

DEFACTO SOUND EDITOR'S GUIDE

***** PREPARING OFFLINE TRACKS FOR POST AUDIO *****

Keep **like** elements (VO, Dialog, SFX, Music) on their own respective tracks throughout the length of the program.

You may have as little as 6 tracks or as many as 16+ depending on the specific project. We would rather see *more* tracks that were better organized than *fewer* tracks that are unorganized. Keeping Audio as organized as possible will drastically cut down on our sound editing time, which will allow us more time to focus on making your project great!

Example track layout:

A1 / Track 1: Recorded VO & Narration Only
A2 / Track 2: On Camera Dialog Only
A3 / Track 3: On Camera Dialog Only (if needed)
A4 / Track 4: On Camera Dialog Only (if needed)
(more tracks if needed)
A5 / Track 5: Mono SFX
A6 / Track 6: Mono SFX
(more tracks if needed)
A7 / Track 7: Sound Effects 1 Left
A8 / Track 8: Sound Effects 1 Right
A9 / Track 9: Sound Effects 2 Left (if needed)
A10 / Track 10: Sound Effects 2 Right (if needed)
(more tracks if needed)
A11 / Track 11: Music 1 Left
A12 / Track 12: Music 1 Right
A13 / Track 13: Music 2 Left (if needed)
A14 / Track 14: Music 2 Right (if needed)

Music Track Layout Preferences

We would prefer that you checkboard your music tracks when transitioning from one cue to another. For example (using the above track layout): Your first Music Cue starts on track 11 & 12, your second cue on 13 & 14, your third cue on 11 & 12, fourth 13 & 14, and so on.

Keyframe Data Preferences

Keep keyframe fade ins/outs to a minimum. Render Fades as much as possible. We are able to import keyframe data, but due to various Network Audio Specs, we often have to delete all keyframe data. Rendered fades will translate much better.

***** OMF/AAF SETTINGS & EXPORT *****

*****NOTE:** [applies to both Avid & FCP] OMF Files have a file size limit of 2 Gigabytes. If your project is less than 35 min, you will *most likely* not get close to this limit unless you have many tracks with a lot of media. If you believe you will be close to this limit, you will need to make two (or more) separate OMF/AAFs. (preferably by tracks, not timecode location)

*****NOTE:** All Audio Media within your Sequence must be the same Sample Rate & Bit Depth. If not, you will need to convert Audio Sample Rate to 48k, Audio Sample Bit Rate Depth to 16 bit, and Audio File Format to WAV or AIFF. (unless otherwise noted)

AVID *******(if you are not given the option to export an OMF, you can export an AAF file.)*******
(some versions of Avid may be slightly different)
FILE • EXPORT
In the Export As... Dialog Box click Options
EXPORT AS = OMF 2.0

Include all Audio Tracks in Sequence.

EXPORT METHOD: Consolidate and Embed Media

HANDLE LENGTH: 60 Frames (unless otherwise noted)

FCP

IMPORTANT: *Delete or Enable* all "Disabled" Audio clips in FCP.

FILE • EXPORT • AUDIO TO OMF

SAMPLE RATE: 48 kHz

SAMPLE SIZE: 16 Bit

HANDLE LENGTH: 00:00:02:00 (unless otherwise noted)
(include crossfade transitions)

SAVE

***** QUICKTIME SETTINGS & EXPORT *****

AVID

FILE • EXPORT

In the Export As... Dialog Box click Options

EXPORT AS = Quicktime Movie

Check "Use Marks" & "Use Embedded Tracks"

Select Custom Settings and click Format Options

Click on Settings

Select "H.264 or Sorenson Video 3"

(everything else should be the correct default settings)

OK

Click on Sound Settings

Select MACE 3:1

OK

Select 601/709

WxH: 320x240

File Field Order - Odd

Display Aspect Ratio - Native Dimensions

SAVE

FCP

FILE • EXPORT > Using Quicktime Conversion...

Format: Quicktime Movie

Click "Options..."

Under Video, click Settings

Under Motion- Frame Rate: Current

Under Compressor, move the slider to "Medium"

Encoding: Faster Encode (Single-pass)

Data Rate: Automatic

OK

Under Sound, click Settings

Compressor: H.264

Rate: 44.1

Use: Mono

OK

Select "Prepare for Internet Streaming"/Fast Start

OK

SAVE

...and as always, feel free to call/email with any questions!