

Adapter tutorials

You write the target version: the text that fits the mouth, at the right timecodes.

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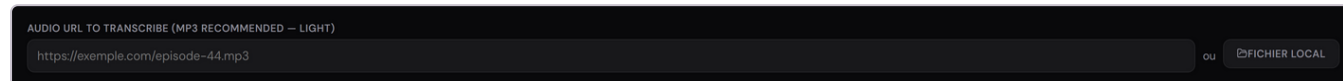
Transcribe an episode with no script

A programme arrives with no text, or with a script that no longer matches the cut.

5 minutes of setup, then the wait

01 Point at the source

Transcription works on the **audio**, not the picture. Paste the media address, or pick it under **Médias**. An audio-only file is enough, and faster than a whole video.



The address field for the audio to transcribe, and the local file button.

02 Pick the language, or don't

Auto-detect is the recommended setting, and genuinely so: on audio mixing two languages (Wolof and French in the same scene) it often beats forcing one.

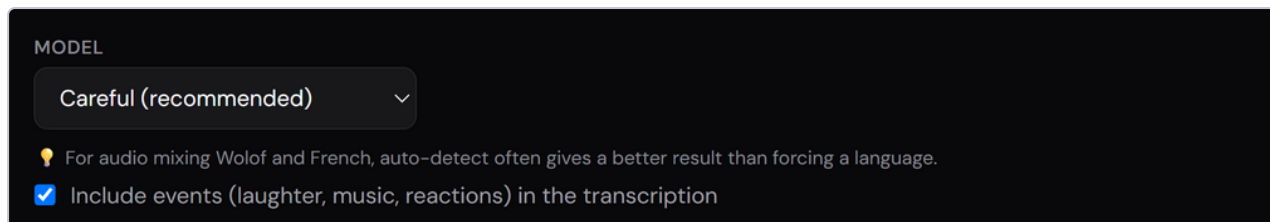
Forcing a language only helps when detection gets it wrong, which happens on very short programmes.



The Language menu, on automatic detection.

03 Set the level and the events

Careful is slower and more accurate; **Standard** is enough for a first pass. The **Include events** box adds laughter, music and reactions, useful in dubbing, where they take real space on the band.

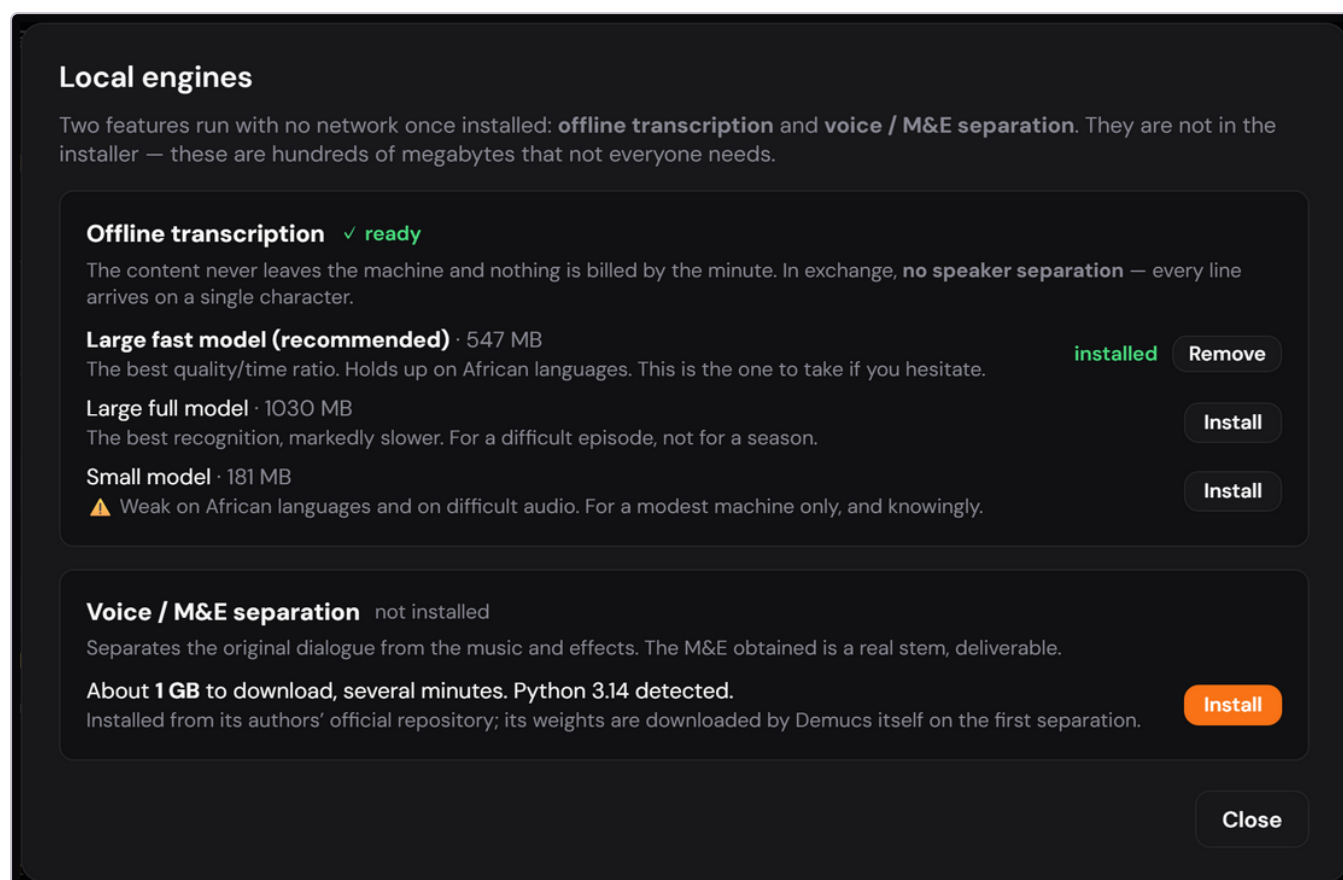


The model choice, Careful or Standard, and the events checkbox.

04 Work with no network

An **offline engine** installs from **Moteurs locaux**, in one click. The content no longer leaves the machine and nothing is billed by the minute: that is what an embargoed programme, a confidentiality clause, or a booth with no connection calls for.

In exchange, **no speaker separation**: every line arrives on a single character, to be split afterwards. And it is the machine's processor doing the work — expect longer than the programme's own duration.



The Moteurs locaux window: offline transcription and voice / M&E separation, to install on the machine.

05 Start it, and let it run

The screen names the current phase and the elapsed time, and estimates what remains from your previous runs. You can interrupt at any point.

Transcription

Transcribe from a URL, a hosted file, or a fichier local (audio of any kind – mp3, wav, m4a, aac, ogg, flac, opus... – or video). Watch the video (MP4) to make corrections.

Where does the text come from?

I have no text

I have a script

I already have a transcription

AUDIO URL TO TRANSCRIBE (MP3 RECOMMENDED – LIGHT)

https://example.com/episode-44.mp3

ou

FICHIER LOCAL

VIDEO URL FOR THE PLAYER (MP4 – OPTIONAL)

https://example.com/episode-44.mp4

Charger

Local video

Waves

Slow connection? Download the video once, then open it as a Local video: instant playback and scrubbing, with no network.

Put the MP3 in the Audio field (fast transcription) and the MP4 in the Video field (to see who is speaking). The two are synchronised by timestamp. If you only have a video, put it in the Audio field.

MODEL

Careful (recommended)

LANGUAGE

Auto-detect (recommended)

For audio mixing Wolof and French, auto-detect often gives a better result than forcing a language.

Include events (laughter, music, reactions) in the transcription

Transcribe

Diagnostic

Diagnostics and raw response

The transcription screen: source, language and fidelity before starting the job.

06 Collect the text

The lines arrive **timecoded** in the script, ready to adapt. That is the starting point for everything else: detection, the band, the voices.

TC	CHARACTER	TEXTE	ACTIONS
▶ 0:00.40 0:05.40 5.00s	SAMARA	The night before my mating ceremony, my twin sister took my partner's bed.	↑ ↓ ↔ ⌂ 🗑
+ Insérer ici			
▶ 0:06.10 0:08.20 2.10s	FINN	You knew. You always knew.	↑ ↓ ↔ ⌂ 🗑
+ Insérer ici			
▶ 0:08.90 0:12.40 3.50s	SAMARA	Now she can marry that monster in my place.	↑ ↓ ↔ ⌂ 🗑
+ Insérer ici			
▶ 0:13.20 0:16.00 2.80s	ALARIC	Nobody asked you anything.	↑ ↓ ↔ ⌂ 🗑
+ Insérer ici			
▶ 0:17.00 0:20.60 3.60s	SIENNA	He looked broken, as if he had not slept.	↑ ↓ ↔ ⌂ 🗑
+ Insérer ici			
▶ 0:21.40 0:24.00 2.60s	SAMARA	Maybe. I do not know any more.	↑ ↓ ↔ ⌂ 🗑
+ Insérer ici			

The transcribed lines, timecoded and assigned to their character, in the script editor.

Adapt a line that fits the mouth

The adapter writing the target version, who wants to know while writing whether it will hold.

10 minutes

01 Write in the adaptation column

The original and the adaptation sit **side by side**, each with its timecode. You write while looking at the original, not from memory.

	CHARACTER	ORIGINAL	TRANSLATION	CPS
■ ▶	SAMARA	The night before my mating ceremony, my twin sister took my partner's bed.	La veille de ma cérémonie d'accouplement, ma sœur jumelle a rejoint le lit de mon partenaire.	18.6
■ ▶	FINN	You knew. You always knew.	Tu savais depuis le premier jour, et tu as choisi de te taire jusqu'au bout.	36.2
■ ▶	SAMARA	Now she can marry that monster in my place.	Maintenant, elle peut épouser ce monstre à ma place.	14.9
■ ▶	ALARIC	Nobody asked you anything.	Personne ne t'a rien demandé.	10.4
■ ▶	SIENNA	He looked broken, as if he had not slept.	Il avait l'air décomposé, comme s'il n'avait pas dormi.	15.3
■ ▶	SAMARA	Maybe. I do not know any more.	Peut-être. Je ne sais plus.	10.4

The Translation view: original and adaptation side by side, with each line's rate.

02 Read the rate while writing

The **characters per second** figure updates on every keystroke. **Green**: it fits. **Yellow**: there is room left. **Red**: the actor will not manage it. Thresholds depend on the line's length, one speaks faster over three seconds than over half a second.

	CHARACTER	ORIGINAL	TRANSLATION	CPS
■ ▶	SAMARA	The night before my mating ceremony, my twin sister took my partner's bed.	La veille de ma cérémonie d'accouplement, ma sœur jumelle a rejoint le lit de mon partenaire.	18.6
■ ▶	FINN	You knew. You always knew.	Tu savais depuis le premier jour, et tu as choisi de te taire jusqu'au bout.	36.2
■ ▶	SAMARA	Now she can marry that monster in my place.	Maintenant, elle peut épouser ce monstre à ma place.	14.9

The CPS column: each line's rate, green, amber or red depending on its window.

03 See the labials

The consonants that close the mouth (**B, P, M**) and those that bite it (**F, V**) are marked on the text. That tells you whether your line lands where the actor's lips close.

The 77,288-entry lexicon is **inside the application**. This step works in the booth, on a train, or on a programme that is not allowed to leave the studio.

The screenshot shows a software window titled "Suggestions labiales" with a close button (X) in the top right corner. The subtitle reads "visèmes : F·D·O·A = lèvres". The main area displays several words in a grid, each with colored dots indicating lip-cue markers. The words and their markers are: "La . A", "veille D I I", "de . e", "ma F A", "cérémonie . I . I F O . I", "d .", "accouplement A . O F . e F A", "ma F A", "s I .", "ur", "jumelle . O F I .", "a A", "rejoint . e . O I", "le . e", "lit . I", "de . e", "mon F O", and "partenaire F A . . e . I .". At the bottom, a legend explains the markers: red dot for "lèvres fermées (B/P/M)", yellow dot for "lèvres-dents (F/V)", blue dot for "arrondi (OU/O/U)", green dot for "ouvert (A/AN)", and grey dot for "étiré (I/É/È)".

The lip-cue window: each word with its visemes, and the mouth-shape legend.

04 Ask for another word

Double-click a word to get synonyms and expressions **filtered by viseme**: only those that keep the same mouth shape. That is where the tool saves time, hunting for a labial synonym by hand is the slowest gesture in the trade.



Synonyms proposed for a word, filtered to the same mouth shape.

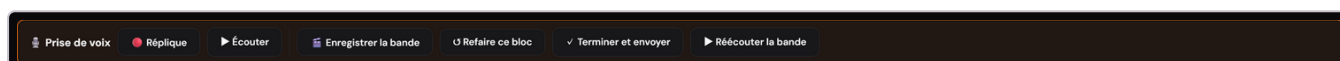
Align a rythmo band on an episode

You receive an episode and its script. Here is how to turn that into a band you can record from.

15 minutes

01 Load the episode

The band is built from the script's timecodes. **Script** imports an SRT, a DetX, an Excel or a Word file; **Vidéo** loads the film from disk, **URL** and **YT** from an address. Video is not required in order to write, but without it you get neither the waveform under the text nor playback.

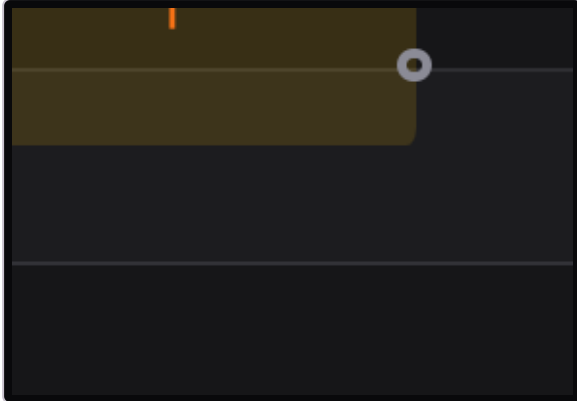


The loading row: Script, Video, URL, YT, and adding characters and lines.

02 Set frame rate and reference, before anything else

i/s is the programme's frame rate: 25 for European television, 24 for cinema. **TC réf** is the timecode origin. 10:00:00:00 is the dubbing convention: that is why an episode starting at zero displays as ten hours.

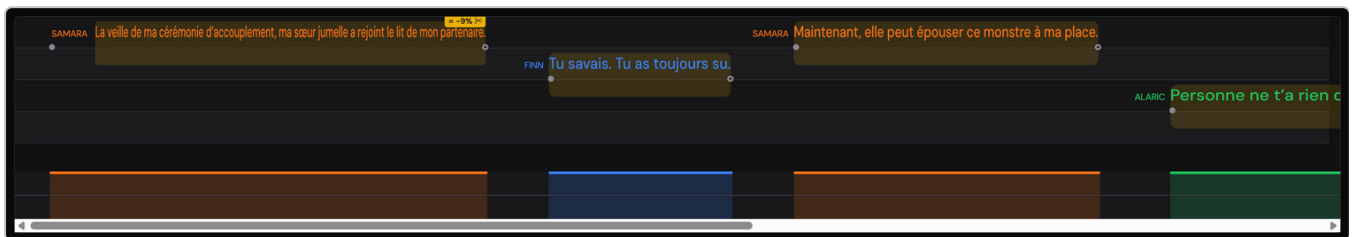
Set both **before** aligning anything. Changing the frame rate afterwards redefines the length of a frame, and every alignment you made by hand drifts by that much.



The frame rate field (25 frames per second) and the timecode reference field (10:00:00:00).

03 Choose the reading density

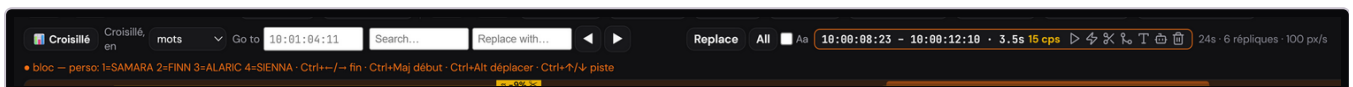
Three track heights. **Serrée** (tight) shows a whole scene's structure at a glance, that is the view below. **Large** (wide) reads from a distance, in the booth. The setting is remembered between sessions.



The band at tight density: four character tracks visible at once.

04 Select a block and read its state

Clicking a block reveals its bar: in and out timecodes, duration, then the **reading rate in characters per second**. The colour is a judgement, not decoration. **Green**: the text fits the window. **Yellow**: there is room left, like the 15 cps below. **Red**: the actor will not be able to say it. Thresholds depend on the block's length, because one speaks faster over three seconds than over half a second.

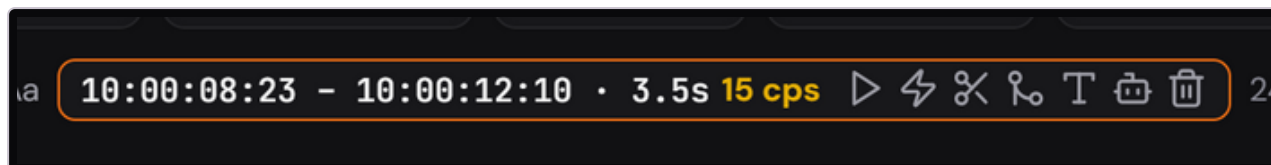


The selected block's bar: timecodes, duration, characters per second, and the alignment shortcuts.

05 The line's seven commands

The same bar carries everything you do to a line. ▶ plays it. ⚡ snaps it to the voice, using the word timecodes from the transcription. ✂ cuts at the cursor, ⇧ merges it with the next. T opens the labial suggestions, synonyms that keep the same mouth shape. 🗣 rewrites it to fit its window. 🗑 deletes it. Recording, on the other hand, lives in its own bar just above the band — always visible, whether a line is selected or not.

Deleting lives **only** here. It used to sit on the block itself, in a five-pixel square: an irreversible action one misclick away, on every line of the episode. It now requires selecting the line first.



The block bar and its seven commands: play, align, split, merge, lip cues, rephrase, delete.

06 Align frame by frame, from the keyboard

The orange line lists the four gestures. **Ctrl+←/→** moves the block's **end**, **Ctrl+Shift+←/→** its **start**, **Ctrl+Alt+←/→** the **whole** block without changing its length, **Ctrl+↑/↓** moves it to another track. Each press is one frame, a twenty-fifth of a second at 25 fps. Keys **1** to **9** reassign the character without leaving the keyboard.

The shortcut works even when the cursor is **inside the block's text**, the most common case, since one aligns while re-reading.

• bloc — perso: 1=SAMARA 2=FINN 3=ALARIC 4=SIENNA · Ctrl+←/→ fin · Ctrl+Maj début · Ctrl+Alt déplacer · Ctrl+↑/↓ piste

The shortcut line under the block bar: digits for characters, arrows for edges and tracks.

07 Fix the overruns

✂ **Ajuster les débordements** goes through the episode, finds lines too long for their window and rewrites them to fit, character, series bible and rhythm preserved. On a single orange badge, the same gesture handles one line only. **Ctrl+Z** undoes it.

This command calls the AI, so it uses your own access and budget. Everything else on this page works offline.



Two blocks flagged as overflowing by an orange badge, one of them tinted red on the band.

08 Export the band

DetX is the booth format, in original or adapted version. **SRT** and **VTT** go to subtitling, **TXT** to proofreading on paper.



The export row: translated and original DetX, translated and original SRT, VTT, TXT.

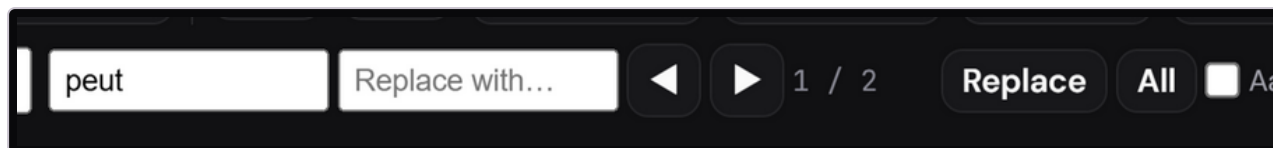
Correct a word across the whole episode

A misspelled name, a series-bible term changed mid-season, a form of address to revise on one role only.

2 minutes

01 Search

Type into **Rechercher...** The counter shows position and total; ◀▶ move between occurrences, and **Enter** / **Shift+Enter** do the same without leaving the keyboard. **Aa** makes the search case-sensitive.

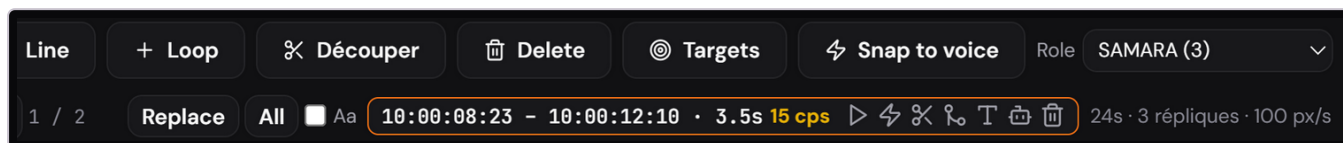


The Search and Replace fields, the occurrence counter and the case option.

02 Limit it to one character

The search **follows the Rôle filter**. If a character is selected, only their lines are scanned, including by **Tout** (all). That is what lets you revise one role's form of address without touching the others.

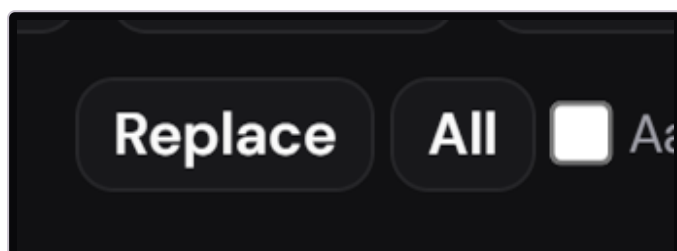
It is also this tool's trap: a replacement that appears to have done nothing is almost always a **role filter left active**. Switch back to "all characters" before concluding.



The active Role filter next to the search fields: search only walks that character's lines.

03 Replace

Remplacer handles the current occurrence; **Tout** handles the whole episode, within the chosen role. A global replacement counts as **a single undo step**: **Ctrl+Z** reverses all of it.



The Replace and All buttons, and the match-case option.

Keep a bible across a whole series

Whoever runs a long series, where the same names and choices must come back identical.

15 minutes to set up, then a few minutes per episode

01 Load the episodes

Choose the .srt files takes several episodes at once. The dashboard then shows the **status of each episode**: what is adapted and what is not.

1. Import the SRTs

Choose the .srt files

Picking the series' .srt files, all in one go.

02 Have the story analysed

Analyse the story collects proper nouns, recurring terms and adaptation choices, and files them in the series bible.

This step calls the AI, so it uses your own access and budget.

2. Character bible

Analyser l'histoire

sample: 3 first episodes

The Analyse the story button and the number of episodes used as a sample.

03 Propagate across the series

Assign all episodes applies the bible to the whole run. That is what stops a character being addressed informally in episode 12 and formally in episode 40.

3. Attribution & export

Assign every episode

Export everything (DetX + TXT .zip)

SRT VOIX (.zip)

split

The Assign all episodes button, next to the series exports.

04 Export the batch

Export everything produces a .zip with the series' DetX and TXT files. **SRT VOIX** exports the batch meant for recording.

Export everything (DetX + TXT .zip)

SRT VOIX (.zip)

The batch exports: DetX and TXT as a .zip, and the VOICE SRTs.

Conform after the studio comes back

What was recorded no longer matches the written text: the floor changed lines.

10 minutes per episode

01 Bring the two versions together

On one side the **reference SRT**, the original text. On the other, the **recorded WAV files** from the studio. Several can be loaded at once.

Reference SRT (1+)

Source VOIX

Recorded WAV (transcribed)



Recorded WAV (1+)

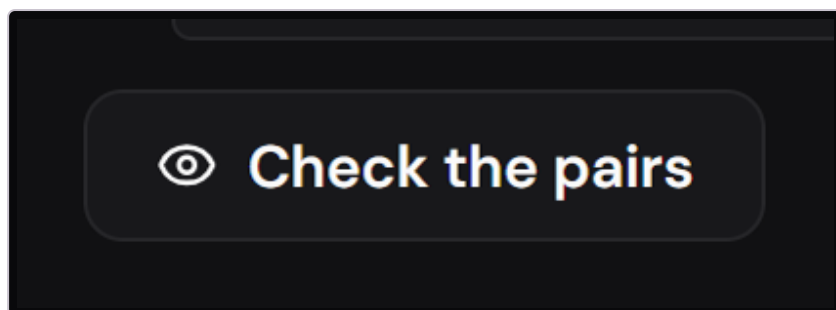
Langue STT

auto

Picking the reference SRT, the VOICE source and the transcription language.

02 Let it pair them

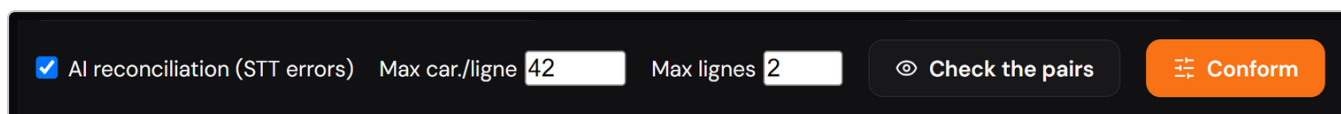
The tool matches each recording to its reference. That is the job nobody wants to do by hand across forty lines.



The Check pairs button, which shows the matching before the batch starts.

03 Run it and re-read

Conforming transfers by **timecode** and flags the gaps. Those gaps are what to look at: the rest is already correct.



The formatting rules, the reconciliation option and the Conform button.

04 Collect the result

The **voice SRT** and the **final DetX** come out matching what was actually said, ready for delivery.



The result header and the download button for the conformed SRT.

Contractor side: receive and deliver

The invited voice actor, mixer or adapter: what they see, and what is expected of them.

2 minutes

01 See what you have been given

A contractor has only **two tabs**: their work and their invoices. The rest of the console is none of their business, and it is removed rather than left there to refuse them.

The **working folder** holds what the studio provides — video, DetX, script, series bible — and the **instructions** say what to know before starting.

My projects 2

What the studio has given you. **Delivering is not being paid** : the amount is only settled once the studio has approved the project.

The working folder holds what the studio gives you to work with; you hand in by dropping the link to yours in turn.

PROJECT	ROLE	DUE DATE	AMOUNT	STATUS	WORKING FOLDER	DELIVERY
Voix Samara — épisode 24 FATED BRIDE — épisode 24 FB-24	Comédien voix	12/08/2026	74 900 XOF	done	open	open 11/08/2026
Instructions from the studio Bible de série jointe. Samara tutoie Finn à partir de la scène 4. Link to the delivered folder (Drive, WeTransfer...) https://drive.exemple.ci/fb24-samara <button>Save the link</button>						
Voix Samara — épisode 23 FATED BRIDE — épisode 23 FB-23	Comédien voix	16/08/2026	to be approved	in progress	open	nothing delivered
Instructions from the studio Épisode plus court : 168 lignes. Link to the delivered folder (Drive, WeTransfer...) https://drive.google.com/... <button>Save the link</button> <button>I've finished</button>						

The contractor's view: two assignments, their deadline, amount and the studio's instructions.

02 Submit the delivery

You deliver by pasting the **link to the delivered folder**, then marking **I've finished**. **Delivering is not being paid**: the amount is only fixed once the studio approves the work.

Link to the delivered folder (Drive, WeTransfer...)

Save the link

The delivery link field and its save button, on the contractor's side.

This tutorial online : <https://axeho.studio/en/tutorials-adapter.html>