

STUDIO HOLDER

Sound Editing & Mixing Guidelines

REQUIRED ASSETS FOR THE SOUND MIX:

TRACKLAY:

- Please make sure your sequence is tracklaid suitably, ready for mixing.
- Each category of sound (Dialogue, Music and Effects/Foley) should be segregated in chunks of tracks.
- E.g. dialogue on tracks 1 and 2 only, FX and any ATMOS on tracks 3 and 4, music on a stereo track - please make sure you have the highest quality WAV file available.
- Another useful tip is to make a 'SYNC DUMP' track for any unused production sound. Don't delete this, just leave it on a separate track at the bottom of the sequence.
- Please have the full audio rushes available on hand.

VIDEO:

- 1080p 25fps .MOV (assuming we are working at 25fps), in QT / H.264 format.
- Label it "TITLE_DATE OF CUT_CODECS" (E.g. "OhMeLads_20190513_DNxHD")
- It needs a countdown leader at the start. 10 seconds long, and a pip tone (1 frame in duration) on the '2'. For the end, two seconds after the film finishes you need a white flash frame that has a pip sound. This will allow you to match up the mix to your Avid sequence afterwards.
- You should have TIMECODE BURNT IN. Including the leader, the sequence timecode will now start at 00:59:50:00 or something close, so the pip sound is at 00:59:58:00, and the first frame of the film starts at 01:00:00:00.

AAF:

- AAF, both embedded and non-embedded, of the full sequence. Make sure to put IN and OUT points that are the exact length of the video (inc. leader and any black filler that you have) so the AAF and video are exactly the same length, to avoid any confusion.
- I need all Audio Files and anything else that exports with it. The AAF should be linking to an audio files folder - you can consolidate all the audio files with 10 seconds handles (10000 milliseconds) which gives me enough wiggle room to work with.
- Labelled "TITLE_DATE OF CUT_AAF", so "OhMeLads_20190513_AAF" for example.
- All audio tracks selected on export. Don't select the video track.
- 24 bit depth. 48KHz sample rate.

STUDIO HOLDER
Sound Editing & Mixing Guidelines

TRACK ALLOCATION FOR DIGITAL CINEMA:

| Track Number | Track Type | Person(s) Responsible Dialogue Editor / ADR Editor Sound FX Editor / Foley Editor Music Editor/Composer Sound Designer / Re-Recording Mixer | | Panning Required (in Sound Edit/Mix) | Audio Mix Level Targets (dB - Decibels) |
|--------------|------------|---|--|---|--|
| | | Source | Containing | | |
| A1 | Mono | Production Sound | MixL (MIX LEFT) | L | -11.5dB to -10dB |
| A2 | Mono | Production Sound | MixR (MIX RIGHT) | R | -11.5dB to -10dB |
| A3 | Mono | Production Sound | Boom | C - Centre | -11.5dB to -10dB |
| A4 | Mono | Production Sound | Character 1 Lav Mic | C - Centre | -11.5dB to -10dB |
| A5 | Mono | Production Sound | Character 2 Lav Mic | C - Centre | -11.5dB to -10dB |
| A6 | Mono | Production Sound | Character 3 Lav Mic | C - Centre | -11.5dB to -10dB |
| A7 | Mono | Production Sound | Character 4 Lav Mic | C - Centre | -11.5dB to -10dB |
| A8 | Mono | Foley Recordings / Sound Libraries | FX 1 | L, R, Ls or Rs | Loud FX: -3dB to -2dB |
| A9 | Mono | Foley Recordings / Sound Libraries | FX 2 | L, R, Ls or Rs | Loud FX: -3dB to -2dB |
| A10 | Mono | Foley Recordings / Sound Libraries | FX 3 | L, R, Ls or Rs | Loud FX: -3dB to -2dB |
| A11 | Mono | Foley Recordings / Sound Libraries | FX 4 | L, R, Ls or Rs | Loud FX: -3dB to -2dB |
| A12 | Mono | Production Sound | ATMOS (from set) | As Required | -11.5dB to -10dB |
| A13 | Stereo | Mus. Editor / Cmprs. | Music Cue 1 | L & R | W/ DIA: -16dB W/O DIA: -5dB |
| A14 | Stereo | Mus. Editor / Cmprs. | Music Cue 2 | L & R | W/ DIA: -16dB W/O DIA: -5dB |
| A15 | 5.1 | Sound Designer / Re-Recording Mixer | LAYBACK (Final .WAV Sound Mix here) | SMPTE 5.1 | Max. Peak: -3dB |

STUDIO HOLDER

Sound Editing & Mixing Guidelines

MIXING PROTOCOLS FOR DIGITAL CINEMA (5.1 SURROUND SOUND):

I'll briefly go over the 5.1 mixing protocols for film and TV. There are certain rules that will put you in a good place if you're working on any visual content that needs a 5.1 mix.

1. **Dialogue and voiceover always have to come from the Center speaker.** In a cinema, this speaker or array of speakers will usually be behind the screen so that it appears the characters are talking at you.
2. **Any music tracks should be mostly coming from the front Left and Right speakers,** although depending on the content, it can be desirable to put a little bit in the Left and Right Surround speakers with a high pass filter and small delay to give an element of space. Sending some of the low end to the LFE will pack a nice punch, too.
3. **Ambience and atmosphere sound effects, I find, are quite nice to place fairly evenly in the L,R, Ls, Rs speakers. Spot sound effects and foley are all pretty subjective as to where in the mix they should be placed depending on the content.** A helicopter scene would make sense to pan around the listener. Some film mixers will put most foley, footsteps for example, through the center speaker. I tend to use the LFE channel sparingly, but my best advice is to play around with sending different sounds to different speakers. The **Waves UM225/226 plugin** is a great little toy to stick on an effects or music track and see what works.

SPEAKER ORDER:

Each speaker has its own initials and the channel order that they are output to from the DAW (Digital Audio Workstation) is critical. The two most common speaker orders are:

| SMPTE/ITU ORDER (This one is for ProTools + DCP creation) | | FILM ORDER | |
|--|---------|------------|---------|
| Channel | Speaker | Channel | Speaker |
| 1 | L | 1 | L |
| 2 | R | 2 | C |
| 3 | C | 3 | R |
| 4 | LFE | 4 | Ls |
| 5 | Ls | 5 | Rs |
| 6 | Rs | 6 | LFE |

The Film format is more common in Europe and SMPTE/ITU more common in the US. The reason why this order is so important is because if you are mixing a film in SMPTE order (L, R, C, LFE, Ls, Rs), for example, and are sending the dialogue to the center channel (see *mixing below*), it will be sent to output 3 from your DAW. If the 5.1 stems are then bounced out and labelled with the Film order (L, C, R, Ls, Rs, LFE), the dialogue will still be coming out of channel 3 but will be labelled as R, not C, which would not translate to another system correctly and would fail quality control when it goes to distribution.