

CyRes Post Audio

This document will serve as a “How-To” regarding the Cyber Resonance services for post-production audio including workflows, scheduling, file transfer and file delivery.

For all non-scheduling related business matters please reach out to wrl@cyberresonance.com (Wayne Lappi – 310.621.6281)

Scheduling

Sessions are scheduled via email. Send your email to postaudio@cyberresonance.com. A response can be expected within 24 hours. If you have an emergency and need a faster turnaround time, please call 321.246.6307 and we will do our best to accommodate.

Required Email fields

1. Project Name
2. Duration of video (include cutdowns or re-versioning)
3. Date(s)
4. Estimated hours needed (2 hour minimum)

If you are uncertain of approximately how many hours the project may take, please call 321.246.6307. You will only be charged for the number of hours we spend on the audio regardless of how many hours listed in the email. If more hours are needed to finish the audio than was estimated, we will do our best to accommodate you that same day.

Optional Email fields

- General Mix Notes: the overall vision of the audio and project overall. Be as descriptive as possible. The more information the better.
- Spotting Notes: includes any specific sound effects, NAT sounds or ambiences to add with approximate time code(s).

File Transfer

The CyRes facility has a fiber connection – with 1Gb up/down speeds, so receiving or sending files is ultra-fast.

You are welcome to use any file transfer you see fit, if you would like use one of ours, we have we transfer site for long form content and/or a Synology NAS for short form content.

For Long form Content (TRT >3 min.)

Recommended: we transfer link (see below) for you to upload audio and video assets. (no passwords or setup is required for this)
cyres-postaudio.wetransfer.com

For short form content: (TRT <3 min.)

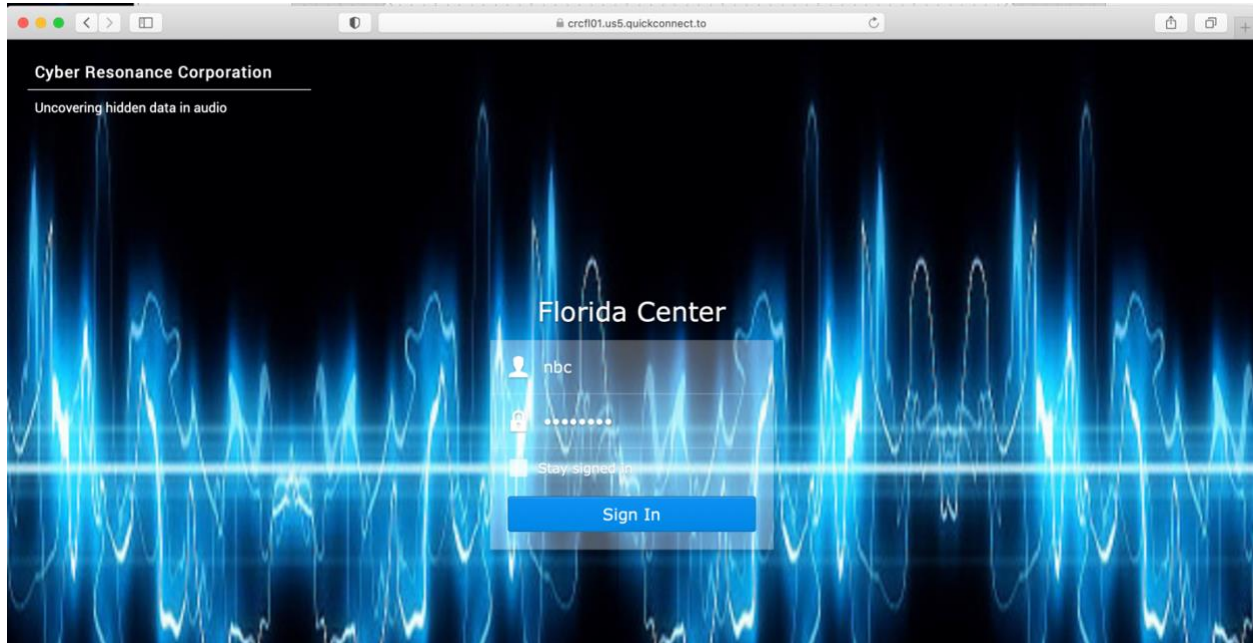


Recommended: CyRes Network Attached Storage

Files may be uploaded/downloaded using our Synology 14TB (TLS/SSL encryption) NAS.

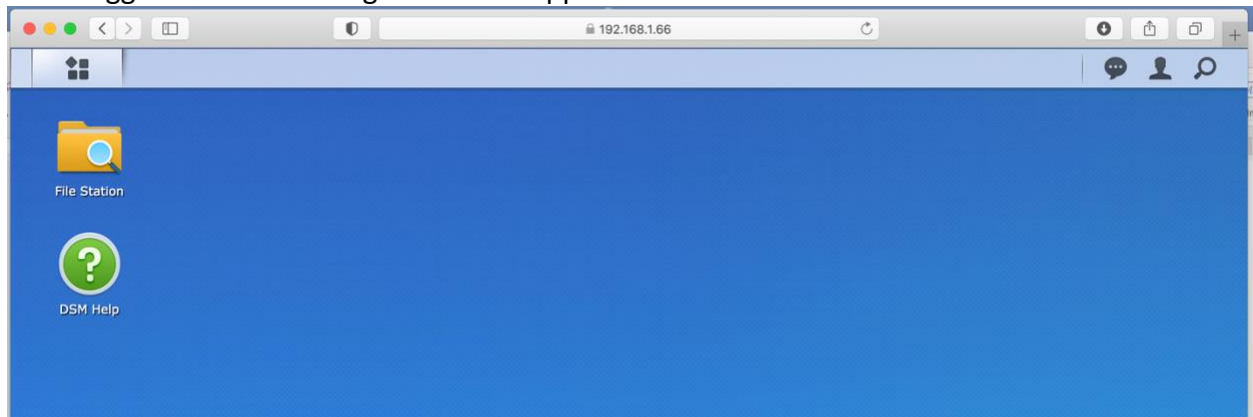
STEP 1. Email postaudio@cyberresonance.com to receive the username & password.

STEP 2. Type in the following URL in your web browser <http://quickconnect.to/CRCFL01>



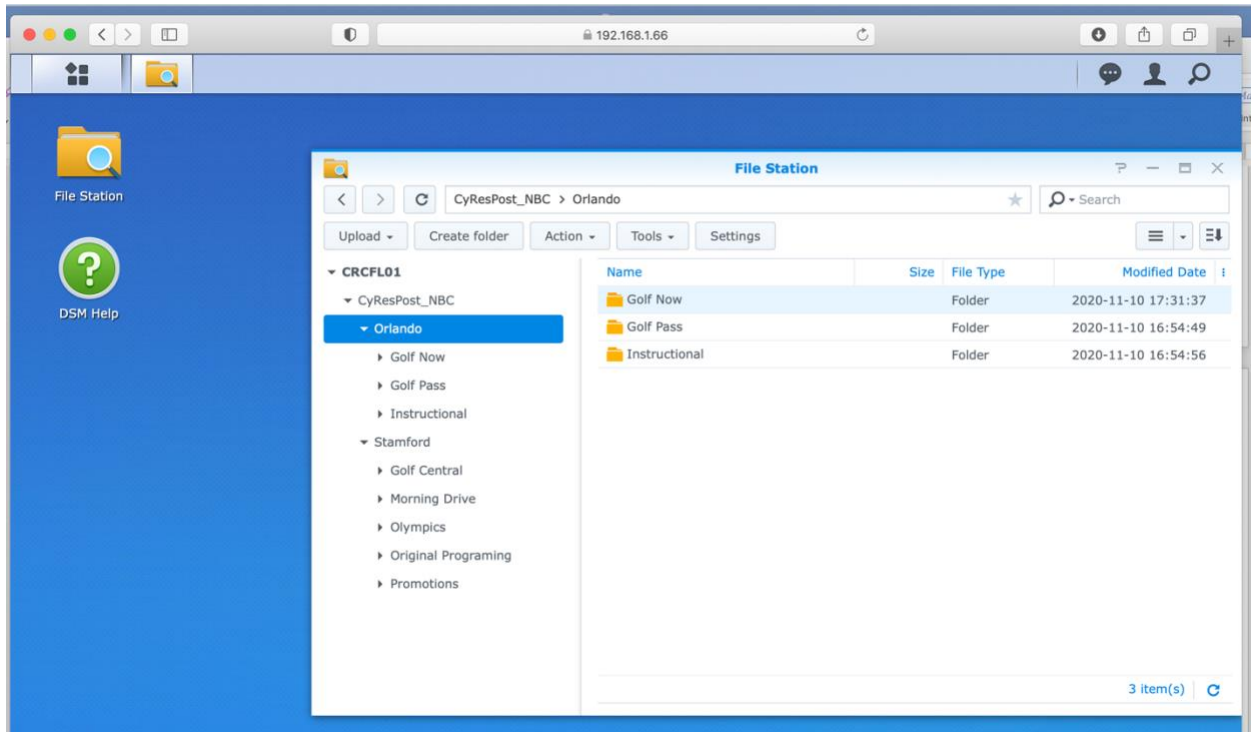
STEP 3. Enter your username/password and click "Sign In"

Once logged in the following screen will appear

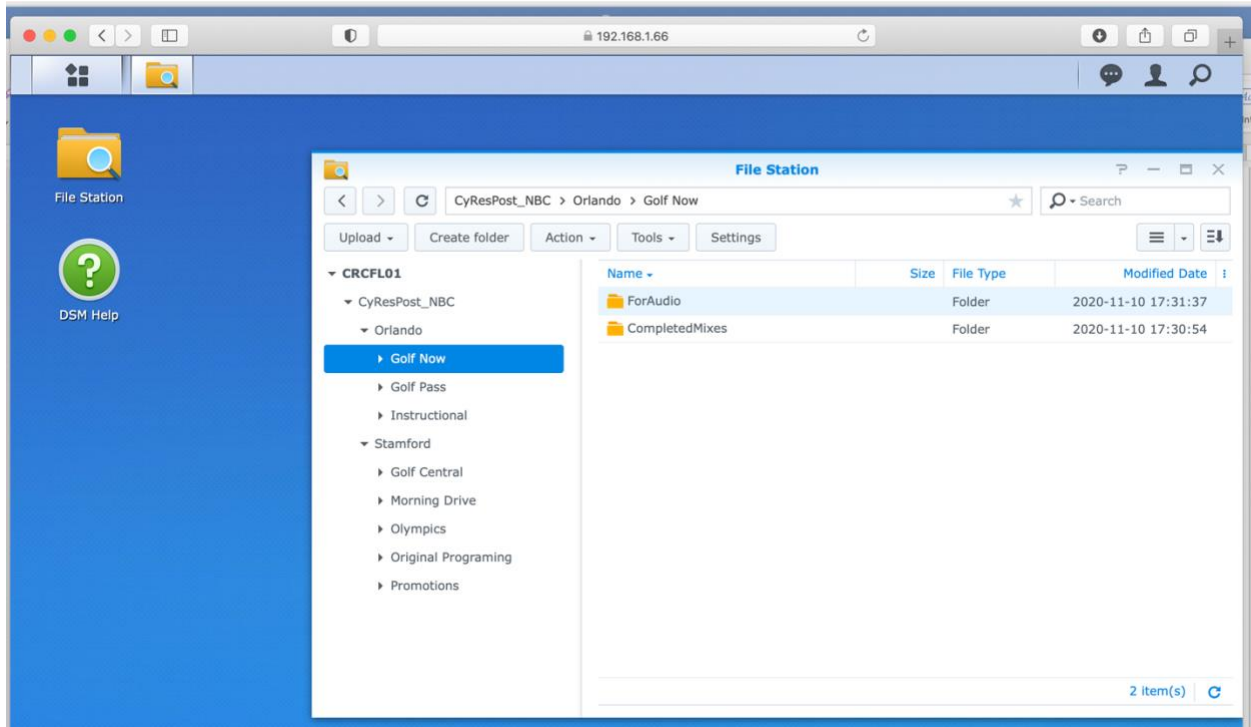


STEP 4. Open File Station folder



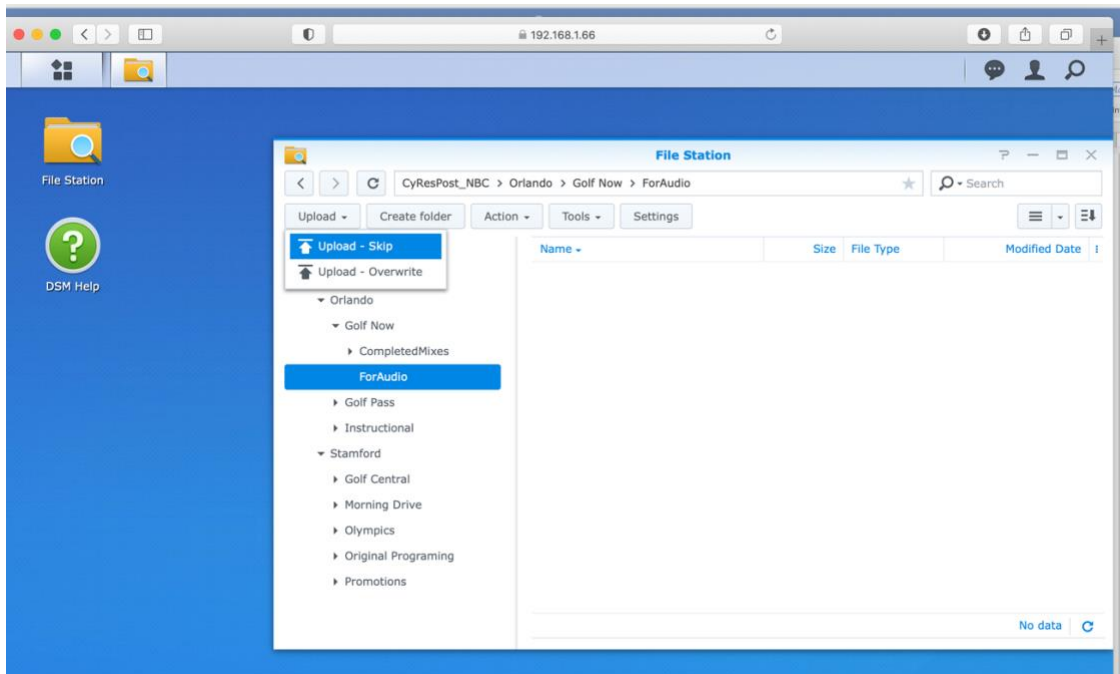


STEP 5. Navigate to your company's folder.

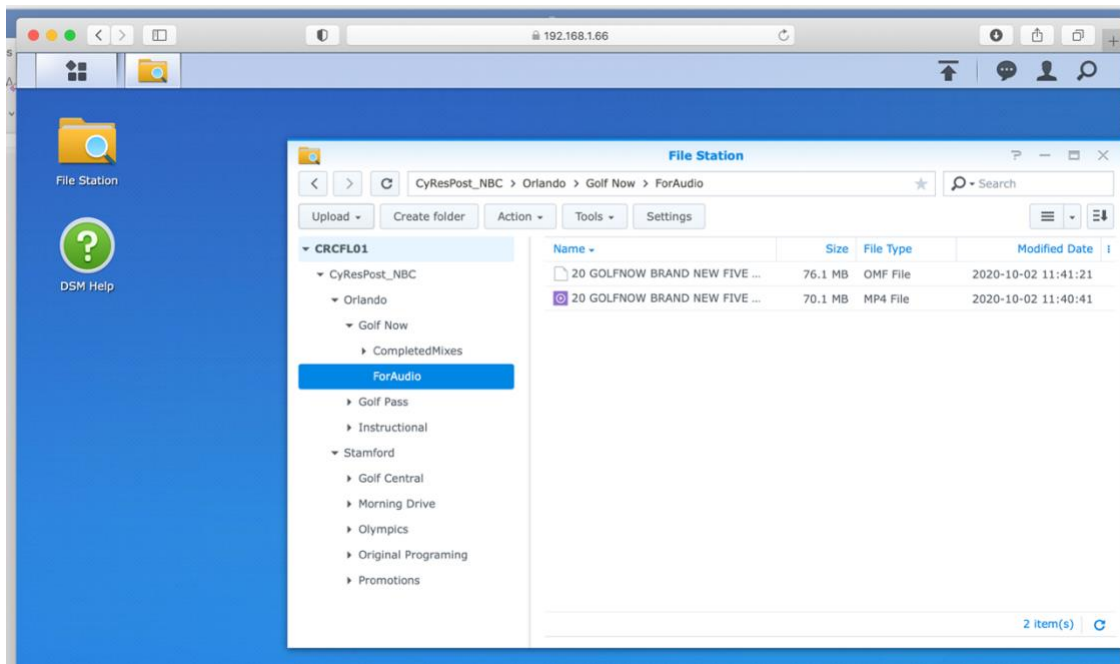


STEP 6. Open the folder named **"ForAudio"**



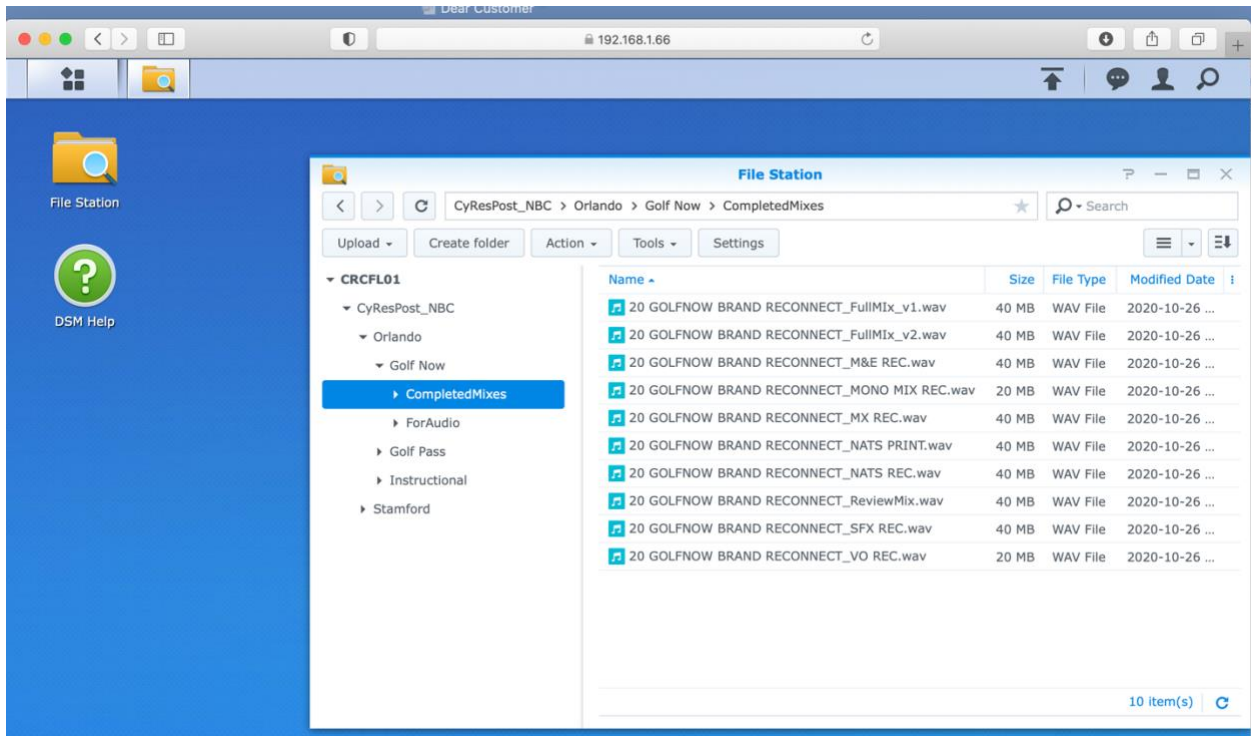


STEP 7. Click “**Upload**” and select the files to upload (can also drag and drop)

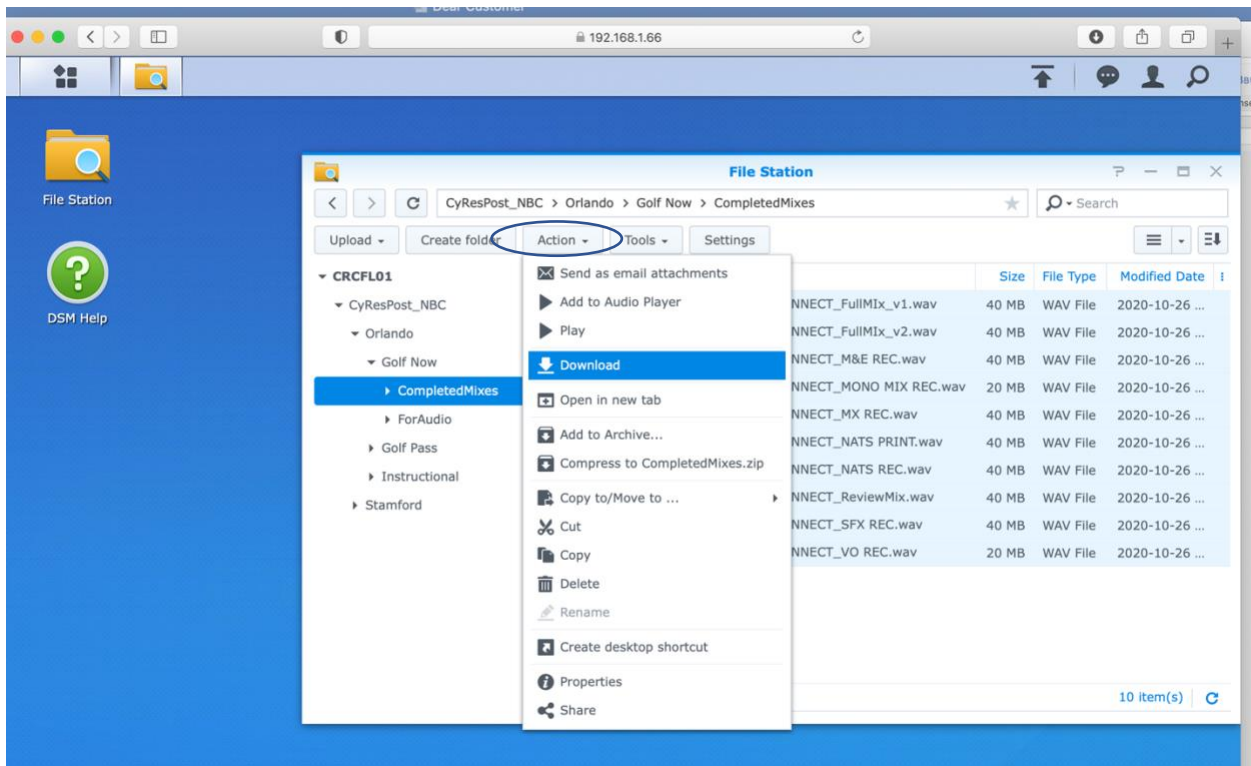


Files will populate once upload is complete





STEP 8. Open the folder “CompletedMixes” and select the files to download



STEP 9. Click the **Action** button and choose the **Download** option.



Alternatives: commercial file sharing platforms

SENDING AUDIO to Cyber Resonance

CyRes accepts most file sharing platforms including We Transfer, Microsoft One Drive, Drop-Box, and High Tail.

RECEIVING AUDIO from Cyber Resonance

CyRes can send completed audio back to you via We Transfer.

Outputting materials for audio

Cyber Resonance utilizes Avid Pro-Tools for audio post.

You will need to create two files:

- Quick time Reference (with embedded reference temp audio mix)
- Audio AAF

IMPORTANT- before you export your AAF please read the AAF Prep & creation section on page 11.

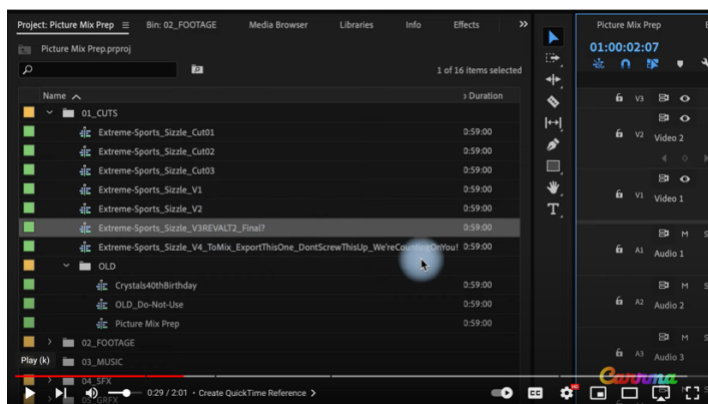
ADOBE PREIMERE

<https://www.youtube.com/watch?v=HAouRuuAOHs>

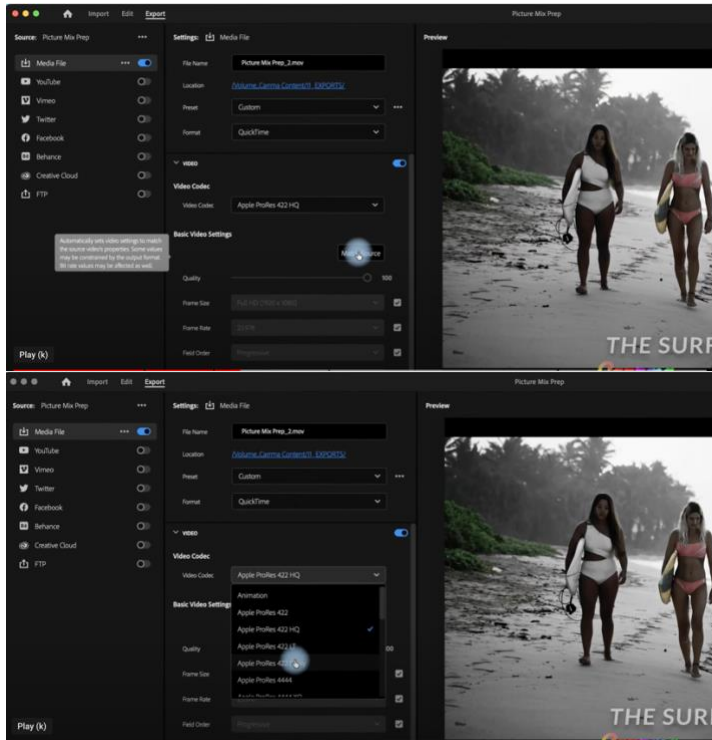
You will need to create to files:

- Quick time Reference
- Audio AAF

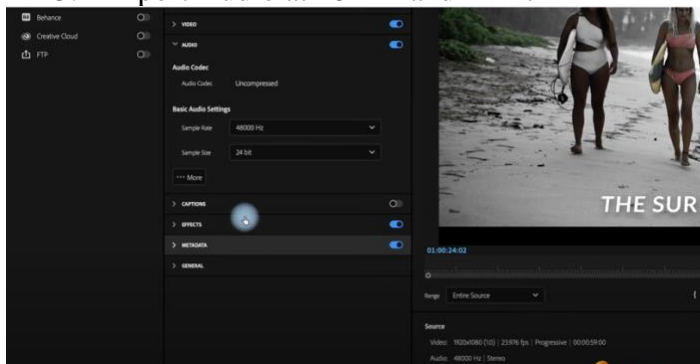
1. Make sure you export the sequence that represents the latest version or “LOCKED CUT.”



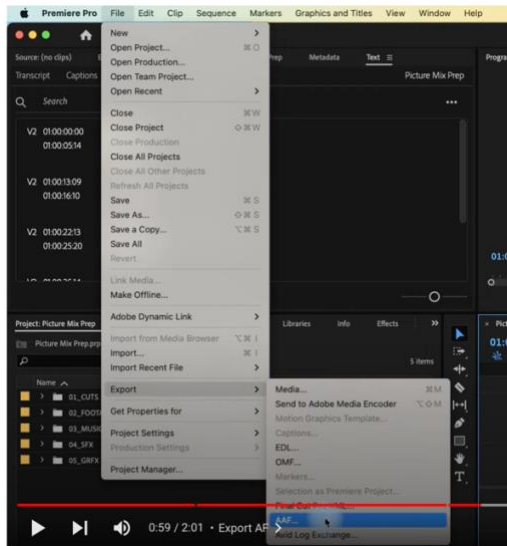
2. Export the sequence in its native frame rate and frame size as **Apple ProRes 422 Proxy**



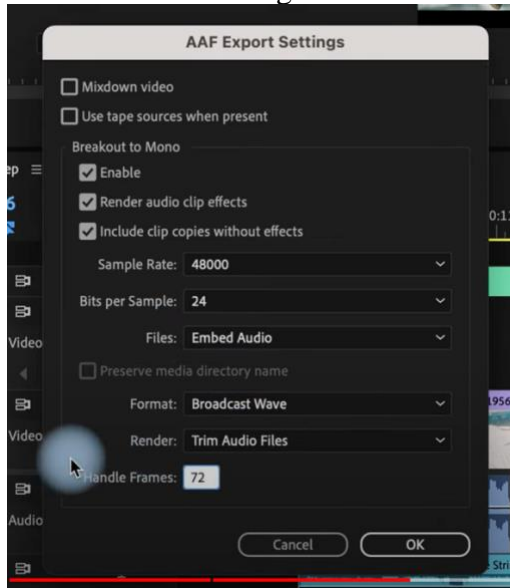
3. Export Audio at 48kHz and 24Bit



4. Export AAF audio



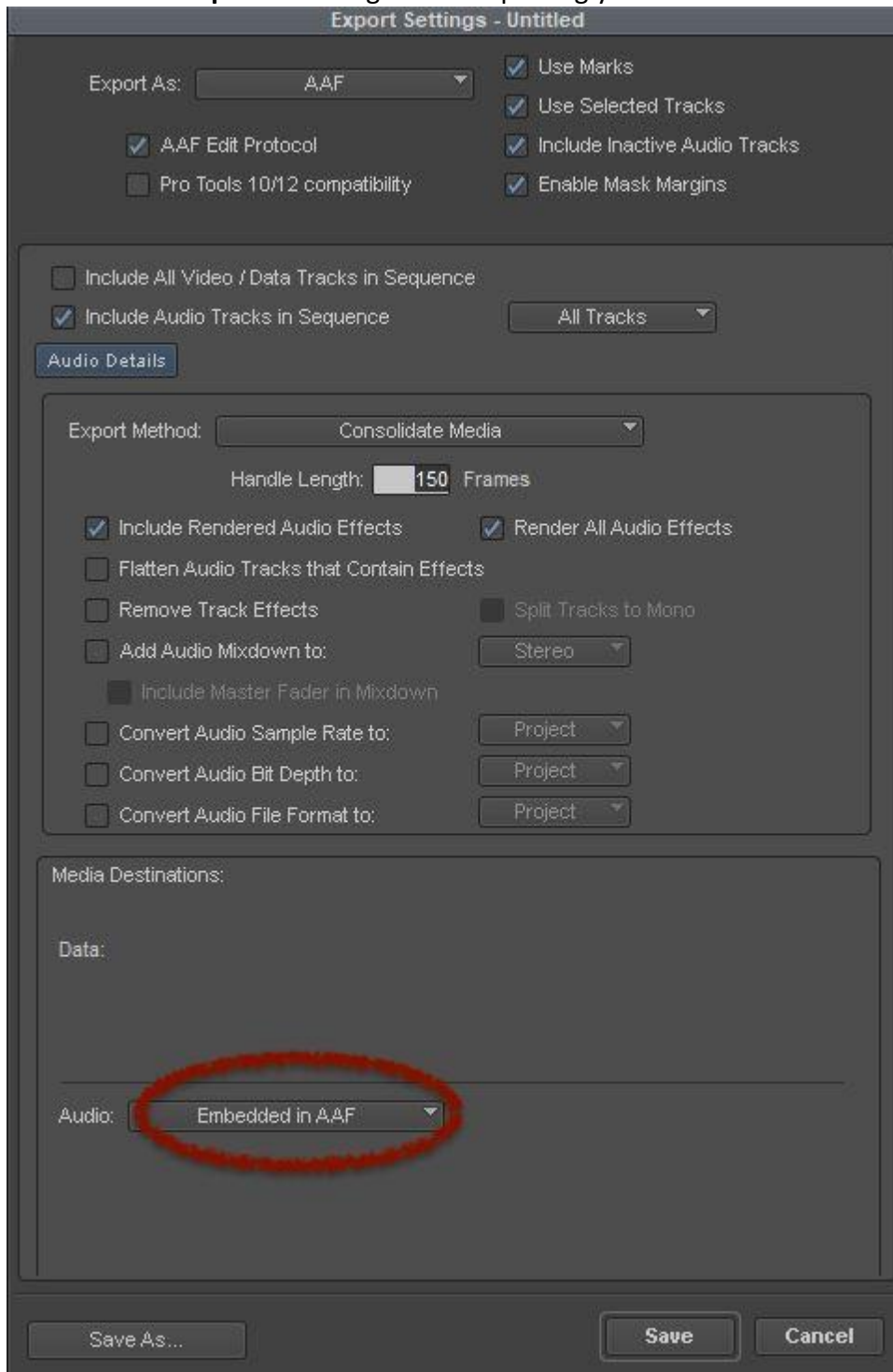
5. Use the settings in this screen shot.



Save it and your done!



Avid Media Composer -settings when exporting your AAF.



Screen shot (Media Composer AAF Export Settings Screen)



Creating Reference Video

Supported Codecs

QuickTime (MOV/MP4/M4V Import/Playback)

- DNxHR
- DNxHD
- Apple ProRes 422 (including HQ, LT, Proxy)
- H.264 (c,e) (CFR only)

Frame Rates

The Avid Video Engine is capable of playing the following frame rates:

- 23.976
- 24
- 25
- 29.97
- 30

Raster Sizes.

For the best performance, we recommend the raster sizes listed below.

- 720x486 (NTSC)
- 720x576 (PAL)
- 960x720 (HD TR)
- 1280x720 (HD)
- 1280x1080 (HD TR)
- 1440x1080 (HD TR)
- 1920x1080 (HD)
- 2048x1152 (2k)
- 2048x1536 (2k)
- 1998x1080 (2k - DCI Flat)
- 2048x1080 (2k - DCI Full)
- 2048x858 (2k - DCI Scope)
- 2048x1556 (2k - Full Aperture)
- 3840x2160 (UHD)
- 3996x2160 (4k - DCI Flat)
- 4096x2160 (4k - DCI Full)
- 4096x1716 (4k - DCI Scope)
- 4096x3112 (4k - Full Aperture)



AAF Prep & creation Best Practices checklist (VERY IMPORTANT!!!!)

1. Organize your timeline

Tracks in your timeline should be organized logically by type and channel format.

For example,

Track 1/VO

Track 2-5/Dialogue (SOTS)

Tracks 6-9/ Music

Tracks 11-14/NAT SOUND (B-Roll) etc...

Tracks 15-20/ SFX

2. MICS & SOT's

- Include all LAVS and Boom mics from the production sound recorder in the AAF
 - For multi speaker scenes, include everyone's individual (LAV mic) on a separate tracks.
- Dialogue should contain some room tone/ambience at the start and end of the clips- even if its noisy. If you cut out all the room tone and/or ambience we wont be able to effectively learn the noise in order to reduce it or create more ambience and room tone when needed.
- Do not include the camera mic unless that's the only source available.
- Don't include any duplicated mics
- Multi-cam/MFX Files often contain summed mics/sources from various cameras to make editing easier. These can not be separated in post so If you are working with MXF files form a multi-cam shoot, send each source on its on track.

3. Remove all Audio processing and effects

If you added any kind of audio processing (EQ, compression limiting, noise reduction reverb, etc..) or AI speech enhancement - this should all be removed prior to exporting the AAF.

We need raw, unprocessed audio in order to mix you content effectively.

4. Do not mixdown, render or consolidate audio

This will bake in the volume graphing, clip gain, rubber bands, transitions, fades and handles you added and make editing and mixing impossible for the post audio mixer.

5. If you used "the remix tool" in adobe premiere to edit music, it won't translate in the AAF export. The music will not line up correctly. We recommend you do not use the remix tool to edit music. If you have to use the remix tool" follow this workflow prior to exporting.
 - a. Remove all clip gain, rubber bands and volume automation from the music tracks. (Set the music to unity gain)
 - b. Mixdown/render the music to a flat file.



