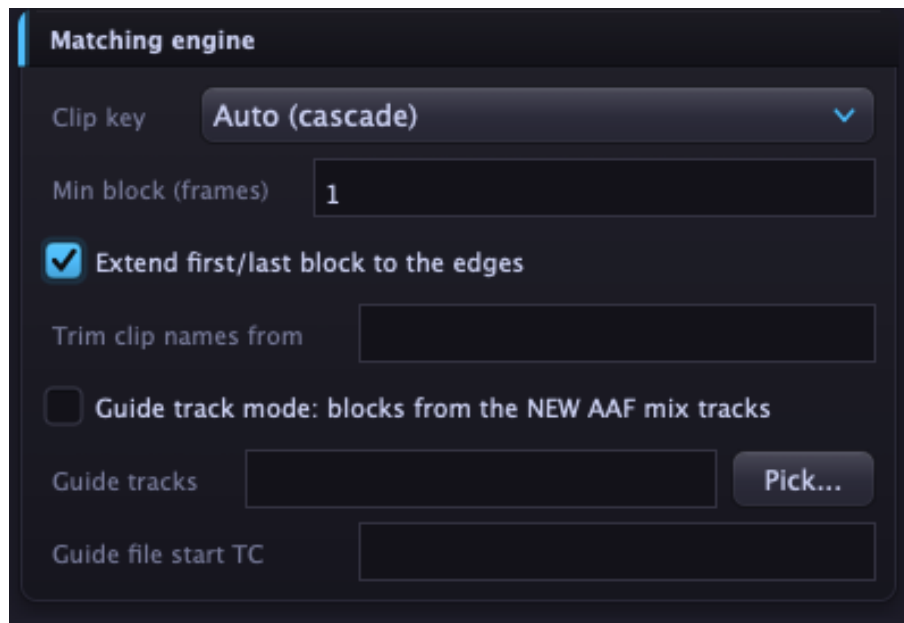


Figure 7.8 — Matching engine.

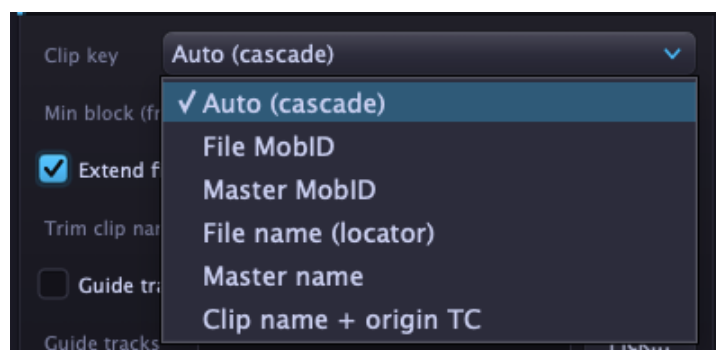


Figure 7.9 — Clip key policies.

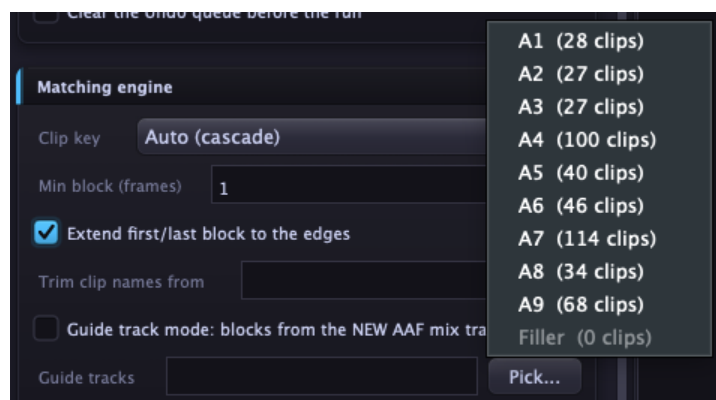


Figure 7.10 — Pick... lists the tracks of the NEW AAF (with their clip counts) for Guide track mode.

Option	Default	Description
Clip key	Auto (cascade)	How clips are identified between the two AAFs (<i>re-analyse</i>). Auto tries the file MobID, then the master MobID, then the file name from the locator, then the master name, then clip name + source timecode. The explicit policies force one criterion — useful when an application regenerates MobIDs on every export (Pro Tools does) or when names are unreliable.
Min block (frames)	1	Blocks shorter than this become gaps (<i>re-analyse</i>).
Extend first/last block to the edges	On	Extend the first block to t = 0 and the last to the end of the new cut with the same delta (<i>re-analyse</i>).
Trim clip names from	—	When clips are matched by name, cut the name at the first occurrence of any of these texts (separate with ;), e.g. "_v;.new; copy". Useful when the picture editor's export adds different suffixes each time. Pro Tools' own "-NN" numbering is always ignored (<i>re-analyse</i>).
Guide track mode: blocks from the NEW AAF mix tracks	Off	The picture editor usually cuts with your temp mix or fold-down. In the NEW AAF those clips are the exact map of the reconform: each one carries the source timecode of the mix file, so delta = clip position – (file start TC + source in – OLD cut start). With this on, the blocks come only from the tracks listed below (no clip matching against the OLD AAF); the OLD AAF still provides its start timecode, length and the list of dropped material (<i>re-analyse</i>).
Guide tracks	—	Track names of the NEW AAF to use as the map (separate with ;), e.g. "Mix L; Mix R". Pick... lists the tracks of the NEW AAF after an analysis.
Guide file start TC	—	Optional: session timecode where the guide (mix) file starts, if the AAF carries no source timecode for it or a wrong one. Empty = use the AAF's origin timecode (or the OLD cut start when missing).

8. Reading the analysis

8.1 The summary lines

The first line of the right column condenses the plan: 6 *block(s)*, coverage 85 %, 5 *gap(s)*, 2 *orphan(s)*, 0 *conflict(s)*. **Coverage** is the share of the NEW cut that is explained by blocks. **Orphans** are ranges of the OLD cut that do not appear in the NEW cut (dropped material). When you have edited the plan the line ends with *[edited: N]*.

The second line identifies both AAFs (creator, number of tracks, start timecode). The third line describes the script that would run right now: number of steps, number of blocks, the source zone (where the OLD cut will be parked) and the destination, and which optional phases are enabled. Before Pro Tools is connected it is labelled as a preview against a 24 h / 48 kHz session.

8.2 The change list

Type	Destination (NEW)	Source (OLD, now)	Delta frames	Handles	Note
Block 1	00:00:00:00 .. 00:00:12:15	00:00:00:00 .. 00:00:12:15	+0	-0 / +4	303 fr 194 fr bridged
Block 2	00:00:13:21 .. 00:00:16:22	00:00:12:15 .. 00:00:15:16	+30	-1 / +4	73 fr cut point 7 fr bridged
Block 3	00:00:18:05 .. 00:00:22:22	00:00:15:21 .. 00:00:20:14	+56	-1 / +4	113 fr cut point
Block 4	00:00:23:18 .. 00:00:26:11	00:00:20:14 .. 00:00:23:07	+76	-1 / +4	65 fr cut point
Block 5	00:00:28:12 .. 00:00:44:19	00:00:23:07 .. 00:00:39:14	+125	-1 / +0	391 fr cut point
Block 6	00:00:44:19 .. 00:00:47:10	00:00:41:08 .. 00:00:43:23	+83		63 fr cut point 1 fr bridged
Gap	00:00:12:15 .. 00:00:13:21	-			30 fr: clips without a usable key
Gap	00:00:16:22 .. 00:00:18:05	-			31 fr of new material (left empty; rescue trac...
Gap	00:00:22:22 .. 00:00:23:18	-			20 fr of new material (left empty; rescue trac...
Gap	00:00:26:11 .. 00:00:28:12	-			49 fr of new material (left empty; rescue trac...
Gap	00:00:47:10 .. 00:00:49:15	-			53 fr of new material (left empty; rescue trac...
Dropped	(dropped)	00:00:15:16 .. 00:00:15:21			5 fr of OLD not used by the new cut
Dropped	(dropped)	00:00:39:14 .. 00:00:41:08			42 fr of OLD not used by the new cut

Figure 8.1 — The change list: blocks first, then gaps, dropped ranges and conflicts.

Column	Content
Type	Block N (material that moves), Gap (new material, orange), Set aside (a block you excluded, grey), Dropped (OLD material that disappears), Conflict (ambiguous evidence, red).
Destination (NEW)	Range in the NEW cut, as session timecode once Pro Tools is connected.
Source (OLD, now)	Range in the OLD cut, i.e. where the material sits in your session today. Dropped ranges show their OLD position here; gaps show "-".
Delta frames	Offset applied to the block: destination – source, in frames. Consecutive blocks with the same delta are the same scene moving as one; a change of delta is a re-timing point.
Handles	Head / tail handles actually granted to the block, e.g. "-1 / +4": one frame of prelap and four of postlap. Blank when handles are off.
Note	Length in frames and the evidence behind the row: "cut point", "N fr bridged" (small gaps absorbed into the block), "clips without a usable key", "below minimum block", "set aside by you", the reason for a conflict...

While a run is in progress the block being written is highlighted and finished blocks are tinted green, so the list doubles as a progress map. When **Follow Pro Tools cursor** is ticked, the row under the Pro Tools cursor is outlined.

8.3 Gaps, dropped material and conflicts

A **gap** means the NEW cut contains something the OLD cut did not: a new shot, an extended take or, very often, a clip whose identity could not be established ("clips without a usable key"). Gaps are where rescue tracks put material and where a marker is written. One-frame gaps at scene changes are normal rounding of the picture edit and are ignored by the marker and rescue stages when they are shorter than the **Min gap** settings.

A **dropped** range is OLD material that no longer exists in the NEW cut. It stays in the parking zone until cleanup (or forever in move mode), and it is listed in the exported summary so that nobody has to guess what was removed.

A **conflict** is a range where the references disagree: the same clip appears to move to two places, or two different OLD clips claim the same NEW range. AAF Sync picks one delta for it — the one that continues the nearest unambiguous neighbour, otherwise the earliest OLD position — and moves the range with it when you run. The Note column shows the reason and the alternatives: check each conflict against the picture and, if needed, correct it with the block editor.

8.4 The warnings panel and the log

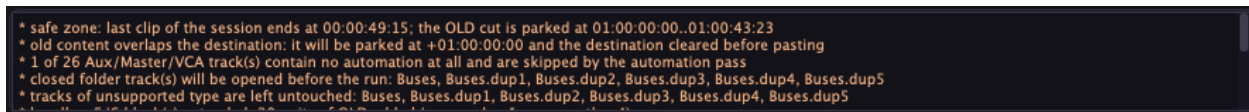


Figure 8.2 — The warnings panel summarises what the run will do and everything that deserves attention.

Below the table, the warnings panel lists in plain language what the script will do (park, clear, handles, Smart trim) and any condition that needs your eye: conflicts, OLD content that extends beyond the destination, reel overlaps, change-notes disagreements and the results of the AAF checks. Errors are shown in red, warnings in orange, information in grey. The same messages, with more detail, go to the execution log.

8.5 AAF checks

Before building the plan AAF Sync inspects both timelines for conditions that would make a frame-accurate reconform impossible or misleading. Each finding has a code, listed in Appendix A. Errors are also shown in a dialog after the analysis so they cannot be missed. The most important ones:

- **NESTED_SEQUENCE** — clips point to a nest that holds more than one source clip within the range used: a Media Composer subsequence, a Premiere Pro nested sequence or a Resolve compound clip. The pieces inside cannot be matched one by one, so those ranges conform only as far as the whole nest moved. Ask the picture editor to un-nest and re-export. Subclips, AutoSync clips, group clips and clips with an applied effect that play a single source are not nests: AAF Sync follows them to the master clip and its media file and matches them like any other clip, not by name (**SOURCE_WRAPPED**, information).

- **PAIR_PICTURE_RATE / PAIR_DF_MISMATCH / PAIR_TC_FPS_MISMATCH** — the two AAFs do not share a frame rate or a timecode format. A frame in one cut is not a frame in the other; the sequence settings changed between exports.
- **DF_INVALID / DF_ON_INTEGER_RATE** — a drop-frame flag on a rate where drop-frame does not exist (drop-frame only exists at 29.97 / 59.94 fps).
- **RATE_HFR** — picture rate above 60 fps; Pro Tools rulers stop at 60, so the session must run at a divisor rate and positions are converted.
- **SOURCE_UNRESOLVED** — clips reference a source that is not in the file (offline or trimmed export). They can still match by name if the other AAF has the same problem, otherwise they become gaps.

9. Editing the plan

The plan is a proposal. You know things the metadata cannot: that a scene was moved on purpose, that a block must start one frame later, that a conflict is really two separate moves. The block editor lets you record those decisions; they are applied on top of the computed plan, saved with the project and re-applied when you analyse again.

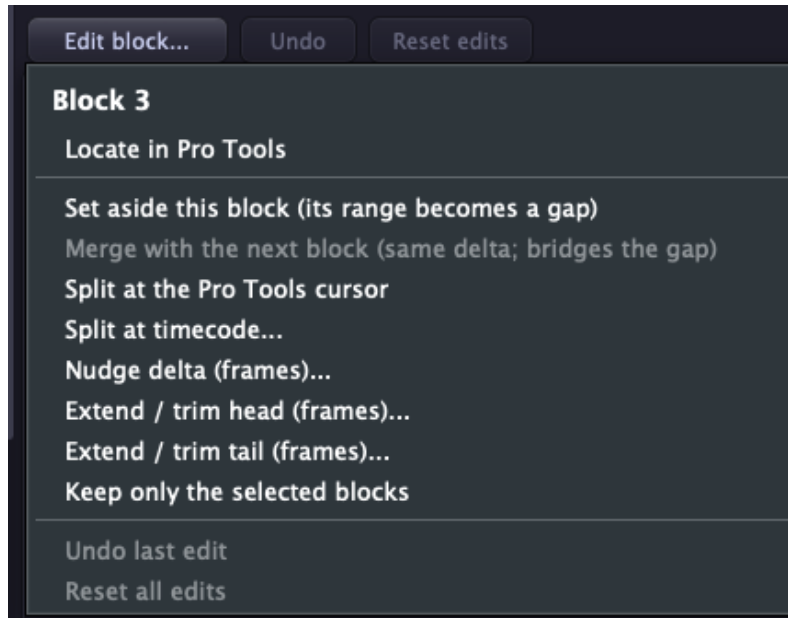


Figure 9.1 — The block editor, opened with *Edit block...* or by right-clicking a row.

Command	What it does
Locate in Pro Tools	Moves the Pro Tools selection to the row's range (requires a connection). Double-click does the same.
Set aside this block (its range becomes a gap)	Excludes the block from the run. The row turns into a grey Set aside gap; right-click it and choose Restore this block to bring it back. With several blocks selected the command applies to all of them.
Merge with the next block (same delta; bridges the gap)	Joins two consecutive blocks that share the same delta into one, absorbing the gap between them. Available only when the deltas match.
Split at the Pro Tools cursor	Cuts the block in two at the current Pro Tools cursor position (requires a connection).
Split at timecode...	Cuts the block in two at a session timecode you type.
Nudge delta (frames)...	Shifts the block's destination by a number of frames without changing its source.
Extend / trim head (frames)...	Moves the head of the block earlier (positive) or later (negative), keeping the delta.
Extend / trim tail (frames)...	Moves the tail of the block later (positive) or earlier (negative), keeping the delta.
Keep only the selected blocks	Sets aside every block that is not selected. Useful to run a single scene.

Command	What it does
Undo last edit / Reset all edits	Reverts the most recent edit, or discards all of them and returns to the computed plan. The toolbar buttons Undo and Reset edits do the same.

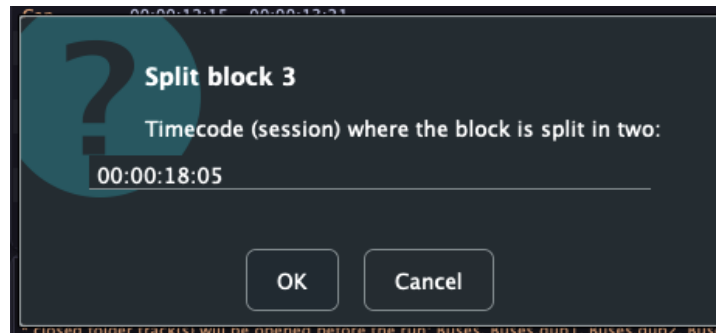


Figure 9.2 — Split at timecode: the dialog is pre-filled with a sensible value inside the block.

5 block(s), coverage 75%, 4 gap(s), 2 orphan(s), 0 conflict(s) — 1 user edit(s) [edited: 1]

Script: 81 steps, 5 blocks; source zone 01:00:00:00 .. 01:00:43:23 -> destination 00:00:00:00 .. 00:00:49:15; park; clear; cleanup

1 edit
☐ Follow Pro Tools cursor

Type	Destination (NEW)	Source (OLD, now)	Delta frames	Handles	Note
Block 1	00:00:00:00 .. 00:00:12:15	00:00:00:00 .. 00:00:12:15	+0	-0 / +4	303 fr 194 fr bridged
Block 2	00:00:13:21 .. 00:00:16:22	00:00:12:15 .. 00:00:15:16	+30	-1 / +4	73 fr cut point 7 fr bridged
Block 3	00:00:23:18 .. 00:00:26:11	00:00:20:14 .. 00:00:23:07	+76	-1 / +4	65 fr cut point
Block 4	00:00:28:12 .. 00:00:44:19	00:00:23:07 .. 00:00:39:14	+125	-1 / +0	391 fr cut point
Block 5	00:00:44:19 .. 00:00:47:10	00:00:41:08 .. 00:00:43:23	+83		63 fr cut point 1 fr bridged
Gap	00:00:12:15 .. 00:00:13:21	-			30 fr: clips without a usable key
Set aside	00:00:16:22 .. 00:00:23:18	-			164 fr set aside by you (right-click > Restore...
Gap	00:00:26:11 .. 00:00:28:12	-			49 fr of new material (left empty; rescue trac...
Gap	00:00:47:10 .. 00:00:49:15	-			53 fr of new material (left empty; rescue trac...
Dropped	(dropped)	00:00:15:16 .. 00:00:20:14			118 fr of OLD not used by the new cut
Dropped	(dropped)	00:00:39:14 .. 00:00:41:08			42 fr of OLD not used by the new cut

Figure 9.3 — After setting block 3 aside: the summary counts one user edit, the blocks are renumbered and the excluded range appears as a grey "Set aside" row.

Every edit is validated against the plan: a split must fall inside the block, a merge needs equal deltas, a nudge must not push a block outside the cut. Invalid edits are rejected with an explanation in the status strip. After a new analysis (for example because you changed the clip key) the saved edits are re-applied; those that no longer fit are dropped and reported in the log.

TIP — Select several rows with Shift or Cmd/Ctrl-click. "Set aside N selected blocks" and "Keep only the selected blocks" make it easy to conform one reel or one scene at a time.

10. Exports and reports

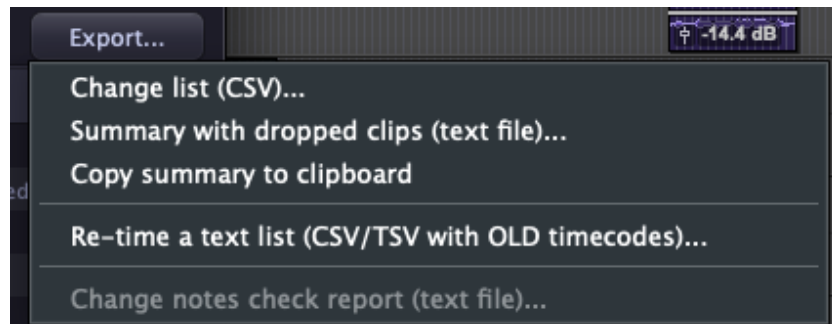


Figure 10.1 — The Export menu.

Export	Content
Change list (CSV)...	One row per block, gap, dropped range and conflict with the columns section, type, index, new_in, new_out, old_in, old_out, delta_frames, length_frames, note. Timecodes use the session rate. Opens in any spreadsheet.
Summary with dropped clips (text file)...	A human-readable report: totals, every block with its move, every gap, and the complete list of dropped clips (name, track, OLD position) so the picture and sound departments can agree on what was removed.
Copy summary to clipboard	The same summary, placed on the clipboard for an e-mail or a ticket.
Re-time a text list (CSV/TSV with OLD timecodes)...	Takes any text file that contains OLD-cut timecodes — a spotting list, an ADR list, a cue sheet — and writes a copy where every timecode inside a block has been moved by that block's delta. Timecodes in removed material or outside the cut are marked instead of moved; the log reports how many lines were moved, removed, outside or malformed.
Change notes check report (text file)...	Available when change notes were loaded: the event-by-event comparison between the picture editor's list and the plan (confirmed, partial, disagree, not in plan).

11. Executing in Pro Tools

11.1 Before you press Execute

- 1 Save the Pro Tools session. Keep a copy of the session folder if it is irreplaceable.
- 2 Make sure the session length leaves at least one free hour after the last clip (Setup > Session). Auto placement parks the OLD cut in the next free hour.
- 3 Check that the tracks that must travel are visible and not hidden inside closed folders (or leave **Open closed folder tracks** on).
- 4 Do not leave a modal dialog open in Pro Tools. A dialog blocks the scripting interface and the run will wait or fail at the first command.
- 5 Read the warnings panel one last time: conflicts are moved with their chosen delta, so check them first.
- 6 Connect, and confirm that the session shown next to the button is the right one.

11.2 Running

Press **Execute in Pro Tools**. The button turns into a progress bar that displays the percentage completed, the current phase and block, and an estimate of the time remaining (HHh : MMm : SSs). Every command that is sent, and every answer that matters, is written to the execution log with a timestamp. The change list highlights the block being written and tints the finished ones.

Pause stops at the next block boundary and leaves the session in a consistent state; press it again to continue. **Cancel** stops as soon as the current command completes, re-activates any tracks that were made inactive, restores the edit options and closes the run journal. Nothing that was already pasted is undone: use Pro Tools' Undo, or **Resume** later, or simply run again.

11.3 Resume and the run journal

Every run writes a journal that records which steps have completed. If a run is interrupted — you cancelled it, Pro Tools stopped responding, the computer went to sleep — the **Resume** button becomes available at the next launch with a tooltip describing the interrupted run. Resume continues from the first unfinished block, on the same plan and the same session; steps that are already done are not repeated. Resume is refused if the plan or the session changed in the meantime.

11.4 The audit

After the last block (and the rescue import, if enabled) AAF Sync asks Pro Tools for the EDL of every operated track and checks each clip piece at its planned destination: right track, right position, right length, within one frame of tolerance. Track names are compared tolerantly, so tracks that Pro Tools renamed with -01, .L/.R or .dup suffixes still match. The verdict is written to the log with a per-track breakdown. Handles and Smart trim are taken into account: pieces the trim removed on purpose are not reported as missing.

When the audit **passes**, the optional stages run — Glide, Fades, Markers — and finally the parking zone is cleaned. When it **fails**, the run stops there: markers and cleanup are skipped, the parking zone and the rescue tracks are left in place, and the log lists every piece that did not match with its expected and actual positions. In practice the causes are almost always one of: a dialog was open in Pro Tools, a track was hidden or inactive, Layered Editing was on and not disabled, or the session was edited during the run.

11.5 After the run

- The NEW cut is rebuilt at its destination, with clips, fades, clip gain and automation on audio, Aux, Master and VCA tracks.
- The **AAF Sync** marker track (or the main ruler) holds a summary marker, one marker per re-timing point, one per gap and one per conflict, all named with your prefix.
- Rescue tracks at the bottom hold only the material that did not come from the OLD cut, exactly under each gap.
- The parking zone has been cleared (clips and automation, from a few seconds after the last clip to the end of the session), except in move mode, where it now contains exactly the material the new cut does not use.
- Options > Edit settings (Link, Automation Follows Edit, Layered Editing) are back to what they were, and tracks made inactive by the pre-flight are active again.

CAUTION — The run is a sequence of ordinary edits, so Pro Tools' Undo can reverse it — but a full run may contain hundreds of steps and exceed the Undo queue. The saved session, not Undo, is your safety net.

12. Presets



Figure 12.1 — The presets drop-down. *Standard Conform* is the factory preset.

A preset stores every option of the Tracks, Placement, Smart-Conform, Change markers, Rescue tracks, Safety and Matching engine groups. File paths, manual timecodes and the connection are deliberately excluded, so a preset describes a way of working, not a job. When the current settings differ from the selected preset the drop-down reads **Custom**.

Button	Action
+ (new)	Save the current settings as a new preset. You are asked for a name.
save	Overwrite the selected preset with the current settings.
import	Import a preset file (.aafsyncpreset).
export	Export the current settings as a preset file — to share with a colleague or another workstation.
delete	Delete the selected preset. Factory presets are protected.

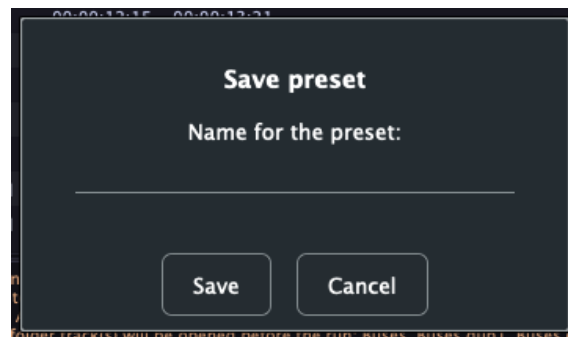


Figure 12.2 — Saving a new preset.

Standard Conform is the factory preset and the recommended starting point: all track kinds travel, automatic placement, 1 frame of prelap and 4 frames of postlap with Smart trim, Automation Glide at ± 4 frames, Auto-Fade at junctions (± 2 frames), markers on a dedicated track, rescue tracks on, audit, cleanup and Layered Editing handling on, automatic clip key.

13. Advanced workflows

13.1 Reels and start offsets

When each cut arrives as several AAFs, load them all with **Reels...** (or drop them together on the field). Reels are placed by their own timecodes, so a reel that starts at 02:00:00:00 in the AAF lands at 02:00:00:00 in the joined timeline. If the picture department exported every reel starting at 01:00:00:00, give each reel a **Start offset** — the session timecode where its first frame sits — and AAF Sync shifts it accordingly. The **Info** pop-over lists the resulting range of every reel, and overlaps are reported as warnings.

13.2 Guide-track mode

Picture editors cut with the sound department's temp mix or fold-down on their timeline. Those clips are all pieces of one long file whose source timecode equals the session timecode of the mix, so the NEW AAF carries a perfect map of the reconfirm without any clip matching: wherever a piece of the mix sits in the NEW cut, its source timecode tells you where that moment used to be. Enable **Guide track mode**, choose the mix tracks with **Pick...** (for example "Mix L; Mix R"), and analyse. If the AAF carries no source timecode for the mix file, or a wrong one, type the session timecode where the file starts in **Guide file start TC**. Guide mode is the most robust method when MobIDs are regenerated and clip names are unreliable, and it is the only method that works when the picture editor rebuilt the sound track from scratch.

13.3 Manual placement

Choose **Manual** placement when the OLD cut is not at the start of the session, when you want the NEW cut rebuilt at a different timecode than the OLD one, or when several versions coexist in the same session. Enter where the OLD cut is now and where the NEW cut must go. The parking hour is still computed automatically in the first free hour after the last clip.

13.4 Move mode: reviewing what was removed

With **Move mode** on, each block is *cut* out of the parking copy instead of copied. When the run finishes, the parking zone contains exactly the material that the NEW cut does not use — the dropped scenes, the trimmed heads and tails — in their original relative positions. Cleanup is skipped in this mode. Review the zone, salvage what you need, then clear it yourself.

13.5 Change notes as a cross-check

Load the picture editor's change list in **Change notes** before analysing. The warnings panel then reports how many events the plan confirms, how many it reflects only partially, how many disagree and how many are not in the plan at all. A disagreement is worth a phone call: either the AAFs do not correspond to the cuts the list describes, or the list is wrong. Export the full comparison with **Export... > Change notes check report**.

13.6 Chaining versions of a cut

When cut 3 arrives after you conformed cut 2, open the project and choose **Project... > Next version**. The current state is archived, the NEW reels become the OLD reels, and the NEW side is emptied for the incoming AAF. The history keeps every previous plan, so you can always answer the question "what changed between cut 1 and cut 2?" months later.

13.7 Conforming one scene at a time

Select the blocks of the scene in the change list, right-click and choose **Keep only the selected blocks**. Everything else is set aside, the script summary shrinks accordingly and you can execute just that part. Restore the blocks (or **Reset edits**) for the next scene. Because the parking zone is cleared only when the audit passes and the run finishes, it is simplest to conform scene by scene with cleanup turned off and clean the zone manually at the end.

14. Troubleshooting

Symptom	Likely cause and remedy
Analyze produces zero blocks, everything is a gap	The clips could not be identified across the two AAFs. Pro Tools regenerates MobIDs on every export; choose Clip name + origin TC as the clip key or enable Guide track mode . Check with Info that both AAFs have clips and the same frame rate.
Very low coverage, many one-frame gaps	Normal rounding of the picture edit produces one-frame gaps; they are ignored by markers and rescue. Low coverage usually means names differ between exports — use Trim clip names from to cut the varying suffix.
Connect fails	Pro Tools is not running, has no session open, or scripting is disabled (Setup > Peripherals > Scripting). Another scripting client may hold the connection. Only Pro Tools on the same computer can be controlled.
Execute is disabled	You need both a plan (press Analyze) and a connection (press Connect). During a run the button is replaced by the progress bar.
"Paste command initialization failed" in the log	Pro Tools refused to paste automation on a batch of tracks — typically because a track was inside a closed folder or hidden. Leave Open closed folder tracks on; AAF Sync falls back to one track at a time and reports which track refused.
Run stalls on Import Session Data	Large AAFs take long to import. AAF Sync waits with an extended deadline; do not touch Pro Tools. If the import dialog is visible, Pro Tools is asking for a decision — answer it and the run continues.
Audit fails: pieces "underneath" or missing	Layered Editing was on, or a track was hidden or inactive. Keep Turn Layered Editing off during the run on and make the tracks visible. Resume or run again.
Audit fails on track names	The session tracks are named differently from the AAF tracks. Pro Tools suffixes (-01, .L/.R, .dup) are tolerated; other renames are not. Rename the tracks or accept the report.
Markers landed on the main ruler	Your Pro Tools version does not support marker tracks (2023.9 or later is required) or refused the track; the markers fall back to the ruler automatically.
Analysis error NESTED_SEQUENCE	The AAF contains real nests (more than one source clip within the range used). Ask the picture editor to un-nest (Media Composer: edit the clips of the subsequence into the sequence; Premiere: use the original sequence; Resolve: Decompose in Place) and re-export. Subclips and group clips do not trigger it.
"Offline Mode" banner	The licence could not be verified for a while. Connect to the internet; verification resumes automatically and the banner disappears.
Changes are not saved	Untitled projects are autosaved in the application data folder and restored at launch. Use Project... > Save as... to choose a location.

15. Support and diagnostics

Press **Support** in the footer to create a diagnostic report. AAF Sync explains what the report contains, lets you choose where to save it and writes a single .zip file. Nothing is sent automatically: attach the file to a ticket on the Support page at kraxton.com.

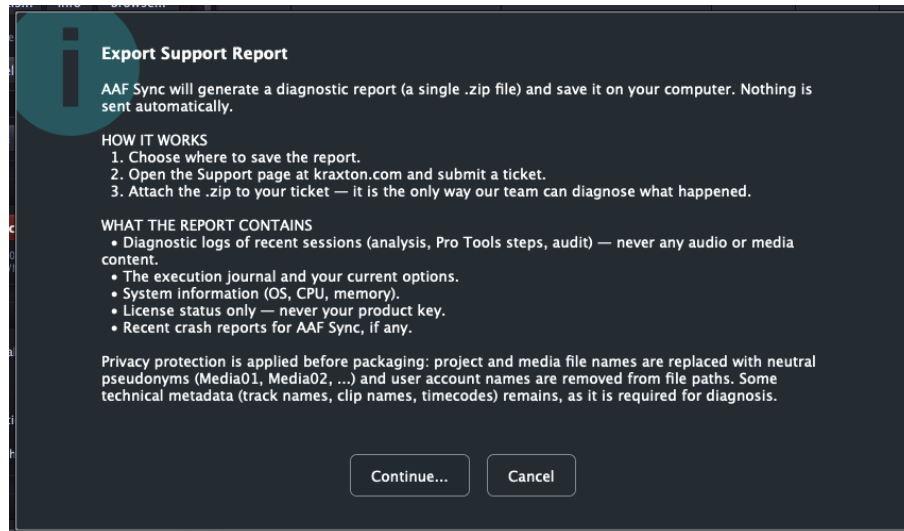


Figure 15.1 — The support report dialog.

The report contains the diagnostic logs of recent sessions (analysis, Pro Tools steps, audit — never any audio or media), the execution journal and your current options, system information (operating system, CPU, memory), the licence status (never your product key) and recent crash reports for AAF Sync, if any. Privacy protection is applied before packaging: project and media file names are replaced with neutral pseudonyms (Media01, Media02, ...) and user account names are removed from paths. Some technical metadata — track names, clip names, timecodes — remains because it is required for diagnosis.

The End User Licence Agreement is shown once, at first launch, and must be accepted before the application can be used. It is also published on the Kraxton Labs website.

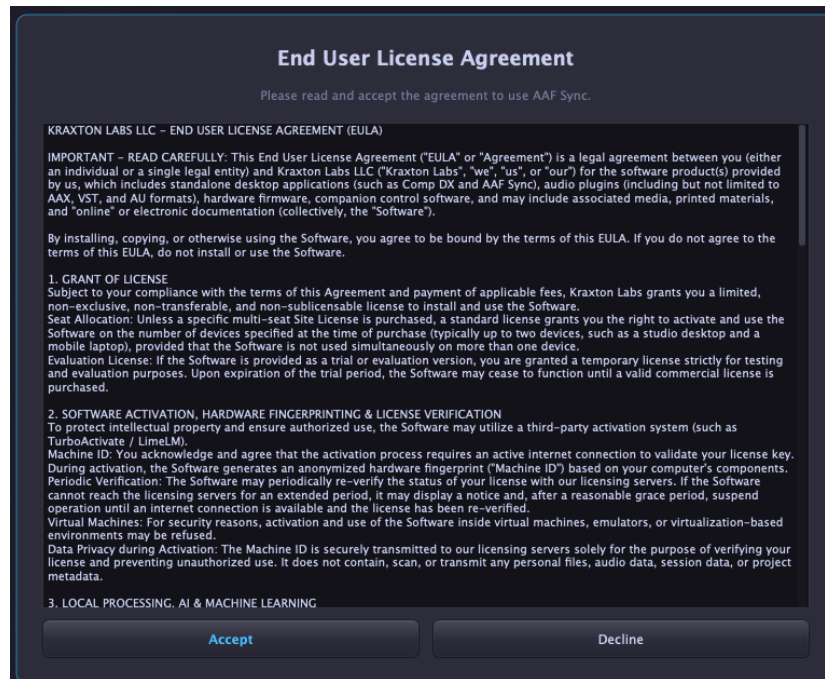


Figure 15.2 — The End User Licence Agreement, shown on first launch.

Appendix A — AAF check codes

Code	Severity	Meaning
AAF_NOT_OK	Error	The AAF could not be read.
RATE_MISSING	Error	The composition has no edit rate; positions cannot be trusted.
RATE_UNKNOWN	Error	Unusual edit rate that is not a known picture or audio rate.
RATE_HFR	Warning	Picture rate above 60 fps; the Pro Tools session must run at a divisor rate.
RATE_NO_PT_RULER	Warning	Picture rate with no matching Pro Tools timecode rate; the session timecode will not line up frame for frame.
TC_MISSING	Warning	No start timecode in the AAF; 00:00:00:00 is assumed unless a Start offset is set.
TC_FPS_MISSING	Warning	The timecode slot declares no frames per second.
TC_FPS_MISMATCH	Error	The timecode counts a different number of frames per second than its slot rate.
DF_INVALID	Error	Drop-frame flag on a rate where drop-frame does not exist (only 29.97 / 59.94).
DF_ON_INTEGER_RATE	Warning	Drop-frame timecode on an integer rate slot (should be 29.97 / 59.94).
NDF_ON_FRACTIONAL_RATE	Info	Non-drop timecode at a fractional rate: the display drifts 3.6 s per hour against real time (normal; the session must also be NDF).
TC_START_INEXACT	Warning	The start timecode does not fall on a whole unit of the clip timebase.
TRACK_LENGTH_MISMATCH	Warning	Tracks declare a length different from the sum of their components.
NESTED_SEQUENCE	Error	Clips point to a nest (subsequence, nested sequence, compound clip) with more than one source clip within the range used.
MULTI_COMPOSITION	Info	Several compositions in the file; the one used is named.
SOURCE_UNRESOLVED	Warning	Clips reference a source mob that is not in the file (offline or trimmed export).
SOURCE_NO_FILE	Info	Clips resolve to a master clip without a file (rendered nests, Pro Tools fades or sample-accurate edits).
SOURCE_WRAPPED	Info	Clips reach their media through subclips, group clips or clips with an effect; each is followed to its master clip and file and matched by media identity, not by name.
NO_CLIPS	Error	No audio clips found in the composition.
PAIR_PICTURE_RATE	Error	OLD and NEW have different picture rates.
PAIR_DF_MISMATCH	Error	OLD and NEW differ in drop-frame / non-drop.
PAIR_TC_FPS_MISMATCH	Error	OLD and NEW timecodes count different frames per second.
PAIR_DIALECT	Info	The two AAFs come from different applications.

Appendix B — Execution phases and commands

The following Pro Tools operations are used by AAF Sync. All of them are standard edit commands available from the Pro Tools menus; the software issues them through the Pro Tools Scripting Library.

Phase	Pro Tools operations
Preflight	Session and track enumeration; Set Track Open State (folders); Set Track Inactive State (optional); Clear Undo Queue (optional); Edit options read and Layered Editing off (optional).
Setup	Create New Tracks (marker track, if enabled and supported).
Park	Select tracks and timeline; Copy; Paste at the parking hour; Copy Special / Paste (All Automation) for Aux, Master, VCA and routing folders.
Clear destination	Clear; Clear Special (All Automation).
Blocks	Per block: Set Timeline Selection at the parked source; Copy (or Cut in move mode); Set Timeline Selection at the destination; Paste; Copy Special / Paste (All Automation) in batch, with per-track fallback. Smart trim: read EDL (Export Session Info As Text), Clear on shrapnel.
Rescue	Import Session Data of the NEW AAF as new tracks; Clear of covered ranges; Mute (optional).
Audit	Export Session Info As Text; comparison of every clip piece against the plan.
Glide	Set Timeline Selection ± window at each junction; Clear Special (All Automation).
Fades	Set Timeline Selection ± window at each junction and gap edge; Create Fades with the preset.
Markers	Create / Edit / Delete Memory Locations (with the prefix).
Cleanup	Clear and Clear Special (All Automation) of the parking zone, from a few seconds after the last clip to the end of the session.
Finish	Set Track Inactive State (re-activate); restore Options > Edit; close the journal.

Appendix C — Files and formats

Extension	Description
.aaf	Advanced Authoring Format composition exported by the picture editing application. Read-only for AAF Sync.
.aafsync	AAF Sync project (JSON): reels of each cut, change notes path, options, plan edits, plan snapshot, version history. Double-click to open.
.aafsyncpreset	Preset file (JSON) exported from the Presets bar.
.csv	Change list export; also accepted as change notes or as a text list to re-time.
.txt / .tsv	Summary and reports; Avid Change List / FilmScribe text accepted as change notes.
.zip	Support report.
.log	Diagnostic logs in the application data folder, rotated automatically.

Appendix D — Glossary

Term	Definition
Block	A continuous range of the OLD cut that survives in the NEW cut at a single offset (delta). The unit of the reconform.
Delta	The offset in frames between where a block is in the NEW cut and where it is in the OLD cut (destination – source).
Gap	A range of the NEW cut that has no counterpart in the OLD cut: new material, or clips that could not be identified.
Dropped (orphan)	A range of the OLD cut that does not exist in the NEW cut.
Conflict	A range where the references disagree; it is moved with the chosen delta.
Coverage	Share of the NEW cut explained by blocks.
Handles (prelap / postlap)	Extra frames copied at the head and tail of a block, taken from the OLD cut when material exists there.
Smart trim / shrapnel	Per-clip cleanup of handles: only the clip that continues across the block edge is kept; the fragments of neighbouring scenes (shrapnel) are cleared.
Parking zone	The free hour of the session where the OLD cut is copied before the destination is rebuilt.
Re-timing point	A position in the NEW cut where the delta changes, i.e. a picture edit that moved the material.
Rescue tracks	New tracks at the bottom of the session that receive the NEW material that did not come from the OLD cut.
Audit	Verification of every pasted piece against the plan, using the EDLs read back from Pro Tools.
Automation Glide	A tiny automation window cleared at a junction so Pro Tools interpolates a ramp between the surviving breakpoints.
Guide track	A track of the NEW AAF (usually the temp mix) whose clips carry the source timecode of a file that is the OLD session itself, giving a direct map of the reconform.
Clip key	The criterion used to decide that a clip in one AAF is the same clip in the other (MobID, file name, master name, name + origin timecode).
MobID	The unique identifier of a media object in an AAF. Reliable across exports from the same application, except Pro Tools, which regenerates them.
Reel	One of several AAFs that together form a cut, joined by session timecode.
Journal	The record of completed steps that makes an interrupted run resumable.
PTSL	Pro Tools Scripting Library: the official programming interface of Pro Tools, used locally by AAF Sync.

Appendix E — Legal notices

AAF Sync is a product of Kraxton Labs LLC. Use of the software is governed by the End User Licence Agreement shown at first launch and published on the Kraxton Labs website.

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AAF Sync controls Pro Tools exclusively through the Pro Tools Scripting Library on the local computer, under the terms of the Avid Pro Tools Scripting Library SDK licence. The software does not read or write Pro Tools session files, does not include or expose any part of the SDK beyond the executable itself, and does not interfere with the normal operation of Pro Tools.

The licensing system relies on TurboActivate / LimeLM by wyDay, LLC. Licence verification transmits an anonymised machine identifier and the licence status only; it never transmits session, project or media data.

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