

CyRes Post Audio

This document will serve as a “How-To” regarding the Cyber Resonance services for post-production audio including workflows, AAFs, and editing best practices.

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

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)
 - **Container:** Choose .mov
 - **Video Codec:** Select Avid DNxHD (on Windows/Mac) or Apple ProRes 422 Proxy (on Mac).
- Audio AAF

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

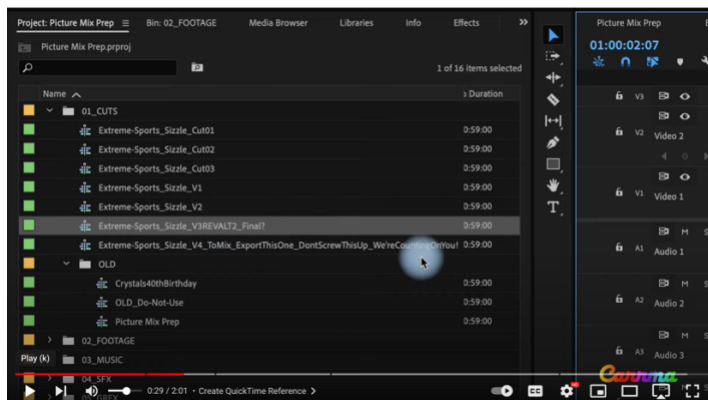
ADOBE PREIMERE

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

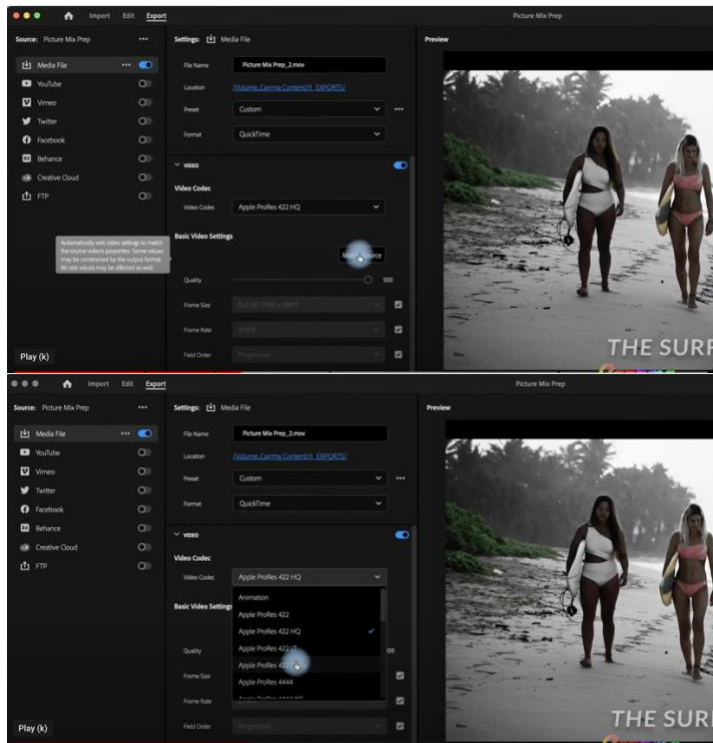
You will need to create to files:

- Quick time Reference
- Audio AAF

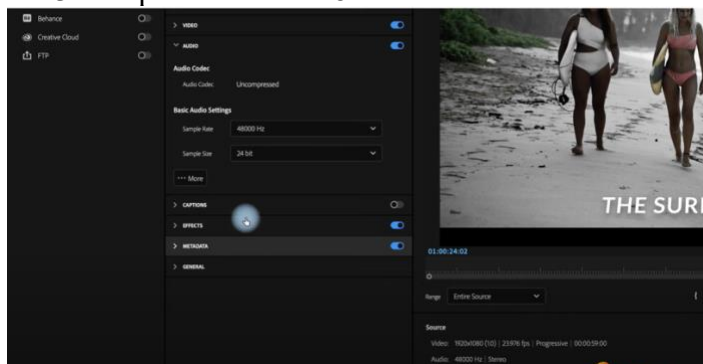
1. Make sure you export the sequence that represents the latest version or “LOCKED CUT.”



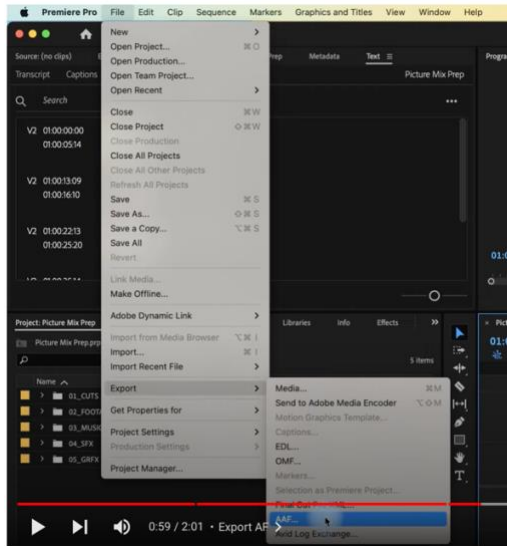
2. Export the sequence in its native frame rate and frame size as **Apple ProRes 422 Proxy**



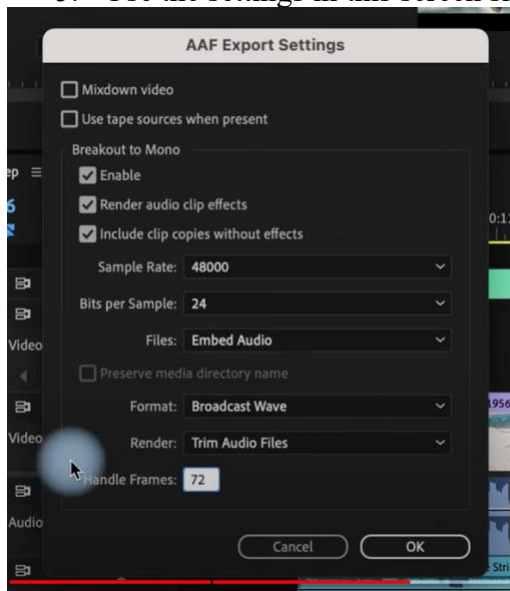
3. Export Audio at 48kHz and 24Bit



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.

Export Settings - Untitled

Export As: AAF

☒ .AAF Edit Protocol

☐ Pro Tools 10/12 compatibility

☒ Use Marks

☒ Use Selected Tracks

☒ Include Inactive Audio Tracks

☒ Enable Mask Margins

☐ Include All Video / Data Tracks in Sequence

☒ Include Audio Tracks in Sequence All Tracks

Audio Details

Export Method: Consolidate Media

Handle Length: 150 Frames

☒ Include Rendered Audio Effects

☐ Flatten Audio Tracks that Contain Effects

☐ Remove Track Effects

☐ Add Audio Mixdown to: Stereo

☐ Include Master Fader in Mixdown

☒ Render All Audio Effects

☐ Split Tracks to Mono

☐ Convert Audio Sample Rate to: Project

☐ Convert Audio Bit Depth to: Project

☐ Convert Audio File Format to: Project

Media Destinations:

Data:

Audio: Embedded in AAF

Save As... Save Cancel

Screen shot (Media Composer AAF Export Settings Screen)



Creating Reference Video

Supported Codecs

QuickTime (.MOV 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
- 59.94

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 (mono, stereo)

For example:

Track 1/VO

Track 2-5/Dialogue (SOTS)

Tracks 6-9/ Music (should always contain 2 channels L/R, stay away from sending music stems)

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

Tracks 15-20/ SFX

2. MICS SOURCES and DIALOGUE EDITING

- Include all relevant audio source MICS on separate tracks in the AAF.
 - All individual LAVs and the Boom from the production shoot should always be included. For example, if you had 2 people in the scene, you should include 3 MICS, on sperate audio channels in the AAF. Each person's individual LAV (2) on Ch 1-2 and the boom MIC (3) if it was utilized on channel 3.
 - Do not include the camera mic unless that's the only source available.
 - Do not use summed audio. For example, many sound recorders and cameras combine mics and booms together on 1 or 2 channels- DO NOT USE THIS EVER!!!!
- For multi speaker scenes do not edit or cut out MIC bleed, we will handle that in post audio. If you did cut out MIC bleed, you can include the edited version but make sure you also send us the unedited versions with MIC bleed in case we need to edit or change it.
- Dialogue clips should contain room tone/ambience at the start and end of the clips- (10-30 frames) even if its noisy. If you cut out all the room tone and/or ambience we won't be able to effectively learn the noise in order to reduce it or create more ambience and room tone when needed.

3. Multi Cam, MXF and multichannel audio

- multi-cam editing/sequences –include all source audio channels on separate mono tracks. <https://www.youtube.com/watch?v=pSPi3MjchN8>
- Split multichannel audio files into separate mono tracks in your timeline/AAF. When you have an audio file (MXF or WAV) with multiple microphone channels, you'll want to keep each microphone channel on a separate track when editing in Adobe Premiere.



4. Remove all Audio processing, effects, and AI speech enhancement before sending. 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.

Please feel free to include your processed audio with AI, effects as well in the AAF, but make sure you send us as everything unprocessed and RAW like it was captured on the shoot so we make the audio sound as good as possible.

5. 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.

- If you added any AI speech enhancement, it is destructive meaning- it will render the audio clip, so no handles will be available for the post audio mixer (NOT GOOD.)

6. 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.

