

What's new (v3.4)?

More formats

Ardour, Tracktion & CMX 3600, 3400, 340 EDL & other CMX-like files (eg Grass Valley 4 & 7 & Cudos)

You can now specify a Reaper RPP as a session 'template' to be used when converting to Reaper format.

Samplitude EDL, you can now choose to offset all clips by the Offset amount in the source session. Extracted OMF info, media files & session data can be written back to the OMF source folder. Much more detail is extracted from PT5 sessions, eg BPM, Beat markers, lists of Fx & plug-in's used; now listed in for example the Reaper notes section.

Recombine split stereo (.L&.R) files from for example, ProTools, to a sub folder called 'Stereo'.

Pro Tools import & Export has been enhanced considerably. Eg mute envelopes now fully supported. (both read & write)

You no longer need to "unhide" hidden PT5 files originated on a Mac, AATranslator can now "see" any pt5 files whether hidden or not.

PT5 export, can use either Clip or track/timeline based automation envelopes from all of the far more capable source formats, that include both of these types of automation..

There is now a Mac OSX export function for PT5 sessions.

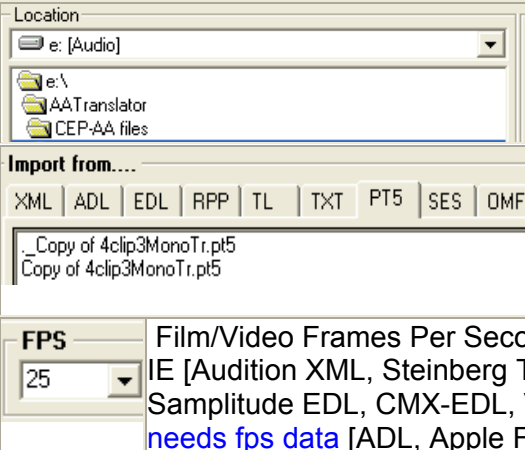
The notes have been substantially re-written, much clearer & even more vital to read.

Note if Pro Tools (now known as, Avid Audio) is important to you, do read the notes. PT does have very specific requirements that are far more strict than any other DAW. PT can work really well, but it's a very picky DAW, so make sure you deliver what it requires, this is very very important.

A Tab Delimited Txt file export of all media files in a session, is included for advanced data processing or just as a printout.

Quick guide vers 3.4

Most options will be set automatically, when the info needed by the [Destination format](#) is contained in the [Source format](#).

	<p>Select drive and the folder containing the project or session to convert from. The Source Format</p>
	<p>Select type (extension) of the file to convert from. Note; for Adobe Audition XML Apple FCP, Steinberg track archive or Vegas Script, the "Extension" is XML</p>
<p>FPS 25</p>	<p>Film/Video Frames Per Second; Used when this information is not in the Source file [Audition XML, Steinberg Track Archive XML, Capture, Adobe/Syntrillium SES, Samplitude EDL, CMX-EDL, Vegas TXT, or Ardour] And the Destination format needs fps data [ADL, Apple FCP, Pro Tools, Reaper RPP, Vegas XML or Open TL]</p>
<p><input type="checkbox"/> Override (PT5)</p>	<p>PT5 Read only; Used for fps rates not theoretically available in PT5 format like 23.976 that you can set in "FPS box". Note this only effects the time "ruler" including offsets, not how well the clips are positioned.</p>

Sample Rate 44100	Used when Source is Tracktion, Vegas Txt or CMX-edl.
Bit Depth 24 16 24 32	Used when Destination format is Open TL, PT5, Vegas XML or FCP-XML And Source format is [Audition XML, Steinberg Track Archive XML, Capture, Adobe/Sytrillium SES, Samplitude EDL, Vegas TXT, Tracktion, Ardour or CMX-EDL. Most Daws can use audio files with any, or even mixed bit depths.
Options	
<input checked="" type="checkbox"/> Generate File Copies	Suggestion; make copies if sending a conversion to someone else. Don't if you just want to swap between programs on the one machine. This option must be used if you want to extract files from an OMF, or to convert SD2 files to wav's.
<input type="checkbox"/> Convert Stereo To Mono <small>(and copy stereo original)</small>	Makes Pro-Tools friendly dual Mono (.L&.R) files from standard Stereo Interleaved Wav files. It is selected automatically if the destination session is PT5 (& you have Generate File Copies On). It's an option if going to Open TL, Sam-EDL or ADL.
<input checked="" type="checkbox"/> Overwrite Existing Files	By default if you want any copies including splitting stereo to mono and the files already exist in the location selected, then AATranslator doesn't waste time overwriting what is already there. This option changes that and allows you replace the media files on disk with new copies.
<input type="checkbox"/> Show Empty Tracks	Most people don't want a load of empty tracks. But if you do (for example if you have pre-labelled some tracks for later overdubs) this option allows you to do that.
<input type="checkbox"/> Reaper EDL Output	This option strips out timeline Pan & Volume information and deals with the reversed panning in Reaper compared to Samplitude. At present, Reaper doesn't support Pan or Volume envelopes/curves or level automation with an EDL import. They use this part of the EDL to give an overall track volume gain/loss and give static track based panning.
<input type="checkbox"/> Samplitude v1.5 Output	Compatibility option for users of old software, eg EDL Convert. If this item is <u>unticked</u> , AATranslator outputs in v1.6 (it reads all Samplitude EDL's up to v1.7)
<input type="checkbox"/> Reverse PT Track Order	PT5 Read only Cures a very rare problem that tracks are sometimes read in reverse order.
<input type="checkbox"/> PT5 Sample rate x2 Override	PT5 Read only Takes the sample rate embedded in a PT session and sets the destination format to twice that rate. (see PT notes, for more details)
<input type="checkbox"/> Hide PT Unused Tracks	PT5 Read only Hides alternate playlists, hidden and inactive tracks.
<input type="checkbox"/> MAC OSX PT5 Output	PT5 Write only will create a pair of files, one the same as a standard AATranslator PC compatible file & a 2 nd file starting ._ You will need both of these files for use with MAC OSX. (see PT notes, for more details)
<input type="checkbox"/> Use Clip Env for PT Output	PT5 Write only when selected clip volume & pan info will be converted to PT timeline automation. If not selected the original sessions' timeline automation will be used
<input checked="" type="checkbox"/> Apply Session Offset to EDL	EDL write only when selected blank space the length of the original session offset is inserted before the 1st event.
XML Output Vegas XML Ardour XML Audition XML Capture XML Final Cut XML Steinberg XML Vegas XML	We have 6 XML based Export formats available, select which one you want here. See "XML Sessions" for more details

Import Logic XML; To convert from a Logic Pro Apple- FCP-XML, tick this option

Import Options

Import Logic XML

Mute Vegas Inactive Takes

Ignore Vegas Inactive Takes

Vegas XML files contain information about any layered takes. An XML import into Vegas 9 will only put the top take on the time-line, though the rest of the takes will be in the “pool”.

Ignore Vegas Inactive Takes; is very similar; it filters out all non-played takes in an AATranslator conversion. Not all destination formats allow overlapped takes so for them this is the best option.

Mute Vegas Inactive Takes will only be usable where the destination format can handle overlapped takes and clip mutes.

Include...

Gain/Fader List

Pan List

Mute List

Marker/Cue List

Leave all these ticked unless you have compatibility problems. [Eg switch off Pan List, if creating an ADL for AV-Transfer to read] Many DAW's & conversion programs use out of date versions of a given “standard”. In theory if a DAW/ app doesn't understand a particular chunk of info, it should just ignore it. But clearly this “good practice” is not true in practice. If a host App complains, then these options allow you to remove what may be causing it grief.

Export to....

Vegas XML | AES31 ADL | Sam EDL | Reaper RPP | Vegas TXT | Open TL | Audition SES | ProTools PT5

Select the type of file you want to create, the **Destination format**. To select which of the 6 different XML based types we support, use the “XML Output” drop-down box 1st

RPP Session as Template...

Use This Session File as a Template: E:\FX Pending\Music Tones pattern.RPP

If you are converting to a Reaper RPP session it is possible to use a template, to store aspects like Routing, plug-ins, custom skins, in fact anything including tracks with media if you wish. Where there is a conflict say you want to convert a 44.1kHz PT session & your RPP template is 48k the new RPP session will be 44.1kHz. In the unlikely event your “Template” has audio in it, Reaper will just real-time sample rate convert it to be the same as the PT source session. Currently this template capability is only available if going to Reaper RPP format.

Send Output to...

Folder containing source OMF, or...

If converting from OMF, (only), it's possible to store your new conversion, including media extracted, in the OMF Source folder.

The following folder...

E:\AATranslator\3.4a\

Otherwise: you will Browse for, or create, a new folder via the open icon, . This is where your new session file will go as well as any copied / split or re-combined (2x mono → stereo) media files.

Media Files

The Media Files Tab lets you see if all the files can be located.

E:\AATranslator\MonoWAV\48MonoTone.wav

A tick means AATranslator can find the files required.

Tip; If the Audio Files Tab shows files can't be found at say E:\AATranslator\..... then use "A Selected folder" option & point to E:\AATranslator\

The same method can be used if you see a "Volume Name" Eg Big_Disk\ rather than say, D:\

seq name.omf.lst.txt - Notepad

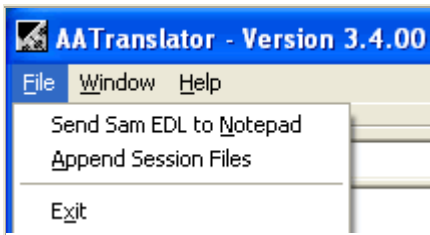
seq name.omf	Media_Files
E:\AATranslator\28\seq nameb8oeybWjcTcaaaGk.wav	found
E:\AATranslator\28\seq nameb8EfJbWjCHlaaaGk.wav	found
E:\AATranslator\28\seq namebipWlcWjGQcaaaGk.wav	found
E:\AATranslator\28\seq namebiVWlcWjGMfaaaGk.wav	found
E:\AATranslator\28\seq namebqpY2cWjtVpaaaGk.wav	found

NB: Checked items are present on disk

Create Media File List Output

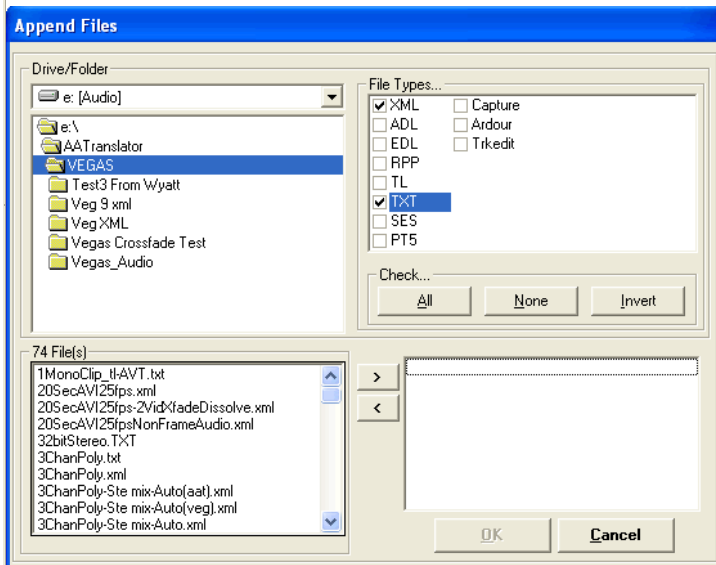
Create Media File List Output Click to export a list of the source media as a Tab separated Txt file. It is automatically saved to “Send Output to...” location

Generate Output When you are happy you have selected the options you need, click “Generate Output”



File Menu; You can look at and if you wish, edit the output of your most recent conversion. But only if it is a text based type. Eg ADL, Vegas Txt or Samplitude EDL. The Append function is accessed from here too.

Append Session Files



Click on “Append Session Files” in the File menu and this screen pops up. You can combine any 2 files with a file extension listed in “File Types”. Click on the boxes or select All, None or Invert. In the example on the left Invert would select all file types except XML & TXT.

Note: the Session output format will be the same as the 1st file you select. The appended session will also inherit the 1st file’s Sample rate etc. As usual, for a format like Vegas TXT that does not contain sample rate or FPS info these will be as you have set them on the main page. (If you select a Vegas Txt file as your 1st file)

Notes

Where options are not relevant to a given source and destination format combination, they will be “Greyed Out” Context help tips are available by hovering your mouse over any option button or box.

Important Note: Media files will be left unmodified when converting from one format to another (apart from options to convert SD2 files to wav’s and splitting Stereo to 2x Mono files) but in any case, we do not change aspects like Bit & Sample rate. Or the Metadata within the files. And with video media we never modify the source files.

So the readability of media files by the destination program is down to you the user’s knowledge of the requirements and capabilities of the host. There are further notes to help with these compatibility aspects.

We often allow the possibility to create output sessions that deviate from a supposed “standard”. The reason is because in practice most Audio & Video editing software deviates massively in their implementation of any “standard”.

This freedom allows you for example to have stereo files in an Open TL session that Logic can read just fine and will be way more convenient than having to deal with stereo as pairs of mono files in Logic.

The downside of this freedom is that a TL conversion that works great in Logic will not work at all on a Tascam MX2424 HD recorder.

Lexicon; *The words used in these documents and equivalent words used by various DAW & NLE manufacturers.*

Words, as we use them generally	Meaning	Equivalent names used by others

Session	File that contains "instructions" how media is used on the timeline	Project, Song, Composition, Arrangement, Sequence
Clip	Piece of Media on the timeline; this maybe a selected part of a file	Region, segment, object, item, subclip, media event
	or a whole file	Master clip, whole file region
Event	Clip, marker, automation point on timeline	
Clip Automation	Fades, Eq, level, pan, Mute (& any DSP based alteration) information (meta data) attached to a clip.	
Media	Audio or video data (potentially MIDI, text, still images)	Assets, Essence, raw data
Timeline	Events, clips placed on a track at specific time positions	
Timeline Automation	Envelopes or value changes, that occur at specific time points with no regard to any clips	
Point	Envelope point in time indicating a specific value of a dynamically changing quantity	Keypoint, keyframe, automation point, bezier point
OMF Embedded	Session where the "instructions" & the media are all in 1 file	Export all to one File, Encapsulated,
OMF Referenced	The omf has "instructions" as to how to use media external to the omf	External, Ref, Referenced, Separate Audio, Linked
Envelope	A value that goes up & down, over time (typical values are volume & pan)	ADSR, Curve, dynamic automation,
Dynamic	A value (like volume) that goes up & down, over time	Automation,

ProTools, pt5

We have added PT5 capabilities because of it's ability as an interchange format

it offers far more than the widely used OMF2 format can do. And for ProTools to have OMF capability you have to buy DV toolkit at over \$700, or just Digitranslator 2 at about \$500.

Capability Example: PT to Reaper

Notes: codes used below.

~ = not available with this format. Note 2; all features except Session Bit Depth are supported by the Reaper RPP format and are implemented in AATranslator.

no = potentially available but not implemented

** = Fades are rendered. So no information to pass to Reaper (or any other format)

Yes-! = It is possible (though hard) to create an "illegal" pt5 containing stereo files, which can be read by Pro-Convert & AATranslator. But not by Pro-Tools.

? = don't know yet, but probably not supported

Pro Tools session conversion to & from Reaper; using AATranslator v3.4					
Extra Conversion software needed to export/ import from Pro Tools →		Digi Translator 2	Digi Translator 1	OMF Tool	AATranslator
Interchange/Session Type used →		OMF2	OMF2	OMF2	PT5
Track	Name	no	no	no	yes
	Pan	no	no	no	yes
	Solo	no	no	no	yes
	Mute	no	no	no	yes
	Volume	no	no	no	yes
TimeLine	Pan envelope	~	~	~	yes
	Vol envelope	~	~	~	yes
	Mute envelope	~	~	~	yes
Clip / Region	Mute	no	no	no	~
	Fade	Render **	?	?	6 fade types
	X Fade	Render **	?	?	yes
	Pan	no	no	no	~
	Pan Envelope	no	no	no	~
	Gain	no	no	no	~
	Volume Envelope	yes, unless in Avid NLE compatible Frame edit mode	no	no	~
Session	Markers	no	no	no	absolute, beat, region
	Video	import only	no	no	yes
	Stereo Files	no	no	no	Yes-!
	Tempo (bpm)	~	~	~	yes
Session contains	Sample rate	yes	yes	yes	yes
	fps	yes	yes	yes	yes
	bits	yes	yes	yes	yes
	Start Offset	yes	?	?	yes
omf only. Referenced, Embedded or Both		R , (till PT 6.9) B (pt7&8)	R	R	~
Features -Limitations -Notes		Track names Dropped, Avid DV x'press not readable	Mac OS9, 16 bit only	Mac OS9, 16 bit only	markers read only for PT

After much testing we believe the above is true, if you have information to the contrary, please let us know.

Exporting PT5 files for use in AATranslator

AATranslator can make a reasonable job of converting any pt5 file, (worst case the result will likely contain more from the original Session than going the OMF route) but for best results you should be prepared to “save as” a vers of your Pt 5.1 till 8.04 session best suited or tweaked for PT5 capabilities.

PT5 file capabilities

Pro Tools version 5 had no Stereo Track type and the maximum session sample rate was 48kHz.

In theory pt5 exports from later versions will have these same limitations too, but in reality most of these newer, pt5's have considerably more information contained than Pro Tools version 5 ever had.

What you should do, to get a GOOD pt5 export

Very Important; for AATranslator to read the Automation on a Stereo track **use the “Split Selected Tracks into Mono” command in the PT File menu.** (this is applicable to greater than 2 channel tracks too, eg LCR, quad & 5.1, etc)

Region Groups and Region Loops {**Highlight all regions & use Unloop command in the Region menu and "flatten" regions**}

Elastic Audio (thanks to Bill Blue for researching and writing this section and contributing to other sections too)

Any work you have done that changes track timing will be lost, but you will get the track as it was before Elastic Audio had been added.

If you want to preserve timing changes achieved in PT, first transform them to the XForm mode (which is not real time like rhythmic, monophonic and polyphonic modes are), then after the transformation to XForm, commit the changes to the original track. If you were to commit from one of the real time modes, it will still work, but with varying degrees of artefacts from ok to bad depending on the track content. E.g., a bass track maybe ok in monophonic EA mode, rhythm instruments (except cymbals) do pretty well in rhythmic, vocals can do well in monophonic too. But guitars, especially acoustic, are pretty bad in any real time mode. The only problem with XForm is that it takes about 10 minutes to render a 3 minute track, and sometimes when you commit it, PT will render it again(!) So this step can be tedious but the results are good.

Inactive tracks will not be exported (in theory), {if you want them included make them active, assuming enough “voices”. If not, do 2 saves using different track sets}.

Anyway even “Inactive tracks” will still be references to the media used & AATranslator will find & place these orphaned, or not fully defined tracks after the main tracks on a conversion. These tracks will be muted and “-Unused” will be appended to the track names.

Hidden but active tracks and alternate Playlists will also become visible once translated.

MIDI tracks with their original names will also appear but not the MIDI data.

To export MIDI data from PT, select Export Midi > to a .mid file type 0. The PT session tempo is read by AATranslator and for many destination formats, Eg Reaper, the starting session tempo is set.

If you don't want to have all this extra info transfer across to your destination format; then remove alternate playlists, hidden and inactive tracks, MIDI etc, then “save as” before doing a pt5 export.

Other considerations (many re exporting from a Mac)

Important: any filename more than 31 (for some pt versions 33) characters total or 27 char + 3 char extension will be truncated. {**Fix**, trim all file names inside PT to be 27 char or less.

Saving a pt5 Export in Mac OSX: Important

We strongly suggest you make a new folder to contain your pt5 export(s), then zip the whole folder straight to whatever removable media you are using. This is the safest way to guarantee the Mac Fork data will be readable on a PC. Note it is also possible to use a network connection or if you have a program like "MacOpen" on your PC, you can use Apple HFS+ formatted disks.

To Export to pt5 format; File > Save Session Copy in > Save as Type, choose PT5.

Do not change "Session Parameters" apart from adding Mac/PC compatibility & Audio File type = wav, if possible.

Optional extra settings: Depending if you are exporting from a PC or a Mac different options will be greyed out (not available). No matter, these are mostly bloat reduction suggestions.

Items to copy; Only Audio files & Movie/Video if used are needed, un-tick all the rest. If exporting from a PC choose Wav files, on a Mac you have no choice, but no matter AATranslator understands SD2 files.

File name; the suggested name will be "Copy of *your orig filename*.PT5", you are free to change this if you wish.

Suggestion; delete "Copy of" it serves no good purpose. (the fact your original will have either a .ptf or less likely, a .pts file extension, will make it different & unique compared to a .pt5 file). And Digidesign/Avid make you adhere to the old 27 char limit of OS9, so you may not want to waste 8 of the available characters.

In the event you hit export problems

To be through, check your pt5 export is good by opening it in PT.

Open/load the pt5 via the file menu, (drag & drop or just clicking on a pt5 to launch PT is known not to work on some rare occasions, with pt5 files). If PT can't load it's own pt5, or the result is not what you expect, try closing then re-opening PT and try again.

Limitations; We have found, the info retained in a pt5 export, will depend on the PT version, & if it's from LE, TDM or M-Powered & the Pt hardware used and also if the host machine is a Mac or a PC. This means there are an awful lot of possible variations and we have only tested about 15 of these, from LE, TDM and M-Powered, using Vers 6, 7 & 8. We have programmed in adjustments for some of the variations we have found but there are an awful lot of possible variations we may not know about (yet).

Don't use "illegal" characters like / : \ in a filename. Note "\ " to Mac OS, is just another character, like a-z, but to a PC, it has a very special meaning, so if you are using a Mac don't use this character!

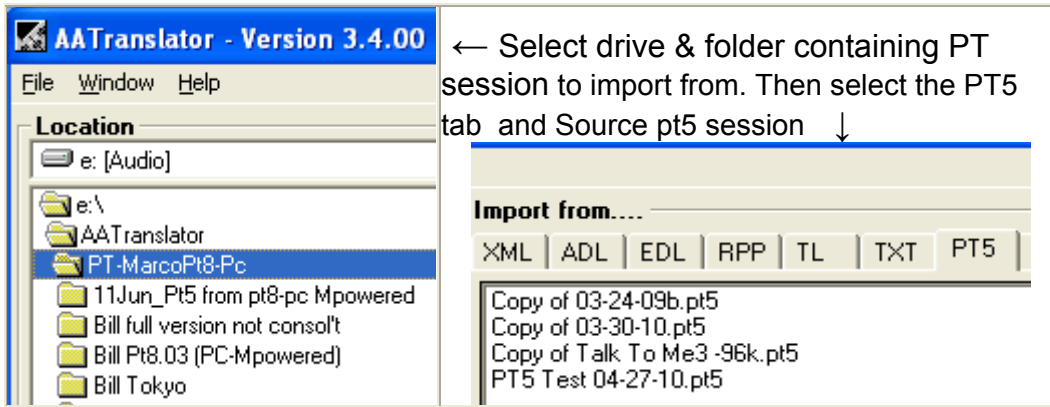
It is also recommended you avoid non-American characters like é ü î £ € etc.

If you plan to convert to Apple XML it is further recommended you avoid [] { } . , () | < > ! * ? ; " ' & ^ #

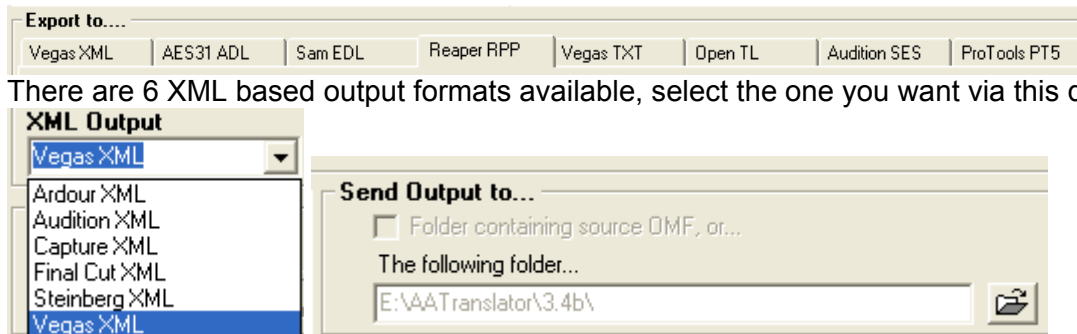
For ultra high compatible naming, which really should not be necessary, just use a-z 0-9 _ with no spaces, a mixture of upper & lowercase is fine and should improve readability.

As track names will be used to name audio files recorded, bounced or rendered in PT you should limit the tracks names too.

Importing PT5's. General Options, *see later for Mac, exceptions*



Select one of these

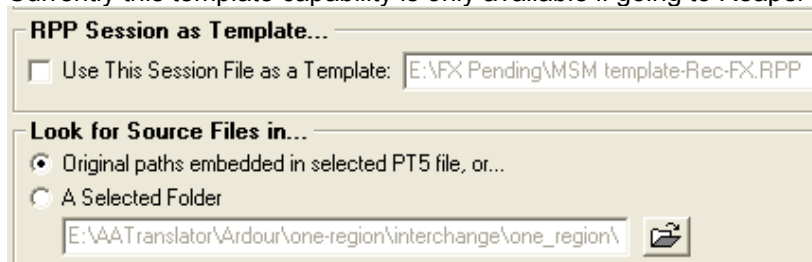


And choose the location where you want the new session file & any copied media to be stored.

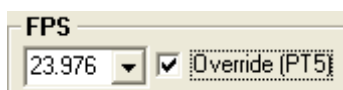
If you are converting to a Reaper RPP session it is possible to use a template, to store aspects like Routing, plug-ins, custom skins in fact anything including tracks with media if you wish.

Where there is a conflict say you want to convert a 44.1kHz PT session & your RPP template is 48k the new session will be 44.1kHz. In the unlikely event your "Template" has audio in it, Reaper will just real-time sample rate convert it to be the same as the PT source session.

Currently this template capability is only available if going to Reaper RPP format.



More info coming up about where you source the Audio & Video media from. The option selected here is the most common though.



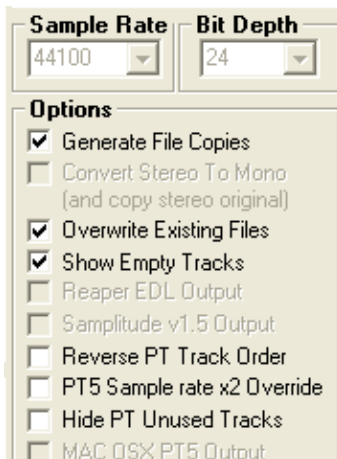
FPS; If you **don't** tick the "Override (PT5)" box, the fps info embedded within a pt5 file will be used automatically.

But the pt5 format does not include the 23.976 fps frame rate, any pt5 exports from later vers of PT that use this will be labelled (incorrectly) as 24fps, the "override (PT5)" option gets round this limitation.

This is only really relevant if you are using video with an hh mm ss ff ruler or you want to use Timecode to an external device. Note you can force the fps output to a number of other rates too, treat this powerful capability with caution!

Other options you may need to set for a conversion from a PT session to an output format of your choice are shown here. Any options not relevant to PT & your chosen destination format will be "greyed out". Eg the Reaper & Samplitude options will become "active" if Sam EDL was your destination format. Likewise if you want to create a Mac OSX readable pt5 session from a PC pt5

session, the Mac OSX PT Output option will be available.



Sample Rate & Bit Depth; these are greyed out because this info embedded in a PT5 file is always used when PT is the source format.
Generate File Copies; Note if you make copies, AATranslator will make standard stereo interleaved files from pairs of .L &.R files and place these in a folder called "Stereo". But these will not be placed in the destination session, the reason being PT can have totally different Panning, Volume and Mute automation on the 2 halves of a stereo track and it is impossible to auto-merge this data to be valid for a single stereo file. So to preserve all the automation 2 mono files will be placed in the destination DAW. If as is often the case 1 set of automation can be made valid for a stereo track/file you can replace the 2 mono files with 1 stereo one, then delete the redundant track.

Overwrite Existing Files; By default if you choose to copy media and the files already exist in the location selected, then AATranslator doesn't waste time overwriting what is already there. This option changes that and allows you replace the audio & video files on disk with new copies.

Show Empty Tracks; Most people don't want a load of empty tracks. But if you do (for example if you have pre-labelled some tracks for later overdubs) this option allows you to do that.

Reaper EDL Output; This option strips out timeline Pan & Volume information and deals with the reversed panning in Reaper compared to Samplitude. At present, Reaper doesn't support Pan or Volume envelopes/curves or level automation within an EDL import. They use this part of the EDL to give an overall track volume gain/loss and give static track based panning.

Samplitude v1.5 Output; Option for users of old software, eg EDL Convert.

If this item is un-ticked, output is v1.6 (AATranslator reads all Samplitude EDL's inc v1.7)

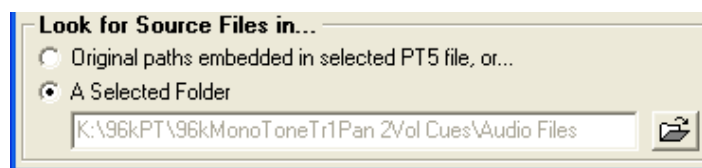
Reverse PT Track Order; this is a "legacy feature" so you probably won't need to use it, we used to have problems with a very few PT5's in that original tracks 1-9 would display as 9-1 after an AATranslator conversion.

PT5 Sample Rate x2 Override; This takes the sample rate embedded in a PT session and sets the destination format to twice that rate.

How to use high sample rates for versions of PT that support a max of 48k Pt5 exports

(an example using a 96k PT session originated on a PC & using Wav files)

- 1) Export your 96k session in Pt5 format as a 48k session (the 96k files will be sample rate converted to 48k).
- 2) You will need access to the original 96k files later
- 3) Open the pt5 file in AATranslator and select PT5 Sample Rate x2 Override.
- 4) Use the "A Selected Folder" option as shown and select the location of the 96k files



If the PT5 file were made on a Mac you will need to take account of the following:-

The sample rate converted files PT makes, will be SD2 files & all references within the session will be to SD2 files. The original 96k files will be either Wav or possibly AIFF. If they are AIFF convert them to Wav, Wav is the current PT recommendation in any case.

So follow steps 1-3 as above, then select "original paths embedded in selected PT5 file" and get AATranslator to convert the SD2's to Wav files and make a new 96k session that refers to Wav files.

But the files AATranslator converted are 48k, so you will want to replace them with the 96k originals. For all destination formats, bar Open TL, AATranslator places the media straight in the "Send To" location you have selected.

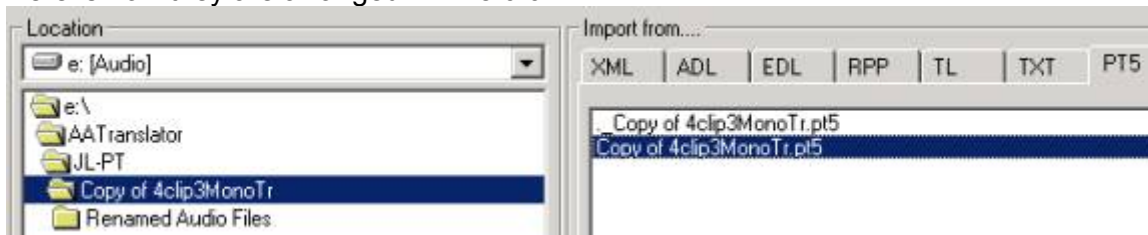
If you don't want to keep the 48k down-converted files you can overwrite them by copying your 96k

files to their location. Or to keep, move the 48k wav's to somewhere safe.
[Hide PT Unused Tracks](#); Hides alternate playlists, hidden and inactive tracks.
[MAC OSX PT5 Output](#); will create a pair of files, one the same as a standard AATranslator PC compatible file & a 2nd file starting ._
 You will need both of these files for use on MAC OSX. (more info in the Export to PT5 section)

Importing a PT5 (Exported from a Mac)

There will be a pair of .pt5 files one will start with the characters ._ this is the one to find and run. The way the various files and folders are organised varies a lot between different version of Pro Tools.

Here is how they are arranged in PT8.0.0

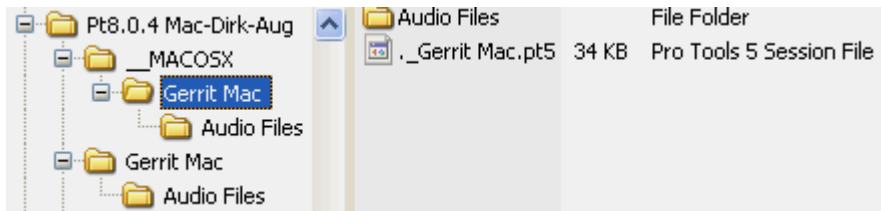


The file shown here called "Copy of 4clip3MonoTr.pt5" is zero bytes long [this is useful in Mac OSX, but is useless to Windows] but if such a file is in the same folder as the wanted file, ._xxxx.pt5, AATranslator will run the file it needs.

The folder "Renamed Audio Files" contains SD2 format Audio files. Later you will need to "tell" AATranslator this is where the audio is located. There may also be a Fades folder, which is not required by AATranslator, and a Video folder, which is.

But here is an example from Mac PT8.0.4

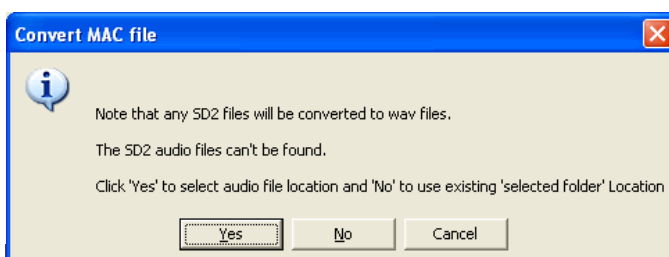
The "**wanted**" pt5 file is accessed via the folder called __MACOSX. But **nothing** else in this folder is of any use at all to a PC {there maybe other sub-folders called "Fades",



"Video" etc, all of them also of no use to a PC}. Likewise the 2nd instance of "Gerrit Mac" is of no use to a PC, (it is zero Bytes in length). But the wanted SD2 Audio is to be found in it's sub-folder.

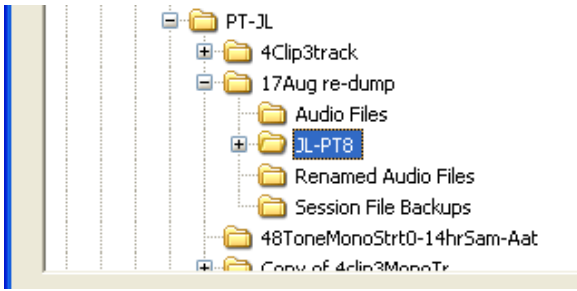
There are a few variants of these 2 layouts; but to re-cap what AATranslator needs is A .pt5 file starting with "._" {and this may well be accessed via a folder called __MACOSX} A folder of .SD2 audio files that do NOT start with "._"
 In any instance where there are a pair of ._ & plain files in the same folder you can click on either of these and AATranslator will know which one to use.
 If you were to re arrange the files as they are in PT8.0.4 to be as they were in PT8.0. A Mac running Ver8.0.4 will be able to open the session just fine. Well you may have to re-link to the audio files.

Choose your output format, Select "Generate File Copies" then "Generate Output". This will convert the SD2 files to Wav's (In the very unlikely event you want the audio files to remain in SD2 format, don't click on "Generate File Copies").



If you had chosen "Look for Source Files in....Original Location":-

1) This box will appear when you click **Generate Output**



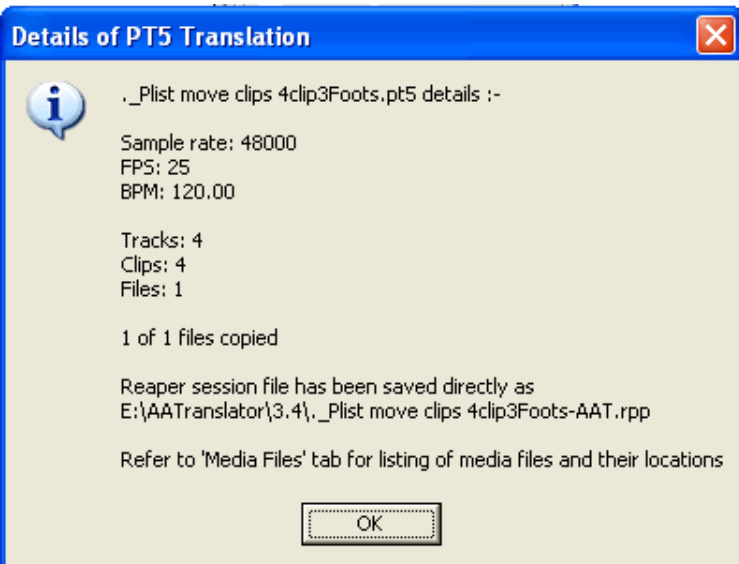
Clicking “Yes” will take you straight to the location of your PT5.

2) Select the audio folder which probably will be close by, in the case of Ex PT8.0.0 files it will be called “Renamed Audio Files”

3) The SD2 files will be converted to WAV,s and you will see this information box. Note the FPS rate shown will be that in the original session file and not a forced “Override (PT5)” rate if you were to use that option.

Note as always the copied/converted files will go to the “Send output to...” location you have previously selected.

If at stage (1) you had clicked “no” meaning use existing “Selected Folder” Location, then when you click on **Generate Output** you will go straight to this “Details” box.



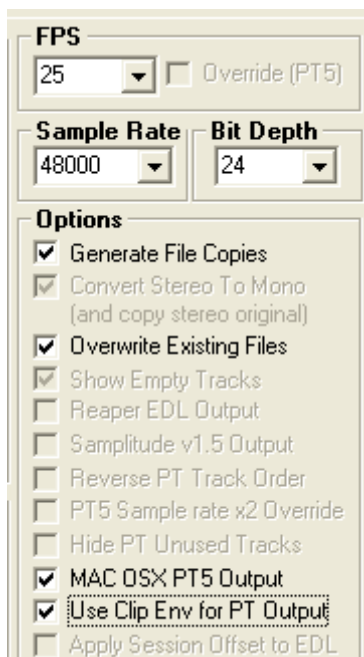
Export to PT5 using AATranslator

Important

PT has some simple but VERY Specific requirements, all files must be:-

- 1) mono (AATranslator will convert any stereo PCM wav files)
- 2) either all 16bit or all 24bit (you must check, AATranslator will not do this for you)
- 3) all the same Sample Rate (you must check, AATranslator will not do this for you)

Select source session, and “Export to... Pro Tools PT5”. The settings and options you may need to set are the ones shown below, that are not “greyed out”.



FPS; will be read from the source session, where available. But you will need to set this if coming from:- Audition XML, Steinberg Track Archive XML, Capture, Adobe/Syntrillium SES, Samplitude EDL, Vegas TXT, Ardour. A few OMF’s don’t carry fps data either, but a pop-up info box will let you know when this happens.

Sample Rate; will be read from the source session, where available. You will need to set this if coming from:- Tracktion or Vegas TXT.

Note all files in a PT session must have the same sample rate. AATranslator does Not sample rate convert files.

Bit Depth: Note all files used in a PT session must have the same Bit depth, either 16 or 24bit. (the32bit setting is for other destination session formats). Beware PT is the only DAW with this limitation, all other Daw’s allow multiple bit rates. **AATranslator does Not convert the Bit depth of source files.** You will need to select a (single) bit depth if coming from:- Audition XML, Steinberg Track Archive XML, Capture, Adobe/Syntrillium SES, Samplitude EDL, Vegas TXT, Tracktion, or Ardour.

Generate File Copies; this is the best option to use as standard practice,

for a number of reasons.

Eg: the Convert Stereo to Mono (and copy stereo original) option is engaged automatically when

you generate file copies, all “Linear PCM”, Wav stereo files will be split to 2 mono files. If you don’t “copy”, all stereo files will remain stereo, thus you will create an “illegal” PT5 file that PT can’t open!

All files in a PT session Must, All be, either 16bit or 24bit, and “Linear PCM”, a mixture of AIF’s & Wav’s is fine but no compressed Aiff or Wav files or MP3’s, WMA, Apple lossless etc.

If you know all files fit the PT requirements, fine, however if there are files PT takes exception to, but the source app is happy with it is far better to have some copies to mess with, rather than your precious original files.

Eg most DAW’s use 32bit float files, which are superior to what PT can handle, you would be very ill advised to downgrade your original files.

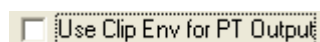
Digital nerd note; one aspect of a “float” format is it allows volume values way above the max a Integer format can handle, with an integer format as PT uses, as soon as you try to go beyond 0dB full scale the audio clips & becomes unrecoverably distorted. So a better option would be to have copies of these files, then “normalize” them to 0dB or a bit less, say -0.1dB, then batch convert to 24bit integer. A great program to do this sort of job is Adobe Audition, though there are other apps that can do this too.

Overwrite Existing Files; By default if you choose to copy media and the files already exist in the location selected, then AATranslator doesn’t waste time overwriting what is already there. This option changes that and allows you replace the audio & video files on disk with new copies.

MAC OSX PT5 Output; will create pair of files, (dual forked in Mac jargon) one the same as a standard AATranslator PC compatible file & a 2nd file starting ._
(it contains “resource fork” info Macs need) You need both of these files for use on Mac OSX. Note the ._
xxx.pt5 file is hidden so methods like drag and drop will miss the hidden file (unless your PC is set-up to see hidden files – see below if you want your PC to see hidden files).

The recommended method is simply save straight to the removable media you will use on the Mac. Or create a folder in your “Send Output to..” location.

If you copy a folder all content visible or not will be copied.



Many source session formats such as Reaper & Steinberg Track Archive can have both clip (region) based and Timeline based automation envelopes. PT only has timeline (track) automation. If you Don’t select this option the original timeline auto’ will be converted to PT. Select the option, then only clip based automation gets converted. (see “Session capabilities searchable Table.xls”, for details of what data is supported by various Daw’s & session formats.)

Un-hiding files in Win OS:-

Step 1) open Windows Explorer {keyboard shortcut, Win/start +E} Tools > Folder Options >View > Hidden files and folders > *then select/click* “Show hidden files and folders”.

Step 2) If as is likely you may want to see hidden files on any disk, click on “Apply to All Folders”, the button is near the top of the Folder Options Pop up.

Video and PT5

A pt5 session can contain a single video file placed at any point on the timeline. The whole file will play there being no possibility to trim the start or end points.

AATranslator will look for the video file specified in the PT session, in a folder called “Video Files” in the location of your pt5 file.

Note a limitation with AATranslator V3.4 when writing a PT5 file and copying media, is that all the media including video will be sent to the “Send Output to “ location. You may have to re-link to the single video file when you run your converted session. Or for most versions of PT you could create a folder called “Video Files” in the location of your pt5 file and move the video file to there.

Video Notes

Apple QuickTime is the native format for Apple Final Cut Pro (FCP) & very common for exports

from Avid NLE systems and is the main technology used within Pro Tools and most video files exported from PT will be xx.Mov files.

Essentially a QT "Movie" is a wrapper for a wide range of data types and this includes data with PC origins like an AVI & for audio, a Wav or WMA.

Generally video formats will use some form of Data Compression such as DV, mpeg-4, H.264, and these will require a suitable Codec and if the data is wrapped in a MOV "wrapper" and you are using a PC the codecs will need to be specific QT codecs, IE none of the codecs available via the MS operating system will be usable in QT for Windows.

An example; an AVI can in much the same way as a Mov use a wide variety of Codecs, many of these come with the Windows operating system, or get installed when a video aware program is installed on your PC and other Codecs can be downloaded for free & some more exotic types can be bought. So on a PC if you want to play an AVI, the Codec required is specified in the header of the AVI file and if it is on your system the file will play.

The same is true if an AVI is wrapped in a MOV wrapper, but now there will need to be a specific Apple QT codec available. Again many come with either the Mac OS or in Quick Time for Windows, a free download from Apple. Microsoft offer free downloads of QT codecs for WMA (Windows Media Audio) and WMV (Windows Media Video) but other more exotic types like "Apple Pro-Res" will have to be bought.

QT Mov support is clearly very important (Mac's may be only 2% of the computer market but are way more than 2% significant in Film/Video production). So realising this reality most of the latest versions of PC based DAW's do support QT. A slight downside is that QT for Windows performs significantly less well than QT on a Mac (which works rather well).

Now if you have a very powerful PC this may not matter, if not it is probably worth converting the video files into an AVI based format, that will likely run way better on a PC.

To do this one needs to buy the Apple QT Pro upgrade \$29.99 in the USA, rather more in the UK, but it enables the editing including export functions locked within the free QT player.

Then having exported as an AVI you can then use PC specific codecs.

There is a wonderful (and free) PC prog called Virtualdub, <http://www.virtualdub.org> that can convert & modify AVI files to the best format for a PC based DAW.

As to the "best format" the thing to bear in mind is for most users getting the data rate (IE bits/sec) down to low value is really not that important.

Most computers can shift a fair amount of data with little problem. What you probably want to avoid however, is very "clever" formats that may very well be able to deliver quite viewable images using a bad Internet connection but are so complex they take a big CPU hit.

So for moving images with audio on a DAW, go for formats like DV that encode each frame completely, regardless of the fact that a lot of detail may not actually change from 1 frame to another (IE in a 24th to a 30th of a second).

"Clever" low bit rate but quite good looking compression systems like DivX say, work by fully encoding a "key-frame" then only using some more data to update what has changed between frames. Great if you hit play then watch, but rather bad if you want to "spot" or tie sounds to a particular frame.

Sorry but this is a complex subject and I suspect these notes are already too long for many to appreciate.

Limitations, or why isn't a conversion from format "A" the same in format "B"?

- 1) Like all programs AATranslator is not perfect.

- 2) The way DAW's & NLE's handle essentially the same information varies so Massively, our priority is to preserve as much vital information as possible. The downside of this is there maybe duplicated or seemingly redundant tracks & clips on a conversion.

Eg. Track types

ProTools uses only mono files and in versions later than v5, place these in highly specific track type "wrappers". Mono, Stereo, 3track LCR, 4 track LCRS, 4 track L&R front + L&R Rear, and it works well.

But no other Daw's do it this way.

Reaper has NO track types at all. Any data can go on a track, Mono, Stereo or multi-channel/poly audio up to 64 channels, MIDI or Video. You can mix data types on one track if you wish with any sample or bit rate, and use compressed formats like MP3, etc.

Audition v3 is almost as liberal as this. It can have a mixture of mono and stereo files on one track. And has four track types, Audio, Video, MIDI and Busses.

Sony Vegas has a very flexible way of dealing with mono/stereo file issues. And poly or multi-channel files too.

Two channel or stereo files stay as interleaved files and when imported into the timeline behave as a linked/grouped stereo pair, placed on a pair of tracks, so in many ways, appear very much like PT does with 2 mono "grouped" files.

But L&R can be un-linked and then treated just as though they are 2 separate (mono) files. This includes separate time positions, volume panning, the lot.

The way AATranslator deals with this, when converting to Pro Tools is the underlying stereo file will be converted to a PT style .L&R mono files pair as is essential, but these will both appear twice, IE what "looked" like 2 mono tracks in Vegas will become 4 mono tracks in PT. Sorry there seems no way out of this, but the Vegas 2 "virtual" mono tracks will be panned hard L&R, and/or have the correct Pan, Volume, mute etc automation applied to each half. IE it will play exactly as per the Vegas original in PT.

To repeat, Vegas allows different level, pan & fades on each (mono) half of a stereo file, and this will also be read & applied to an AATranslator conversion to PT.

Sorry, but when converting to some formats there may be duplicated tracks – please Mute/Delete what is not wanted. [We would far rather have unwanted duplication than any omissions].

PT vers 6.4 & later allows for a maximum of 12dB of gain with the volume automation and versions before v6.4, 6dB's. AATranslator passes on any gain adjustments in the original session unaltered. The way amounts of gain in excess of 6dB will be handled when a PT5 file is imported into various later versions of ProTools & other PT5 aware software is very variable. You may need to trim the volume after you have imported the pt5. Or if the conversion is rejected by PT modify the source session to have no gain greater than 6dB.

OMF to → your format of choice

Important: If you have an “Embedded” omf you must select “Generate File Copies” if you want to extract the Audio (& Video) within the OMF.

If you don't want to use the media “Embedded” in the OMF, then select “A Selected Folder” & choose the place where the Audio & Video you want to use is to be found. If as is likely you don't want another copy of the files already on your system, then don't have “Generate File Copies” selected.

This ability to source session data & media from different locations is particularly useful where:-
You have the audio on your system, but just need the latest “Version/edit” info. (this will save you time & disk space)

You have “conditioned, tweaked or modified/improved versions of the original audio you want to use.

Note: the session data will always be drawn from the OMF file.

The application specific information are recommendations,

Avid (Digidesign) Pro Tools with DigiTranslator 2 Option

Export

Select the tracks you want to export

File > Export > Selected Tracks as OMF/AAF

OMF/AAF Options:-

Export as; OMF 2

Enforce Avid Compatibility; do not select

Quantize edits to frame boundaries; only select if you want AATranslator to convert the OMF to “Final Cut Pro”.

Note If this option is chosen you lose volume automation.

Sample rate options; ignore (unless you have good reason not to)

Audio Media Options:-

Audio Format & Bit depth; leave as per the session, (unless you have good reason not to)

Source media; you have 3 options

1) Refer To Source Media: - or “Referenced” Creates an OMF file that refers to the original media.

2) Copy From Source Media:- Copies audio to another drive or folder.

3) Consolidate From Source Media:- Copies only the part of the files that are actually used by the session. If this option is chosen the “Handle size” option is available. Suggest choose the max amount of 5000ms, (5seconds).

The following are not exported; video files, pan or mute automation, markers, MIDI or plug-in info. Fades & cross fades become separate files, fade data is not written to the OMF.

Pro Tools does export volume automation to OMF, but only if the Quantize edits to frames boundaries option (Avid Compatibility Mode) is off. If Avid Compatibility Mode is on you are limited to either 48kHz or 44.1kHz sample rate.

Avid Media Composer; Adrenaline

Export; Select range on timeline & the audio tracks to export. File > Export. Click “Options” in “Export as...” pop-up.

Export Settings :

Export As; OMF 2.0

Include All Audio Tracks in Sequence; [tick]

Export Method; Choose Consolidate and Embed Media

Target Drive for Consolidate; choose a drive
Handle Length; enter a value of at least 100 frames
Include Rendered Audio Effects; [tick]
Convert Audio Sample Rate to; Project [tick]
Choose Convert Audio File Format to; WAVE
Click Save (you can use "Save As" to save the above as a template)

Ensonic PARIS OMF

Export: Failed or garbled PARIS OMFs can often be traced to corrupt audio files.

Fix; If you have access to the original PPJ, rebuild that and any other suspicious files from inside the PARIS app: select "Duplicate file" and when complete use "reset file path" to change references from the old to the new. Performing a dummy "convert sample rate" on the audio file will also recreate a fresh header: leave the quality on "highest" and set the output sample rate the same as the input; the "dummy conversion" leaves you with a virtually identical file with a fresh header; use "reset file path" to change the old file's reference to use these new files.

Export: "illegal" characters in filenames, PARIS allows you to name things (or even named them itself) in such a way that it can no longer export them correctly!

Fix: Don't use Illegal characters like \ or / in either Audio file names or in "track names" (PARIS uses track names while rendering). If necessary, delete names of problematic segments in the Audio Bin (PARIS' OMF exports can choke on the "/" slash" that PARIS inserts to separate file and segment names). To delete the names of segments in the Audio Window, right-click the name of the segment (not the "file!") and hit "backspace".

Thanks to KerryGalloway for testing AATranslator with PARIS, see <http://www.kerrygalloway.com/WikiPARIS/> for more Paris related info.

Final Cut Pro OMF (Apple)

Exports will have the following characteristics:-

Only audio will be exported.

All FCP OMF's are of the embedded type (IE the audio & session data are in one file) this file can be a maximum of 2gig-Bytes.

All fades are exported as linear type.

Any disabled audio tracks (Track Visibility control turned off) will not be exported. Disabled audio clips are also ignored.

Speed change and reverse-speed effects will be rendered to new files.

Nested sequences will be combined and exported as a single sequence.

Audio filters (FCP jargon, for plug-ins) are ignored.

Level and pan information is exported.

To export audio from a sequence as OMF.

1 Select a sequence in the Browser or open a sequence in the Timeline.

2 In the Timeline, make sure that each audio track you want to export is enabled (make sure the track Visibility control next to the track is green).

3 Choose File > Export > Audio to OMF.

4 You will then see the "OMF Audio Export" box

Select the sample rate & the Bit depth to be the same as your source material. (Or the highest resolution source material if mixed rates are used).

Sound editors want "Handles" (extra material beyond the In/Out points chosen by the picture editor), choose 1sec minimum. If in doubt ask the person you are sending your sound to.

The same advice applies to "Include X-fades", "Level" and "Pan". If in doubt tick all 3 "tick boxes" AATranslator understands all these data types. (But not all destination formats do).

Then click OK, navigate to where you want to save your OMF, enter a name and click "save".

Lightworks OMF

Video: there are references to the video clips used in a Lightworks session in their OMF's, but

video is always external to the OMF, even if the audio is embedded. On a conversion we show the video clips as empty sections but show the names of the video files that were used originally.

Limitations: Lightworks is one of very few programs that can create OMF's with Multi-channel or Poly audio files, AATranslator has limited support for audio files with more than 2 channel (aka Stereo) files, Eg a conversion to Reaper RPP using Poly files is fine. AATranslator is developing fast, so this may change in days/months rather than years – depending on user feedback. But for AATranslator v 3.4 please convert Lightworks Poly files to either Stereo or Mono before conversion.

Premiere Pro CS4 & 5 (Adobe) OMF {export only}

Export; select a sequence, File > Export > Export to OMF

In the “settings dialog”; type in a Title, and set sample & Bit rate (see below).

File menu; allows you to make an Embedded or a Referenced OMF, called “Encapsulated” & “Separate Audio”. Either is fine for AATranslator suggest, you choose “Encapsulated”.

Render menu; suggest “Copy Complete Audio Files”

Note Adobe have concentrated on producing an OMF that is accepted by Protools Digitranslator 2. All audio files will be either 16 or 24bit (as you set in the settings dialogue) and there will be a constant sample rate.

The OMF is sample not video frame based.

Stereo & multi-channel files are converted to mono files.

Clip gain & volume envelopes are exported for Mono or Stereo audio, for 5.1 to 16chan poly files the clip gain of the 1st (Left) chan only is used for all channels, volume envelopes are not exported. Clip pan is exported but not Envelopes. Track based automation in a Premiere Pro session is not exported.

Any tracks with the output turned off will not be included in the OMF.

Mute & Solo settings are ignored.

Sonar OMF (Cakewalk Roland)

Export; File > Export > OMF

From “Export OMF” dialogue:-

Save as type; OMF 2

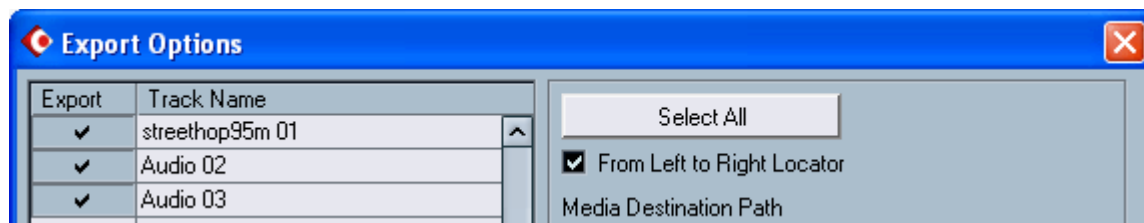
Audio Packaging; suggest you choose “Embed Audio Within OMF”

Split Stereo Tracks to Dual Mono; if you intend to convert to mono-centric formats like PT, Open TL or ADL select this option. Sonar is one of a few Daw's that can use stereo files in an OMF, AATranslator cannot currently use its' split stereo to mono function when a Sonar omf is the source.

Fades & X-fades will be rendered. No volume or Pan info exported.

Steinberg OMF

The Export options, Nuendo & Cubase vers 3 & later. File > Export > OMF



Suggest you click “Select All”. Exporting only some of the tracks is known to give errors on occasion. Exporting the range between markers is fine however.

OMF Version : choose V2

Export all to one File; this is more commonly called “Embedded”, this is probably the best option.

Export Media File References; commonly called “Referenced”

Either choice is fine for AATranslator, bear in mind no OMF or part of it, in the case of Referenced OMF's, can be greater than 2 gBytes.

The screenshot shows a dialog box with two sections: 'OMF Version' and 'Options'. In the 'OMF Version' section, '1.0 File' is selected with a radio button. In the 'Options' section, 'Export Media File References' is selected with a radio button. 'Export Clip Based Volume (OMF2.0 only)' and 'Use Fade Curves (OMF2.0 only)' are checked with checkboxes. 'Export Clip Names (OMF2.0 only)' is unchecked. 'Export Sample Size' is set to 'Same as Project' in a dropdown menu. 'Quantize Events to Frames' is unchecked.

Export Clip Based Volume;

Use Fade Curves;

Yes to both (note pan info is not exported)

Important Don't select, Export Clip Names

Export Sample Size; Cubendo generally uses 32bit float. But if PT is your likely destination format you will have to reduce this to 24 bit Integer.

Quantize Events to Frames; don't use

Open TL

Tascam format, used with the MX2424 HD recorder and a number of DAWs Eg Logic & Nuendo.

Converting From Open TL



[1] Select drive & folder containing the TL project you want to convert From

[2] Import from.... "TL"

All other options set as required for your destination format

Converting To Open TL

As soon as you select "Export to..." Open TL, the only options you may have to set are those you can see in the picture below.

<p>FPS 25 <input type="checkbox"/> Override (PT5)</p> <p>Sample Rate Bit Depth 48000 24</p> <p>Options</p> <ul style="list-style-type: none"><input checked="" type="checkbox"/> Generate File Copies<input checked="" type="checkbox"/> Convert Stereo To Mono (and copy stereo original)<input checked="" type="checkbox"/> Overwrite Existing Files<input checked="" type="checkbox"/> Show Empty Tracks	<p>FPS: Film/Video Frames Per Second; Used when this information is not in the Source file IE. Audition XML, Steinberg Track Archive XML, Capture, Adobe SES, Samplitude EDL, CMX-EDL, Vegas TXT, or Ardour.</p> <p>Sample Rate: Used when Source is Tracktion, CMX or Vegas Txt format.</p> <p>Bit Depth: Needs to be set when Source format is Audition XML, Steinberg Track Archive XML, Capture, Adobe/Syntrillium SES, Samplitude EDL, CMX EDL, Vegas TXT, Tracktion, or Ardour.</p> <p>Generate File Copies; Files will always be copied for TL Exports (which is why the option is greyed out but is "ticked").</p> <p>Convert Stereo To Mono; The TL standard specifies Mono tracks only, so for a fully compliant Open TL file select "Convert Stereo To Mono"</p>
--	---

However, an "Illegal" TL, containing stereo files can be understood by AATranslator, SSL ProConvert & also Logic. And Nuendo too but stereo files are placed on Mono tracks. (To cure this, just create new blank Stereo Tracks. Drag an entire tracks worth of "Stereo files on a Mono Track" to a blank Stereo track)

Overwrite Existing Files; By default when copies of Audio files are made, as is essential for the TL format, AATranslator doesn't waste time overwriting what is already there. This option changes that and allows you replace the files on disk with new copies. Note; only applies to Audio files, the .TL & Track files will always be updated/overwritten if they already exist in the chosen location.

Generate Output

A folder will be created having the name of your source session but with – AATcvTL appended to the end. The location will as always be the "Send output to.." location. Within that folder will be copies of Audio Files & Track files as per the special TL folder structure.

If you want a TL file (& supporting files) to be usable on a Tascam MX2424 HD recorder, aspects like what Disk & Audio format you use is critical. Unlike swapping disks between a Mac & PC, or easier still via a Network.

A disk you attach to an Open TL capable machine such as the Tascam MX2424. must:---
Use either Wav or SDII files; we only write WAV. The data needs to be written to a FAT32 formatted disk when using Wav files. If you have a session using SD2 files on a MX2424 you can attach a FAT32 formatted disk and use "Smart Copy" to copy the session to have WAV files. You must write a fully "legal" Open TL file. Ie only mono files and all having the same bit rate as specified in the .TL file.

It is vital you read these notes before using CMX-edl.

Note v3.4 of AATranslator converts Audio events only from cmx, all video events are ignored.

CMX.EDL formats come from the era of Video Tape Editing.
At their most basic they contain a list of events

event	roll	track(s)	transition	Timecode of Source In/Out & Destination In/Out			
001	JAZYWA	AA/V	C	01:02:30:02	01:02:30:17	01:00:00:00	01:00:00:15

The above means the 1st event "001" is from a "roll" called "JAZYWA", these days this may well be a notional roll, bin or possibly a file rather than a roll of videotape. "AA/V" means audio track 1&2 and the one video track is used, "C" means there is a cut (butt edit) to the next event. There is the possibility of so called comments that were originally just human readable information but now contain sometimes highly manufacturer specific info. And other info that is readable by others including AATranslator.

Some examples (from Final Cut Pro v7)

* EFFECT NAME: CROSS FADE (+3DB)
* FROM CLIP NAME: IMPACT METAL HIT REVERB 01.CAF
* COMMENT:
* AUDIO LEVEL AT 00:00:00:00 IS -4.00 DB (REEL AX A2)
* PROBLEM WITH EDIT: CLIP HAD NO TIMECODE TRACK.
* AUDIO LEVEL AT 00:00:00:00 IS -4.00 DB (REEL AX A3)
AUD 3

Of the above

The CLIP NAME & the fact this is a mono clip on track A3 is used by AATranslator.

Note for the clip information to be useful it is important the file name is exported and not the clip name. (more NLE specific info below)

As well as reading the most popular cmx format, CMX3600, AATranslator can read cmx 340, 3400 and also Grass Valley GVG4 & GVG_7. Sony5000 and ACE_25 can be read but the clip info will be incorrect.

Where there is no "clip" info as in the example below, AATranslator will create "virtual clips, consisting of the "roll" name/number & the start time code.

TITLE: 017 BREEL1							
FCM: NON-DROP FRAME							
001	BULWARSK	AA/V	C	06:38:04:09	06:38:10:05	01:00:00:00	01:00:05:21
002	BULWARSK	AA/V	C	06:38:11:06	06:38:14:08	01:00:05:21	01:00:08:23

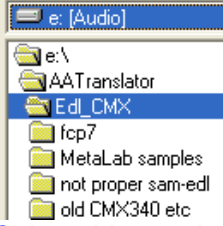
So for the example above event 1 = BULWARSK_06.38.04.09

You can save a Tab Delimited Txt file by clicking on this button in the Media Tab.



This can be printed out or used in a spreadsheet for some advanced data wrangling.

Options you need to set where cmx-edl is your Source format

<p>Location</p>  <p>Select drive and folder containing the CMX EDL.</p>	<p>Import from....</p> <p>XML ADL EDL RPP</p> <p>24fps.EDL 24fps2audio.EDL ACE_25_TONEMO.EDL CMX340_TONEMO.EDL CMX3600_1.EDL FCP-7_017 B.edl FCP-7_017.edl</p> <p>Select EDL tab on "Import from ..."</p>	<p>Note very rarely cmx EDL's will have a .CMX file ext. If so you will have to rename the file (Eg in Windows Explorer) to have a .EDL file extension.</p>
<p>FPS</p> <p>25</p>	<p>You must supply this info. Note for either 29.97 DF or ND select 29.97. For the rare 30fps Drop format choose 30. See "Frames per Second help" below</p>	
<p>Sample Rate</p> <p>44100</p>	<p>You must supply this info.</p>	
<p>Options</p> <p><input checked="" type="checkbox"/> Generate File Copies</p> <p><input checked="" type="checkbox"/> Convert Stereo To Mono (and copy stereo original)</p>	<p>Suggestion; make copies if sending a conversion to someone else Don't if you just want to swap between programs on the one machine</p> <p>Convert stereo Wav files to dual mono is selected automatically if destination session is PT5 (& you have Generate File Copies On). It's an option if going to Open TL, Sam-EDL or ADL.</p>	
<p><input checked="" type="checkbox"/> Overwrite Existing Files</p>	<p>option to replace the media files on disk with new copies.</p>	

Frames per Second help

CMX EDL's are plain text and are "Human Readable" but they do vary considerably in their layout. They may contain "FCM: xxx" as below, that shows the use or not of DF counting & (very rarely) the fps used.

FCM: NON-DROP FRAME
FCM: DROP FRAME
FCM: NON-DROP 24 FRAME

The In / Out points will be written like this

00:00:00:00 (Hours:Min:Sec:Frames)

Or possibly

00:00:00;00

The use of a semi-colon, not colon before the frames quantity (or throughout the timecode number) is a way to indicate drop frame counting is in use.

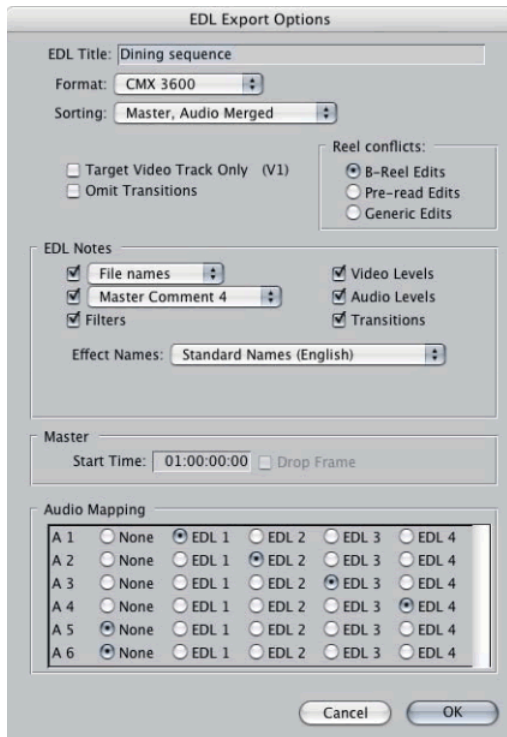
Note Drop frame almost certainly means a frame rate of 29.97. Rarely it may be used with 30fps, but many Daw's & NLE's Eg FCP, don't support 30d.

All other fps rates are Non-Drop. Very rarely the actual fps rate maybe viewable in the EDL.

Limitations

EDL's using Drop Frame counting; We do not support DF counting (and many EDL's are incorrectly written in this respect, too) but if you choose the correct fps rate all clips will start at the correct time & start at the correct position on the Timeline. However the out points may be a frame or so later than intended.

Some EDL's contain multiple FCM entries. A single 29.97fps entry will be accurate for the clip starts, but for ND material, the out points may be a frame or so later than intended.



Exporting from FCP

EDL Title; suggest you indicate which audio tracks you are exporting

Format; CMX3600

Sorting; Master, Audio Merged

Target Video Track Only (v1); [tick]

Omit Transitions; [tick]

Video events are not used, but this will lessen the size of the edl

Reel Conflicts; Generic Edits

EDL Notes; Select File Names [& tick] **IMPORTANT the other option here is clip names which is of no use!**

Un tick all other “notes” options

Master; leave as set by FCP sequence

Audio Mapping; a cmx3600 edl can only have 4 audio tracks. This option allows you to select which of the possible 99 tracks on your FCP edit are export. Note you can merge 2 or more FCP tracks to a single EDL track. You can also set any FCP track to None, which allows you to make multiple EDL’s each containing 4 tracks at a time. You would modify the “EDL Title” so you know which EDL has what original tracks on it.

Media files in FCP may well be QuickTime MOV’s. AATranslator does not currently extract audio from Mov files so either you must use a DAW/NLE that can extract audio from a mov, or use an external program like Apple Quicktime Pro.

Premiere Pro (tested with v1.5 & CS3) stores the file names with file ext

Sony Vegas (vers 9) comes with an EDL export script but it is limited to 29.97df or 24fps nd & only exports 1video & 1 audio event. And rather annoyingly the file ext is dropped. If there is any interest I’m sure we could provide a better featured script.

XML Session Files

The file extension XML is very widely used; for Session/Project files but also a whole mass of other audio & non-audio related duties.

AATranslator version 3.4 can read and write 6 distinct types of XML based session files. And read Mackie .tracktion files

When writing a new session file, the letters shown in the next column are added to the original file name →	Added to original file name
Steinberg "Track Archives" from Nuendo or Cubase (also PreSonus)	-AAT-S
Adobe Audition v3 XML session files	-AAT-A
Sony Vegas XML; we can both read & write the less well featured Sony Vegas TXT EDL format too	-AAT-V
PreSonus Capture & Studio One	-AAT-C
Apple FCP and Logic Pro (also Pyramix & Adobe Premier CS4 &5)	-AAT-F
Ardour, Harrison X-dubber, Indamixx	-AAT-R

XML Steinberg Track Archive

Note a Steinberg track archive is called “Selected Tracks” in the Cubendo Export menu & “Track Archive” in the Import menu.

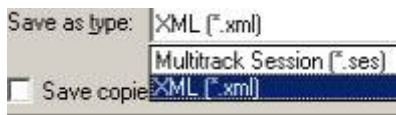
Export; Select required Audio tracks and Video track. File > Export > Selected Tracks. **Note** do not select any Group, MIDI or the Marker track (it’s not included in an export).

Important; Any audio “parts” must be converted to “events”
Select all (Ctrl A on a PC) - Audio > Dissolve parts.

MIDI can be contained within a track archive but is not supported by AATranslator.
Do a separate export of MIDI data to the particular needs of your destination DAW.

Import; Track Archives must be added to an open Project, this can be an existing one, IE you can append to a Project, or you can add an Archive to a blank project. It is important you choose the correct Project Sample Rate, otherwise events will play at the wrong speed!
To import; File > Import > Track Archive

XML Audition v3



Export; Go to File > Save session as *and choose XML*. Note if your source audio is scattered all over your Hard Disks it may be a good idea to use the “Save copies” option too.

AA XML is a native format, so contains all the considerable amount of information that is in an Audition Session.

XML Sony Vegas Script

There are 2 script files, which are copied to the folder where you installed AATranslator.

Eg

c:\Program Files\Suite Spot Studios\AATranslator\Export AATranslator XML.cs
c:\Program Files\Suite Spot Studios\AATranslator\Import AATranslator XML.cs.

They need to be copied to your Vegas program

Eg if using Vegas Pro 9.0 & a normal install "C:\ProgramFiles\Sony\Vegas Pro 9.0\Script Menu"

These AATranslator scripts enhance the existing standard scripts by adding track gain & track pan to the import & export functions.

Not at all obvious; to Import or Export Vegas XML's, go to 'Tools', then 'Scripting' in the Vegas menu bar.

Export; Tools > Scripting >Export AATranslator XML

Import; Tools > Scripting >Import AATranslator XML

Or

If you haven't added our scripts

Export; Tools > Scripting >Export XML

Import; Tools > Scripting >Import XML

Will work, but with no track volume or track pan

XML Apple Final Cut Pro

Export from FCP; File > Export > XML (then OK)

If the suggested name is not to your liking Eg “Untitled” give it a sensible name.

You will have the option to save in various versions of “Apple XML Interchange Format, version *n*”. AATranslator can (we believe) convert from any format from 1 till 5, though version 1 is recommended and will contain all that is required.

Note currently we only support a Project containing a single “Sequence” not projects made up of multiple or “ nested” sequences

Import; File > Import > XML (ok) This will use the default options which are probably the best choice.

Import options

Format: default option is to “Create New Project”, you can also append to any already open project via the “Destination” box.

The “Settings” box will show your FCP default setting, best leave this as is, unless you know the

video file(s) in an AATranslator export has different attributes.

Options: again the default settings should be fine. Consult your FCP documentation if you want to do fancy stuff like linking to Hi-Res video files rather than a rendered QT Movie the sound designers used. Hint for this untick "include sequence settings"

You may get a "Warning: Non-critical errors" message, they're not critical so just ignore them.

Note AATranslator exports in vers 1 format so is (or should be) acceptable to all versions of FCP.

Tip: if the media is shown as "offline" you can use the function "Reconnect Media" to re-link the files to where you have them on your Mac.

Export from Logic Pro; Choose File > Export > Project to Final Cut Pro/XML.

Note: Audio Instrument tracks will be bounced to audio files. MIDI tracks are ignored, each track will be rendered with Fades and X-fades to a single stereo or mono file as appropriate.

Import; to Logic Pro (7 to 9)

File > Import, then choose the file in the Import dialogue

Or select XML file in the Browser, then click Open.

These 2 File formats are XML based but don't use the .XML file extension

PreSonus Capture & Studio One (.capture)

AATranslator can read & write the native format for PreSonus Capture. Though it is a type of XML file it has a .capture file extension. The .capture format can also be read by PreSonus Studio One. Files generated by AATranslator have "-AAT-C.capture" appended to the source file name.

.Ardour Format

Ardour use an XML based native format, this time with a .ardour file extension.

Ardour files generated by AATranslator have "-AAT-R.ardour" appended to the source file name.

For more details of the Ardour DAW for Linux & Mac OSX, see <http://ardour.org>. Note

AATranslator works perfectly in WINE (Crossover pro 9 and WINE 1.2 that is packaged with Ubuntu. It should run fine on any recent version of WINE for OSX as well.

Features currently supported

-Tracks and regions, placed exactly as they were in the original session.

-Gain

-Pan

-Envelope Gain automation

-track pan automation

-fades in and out

-Crossfades

Thanks to Peter Celentano for exhaustive testing of AATranslator's Ardour functions.

General Considerations for maximum compatibility.

There are basic and fundamental differences in the way different DAW's and Video editors (NLE's) work. **Native formats** (Eg Reaper's RPP & Audition's SES & XML) tend to be well defined and predictable, at the other extreme OMF has huge differences between different manufacturer's implementations and even just different versions from the same maker. We have managed to trap a large number of these differences but see later for more detailed info to help you understand the issues involved.

“Illegal” characters in filenames

In practice you are only likely to have characters not be accepted when converting between files made using different operating systems or an interchange format like OMF that has very differing implementations between versions.

Eg apart from an OMF made in PARIS that can have a “/” in a name (a mistake on their part) it is unlikely any Mac or PC DAW will allow you to have a / in a filename and if a filename is derived from a track name like “B/voc”, the “/” will likely be auto-replaced with an underscore “_”.

But it can happen.

The ultra high compatible naming approach, which should not be necessary in most cases, is to just use a-z 0-9_ with no spaces, a mixture of upper & lowercase is fine and should make for better readability.

/ : \ should be avoided at all times (they are basic to Mac OS 9, OSX and Windows)

If you have difficulties going to or from Apple XML or OMF it is further recommended you avoid [] { } . , () | < > ! * ? ; “ ’ & ^ # and the space char. Note the Dot . char will as always be used to separate the name from it's extension but other than that use should also be avoided.

Some OMF's can have a wide range of acceptable characters including spaces others will use what are called “escaped characters”. Eg a space will be coded as %20% and it is often far from clear what system or mixture of systems are in use.

The sure way to get round these particular issues is to use the ultra high compatible naming approach. With probably the () - and . being ok too.

[It is generally advised to do some tests particularly if going between a NLE from Avid or Apple and a DAW. And is absolutely vital if using OMF.](#)

Stereo files

There are two approaches when it comes to dealing with two channel or stereo recordings.

1) **Interleaved**; the Left & Right channels become one WAV file (or AIFF, WMA, MP3 etc)

2) **Dual mono**; the L&R channels are two separate mono recordings.

With some cleverness it is quite practical to bind or link these within a DAW so they behave like an interleaved file.

Eg a cut, will cut both channels & a fade will be applied to both the L&R halves & the two halves stay in phase. This can be extended to surround formats too. An advantage is the basic audio file is always mono.

A disadvantage is common media players such as Quicktime & Windows Media Player can't handle this format. Also whilst all DAWs can use mono files, having stereo as two mono files can compromise operations on many DAWs. (or more succinctly, be a PITA)

The 16 formats AATranslator V3.4 can handle

XML	Audition V3	Stereo Interleaved	<p>** It's quite possible to have an ADL with interleaved stereo or even multi-channel audio but the way this ADL will be interpreted will be very dependent on the host DAW. Most assume mono files are used.</p> <p>The safest option is to convert all stereo files to 2xmono L&R files.</p> <p>The same is even more true for OMF files, which have huge variations between one implementation and another.</p> <p>There are a few methods used to indicate 2 mono files are in reality a stereo pair. Pro Tools (generally) adds .L or .R to a file name Eg if a stereo file called Drum.wav is imported into PT, 2 files called Drum.L.wav & Drum.R.wav are created.</p> <p>The AATranslator Copy & split function uses the same method (or Syntax). Avid use <i>filename_L.wav</i>, and there several</p>
XML	Vegas	Stereo Interleaved	
XML	FinalCutPro	Stereo Interleaved	
XML	Steinberg	Stereo Interleaved	
XML	PreSonus	Stereo Interleaved	
ADL	AES-31	Mono bar Nuendo/Wavelab which uses Stereo Interleaved **	
EDL	Samplitude	Stereo Interleaved	
EDL	CMX3600	Mono, Stereo or Poly	
RPP	Reaper	Stereo Interleaved	
TL	Open TL	Mono {but "illegal" TL files with Stereo audio can be used sometimes –see below}	
TXT	Vegas EDL	Stereo Interleaved	
PT5	ProTools v5	Mono	
SES	CEP/Audition	Stereo Interleaved	
	Ardour	Stereo Interleaved	
	Tracktion	Stereo Interleaved	
OMF	Stereo Interleaved possible but not recommended or commonly used. Poly files not unknown (eg Lightworks)		

other methods in use.

If the coding syntax is understood by the host DAW or NLE; It becomes possible to audition files in stereo and easy to place both files together on a Stereo track.

Otherwise they are just regarded as any other mono files. It is generally possible create empty stereo tracks & place the appropriate L&R files in them, but this can be very laborious. Because of this it is recommended that if possible splitting is done on the Mono centric machine, before a conversion to another format is done.

Multi-channel or Poly Audio files

Note the following naming will be used when referring to a single audio file

Mono; 1 audio "channel" or track.

Stereo; 2 channels of audio, also called Interleaved Stereo, or by others, may be called a 2 channel Poly.

Poly; (polyphonic) more than 2 channels of audio in a single file. Also known as Multi-track or multi-channel.

Sony Vegas

Audio tracks can contain mono, stereo or poly files but these can be displayed & used as though they were mono or stereo tracks ([poly tracks too but this is V unusual](#)). The either mono or stereo and perhaps "virtual" "source files" can be sent to either a Stereo or "5.1" output buss/mix.

Reaper

Audio tracks can contain mono, stereo or poly files (up to 64 chan). Stereo & Poly files can be "exploded" which will create a "folder" containing n Mono tracks/virtual files. It is also possible to "Implode" a selection of tracks to a poly.

A Vegas XML or EDL (.TXT) file imported into Reaper will ignore any channel selection done in the Vegas session. Eg if in a Vegas session, chan 1&2 of a 6 chan wav, were selected to be track 1, in Reaper all 6 channels would be in track 1.

[Audition](#) can handle a session with poly files, it will split them into n' mono channels.

Track types

DAWs that use only mono files will place these in highly specific track type “wrappers”. Mono, Stereo, 3track LCR, 4 track LCRS, 4 track L&R front + L&R Rear, etc. ProTools does this and it works well.

At the other extreme Reaper has NO track types at all. Any data can go on a track, Mono, Stereo or multi-channel audio, MIDI or Video. You can mix data types on one track if you wish.

Audition v3 is almost as liberal as this. It can have a mixture of mono and stereo files on one track. And has four track types, Audio, Video, MIDI and Busses.

Sony Vegas has a very flexible way of dealing with mono/stereo file issues.

Two channel or stereo files stay as interleaved files and when imported into the timeline behave as a linked/grouped stereo pair, placed on a pair of tracks.

But L&R can be un-linked and then treated as though they are 2 separate (mono) files.

The way AATranslator deals with this, when converting to other formats is; the underlying stereo file will appear twice, on the 2 “tracks” as named in Vegas. So, you will see 2 stereo tracks on destination formats that have this possibility.

If the destination format allows track panning, the 2 tracks will be panned hard L&R, thus playing only the left or right info. IE it will play exactly as per the Vegas original.

As in the above example, only either the L or R channel is used, with many DAW's it's V easy to convert or just display/use part of a stereo file as mono.

Vegas allows different level, pan & fades on each (mono) half of a stereo file, and this will also be read & applied to an AATranslator conversions.

For mono-centric formats like PT or wherever tracks are “split” during export, what started as a single stereo “Vegas” track will become 4 mono tracks.

Sorry, but when converting to some formats there may be duplicated tracks/info – please Mute/Delete what is not wanted. [We would far rather have unwanted duplication than any omissions].

Nuendo, Stereo files & the AES31 format

There is a special use of the AES31, ADL that Steinberg use to enable stereo files to remain interleaved.

The SSL Pro Convert program also uses the same method for handling stereo files for an AES-31 export. IE it can't export standard ADL's.

Otherwise I'm not aware of any programs that use this syntax, any corrections/additions/knowledge is most certainly welcome, though.

AATranslator can recognize this method too, so unlike most programs and DAW's it will understand if there are Interleaved Stereo files in a “Nuendo” ADL. So you can use the “Safe” high compatibility AATranslator option of converting all Stereo wav files to Mono if you wish. This includes using AATranslator to do a Nuendo ADL to Standard ADL conversion.

Note AATranslator can only split PCM wav files.

It is possible with some workflows to....

Keep these Stereo Files Interleaved

If you started with a Nuendo session like this:-

Two Stereo tracks with Stereo files

Tr1 Body	Stereo File on a stereo track
Tr2 Body2	Stereo File on a stereo track
Nuendo ADL	The tracklist inside of an ADL exported from Nuendo (or SSL Pro Convert) would look like this
Tr1 Body-L	
Tr2 Body-R	
Tr3 Body2-L	
Tr4 Body2-R	

If you convert this “Nuendo” ADL using, AATranslator set to:- “Convert Stereo To Mono” = **OFF**

The result is:

track	To AA-XML, EDL or RPP output Track names	Result in Audition, Samplitude or Reaper etc
1	Body-L	Stereo File
2	Body-R	blank track
3	Body2-L	Stereo file
4	Body2-R	blank track

So due largely to the fact that Reaper, Audition, Vegas and Samplitude, etc are equally happy with a stereo as against a mono WAV, on a track, this works well.

The names may look a bit odd and there are some blank tracks to delete though.

Not quite so ideal, but usable

An ADL created using AATranslator from any ADL source format using Stereo Interleaved files, [and NOT using the “Safe” option of converting all Stereo files to Mono], will seem to load well in Nuendo.

But:~

Stereo files will be placed on mono tracks. This can be resolved (or cured) by copying or moving {Eg copy-paste onto a set of initially blank stereo tracks.

A better option here maybe to use Steinberg XML as your AATranslator export format.

Keeping Stereo Files Interleaved – from TL & OMF originals

The same idea of Reaper, Audition, Vegas and Samplitude not caring if an audio file is Stereo or Mono, can be used with sessions sourced from Open TL or OMF.

Eg, an “Illegal” TL, containing stereo files can be understood by AATranslator, SSL ProConvert & also Logic directly.

AATranslator used to convert such an “Illegal” TL will work very well if you are converting to Reaper, Audition, Vegas or Samplitude, [and be odd or mess-up badly going to some other formats].

OMF's containing Stereo Interleaved files are rare but as above they can successfully be converted to suitable destination formats.

Bit Depth (rate):

Audition, Samplitude, Reaper, Nuendo, Pyramix, Vegas v9 and others can all use 32bit float files.

A few programs can only deal with a maximum resolution of 24bit. Most DAW's can handle mixed bit rates with no conversion.

Pro Tools is the only DAW that has to have all files at the same bit rate (either 16 or 24bit)

Ignoring 64bit, which some DAW's can do, here is a table of the max sample rate used for the 16 formats AATranslator V3.4 can handle

* Early versions of Vegas were 24bit Integer maximum. The SSL ProConvert program can export in Vegas vers 3, to 5, with a maximum of 24bit output. V9 with 32bit float files can be imported and will stay as

32bit for conversion to other formats. But Export to Vegas will be limited to 24bit.

AATranslator is 32bit capable on Vegas import & Export. But we just extract, convert or reference to, what is in the source files, we leave it to the user to determine if what is there is suitable for the intended destination format.

ProTools is the only DAW that needs all files to be of the same bit rate, 16 or 24bit integer. Audition labels this as 24bit packed int (type1, 24-bit).

type		Max Bit rate
XML	Audition V3	32bit Float
XML	Apple FCP	24bit Integer
XML	Vegas	32bit Float *
XML	Steinberg	32bit Float
Capture	Capture	32bit Float
XML	Ardour	32bit Float
ADL	AES-31	32bit Float
EDL	Samplitude	32bit Float
EDL	CMX3600	Any, not specified
RPP	Reaper	32bit Float
TL	Open TL	32bit Float **
TXT	Vegas EDL	32bit Float *
PT5	ProTools v5	24bit Integer
Tracktion	Tracktion	32bit Float
SES	CEP/Audition	32bit Float
OMF	Avid OMF1	24bit Integer ***

** Logic can handle a maximum of 24 bit Int for a TL import.

*** It is possible to have OMF files using 32bit audio, but these are not common or widely readable by most DAW's or NLE's.

Truth is 16bit & 24bit integer are the dominant formats, eg as used in the most widely used DAW, ProTools. 32bit Float type 3 is very widely used too, outside the PT world, so may be a good choice for many, all other 32 & 64bit formats have patchy support. (they have their merits but are best avoided for easy interchange)

32bit throughout the production phase, then a conversion to 24bit for mixing, has a lot to commend it as a workflow; particularly if there is a fair bit of modification of the source files during the production process.

Inside a DAW all signal modification, (DSP, or Digital Signal Processing) involves maths, algorithms, which may be quite complex. Inevitably there will be "rounding errors". [Eg 10 div by 3 = an infinite number! So in the real world the value will have to be rounded, to an approximate value). Now the more bits you have the smaller will be these inevitable errors. The advantage of seemingly stupidly high bit rates in a DAW is the sum total of the quite possibly really huge number of (tiny) errors will not become audible. There is a good argument that for high quality final replay 16bit is pretty near perfection, and anything > 20bits has no real, audible advantage at all. So a 24bit conversion from 32bit production tracks for the final mix will contain and maintain all the quality needed.

IE this is an ideal method for those who (for whatever reasons) choose to use a DAW other than ProTools for their tracking, editing, processing work, but need to mix in PT.

Going the other direction, working in 24bit or far worse 16bit, then bumping up to 32bit to mix, will work, but has very little to commend it.

Use PCM WAV files for maximum compatibility

The "Generate File Copies" option in AATranslator, will copy all the files in your project but will not attempt to "understand" any of the files being copied.

AATranslator can split most stereo interleaved wav files but be aware that Audition is one of the few apps that can understand a 20bit Wav and a 16.8bit wav is ONLY understood by Cool Edit Pro and Audition. But the good news is, Audition has no problem converting these rare files to a more regular 24bit Int format. Note the Batch convert facilities (EV page) in AA make this a simple, fast and a very high quality option.

It is recommended for best compatibility, that all non PCM WAV files, eg AIFF files & MP3's etc, are converted to standard WAVs before an export is attempted. This action will get the nearest thing to a universally understood conversion that we or anyone else can come up with.

Correcting errors by editing a session file

Note ADL, EDL and Vegas TXT files can be edited via the File menu and notepad.

If you feel like editing any other formats we recommend you open them in a Hex editor.

Editing an ADL in Notepad (an example, for the brave)

Clip Mutes & Nuendo V3 and greater

Let us suppose that you may want to mute some clips; for example, for material that may be useful in a mix but is to be temporarily silenced.

In all versions of Nuendo, an AES import with mutes works fine but on Export for V3 or greater any muted clips are excluded from the export! This is a feature that some users like but others don't. It is quite easy using Notepad to remove all the mutes from an ADL.

- 1) open the ADL in Notepad.
 - 2) Ctrl H will open the Replace function
 - 3) type "M" in the find box & "_" in replace box. **Do include the quotes, this is most important**
 - 4) click Replace All
 - 5) Click Save As, enter the name with .ADL at the end and most important select "Save as type" "All files" if you don't it will be the same file but have an inappropriate .TXT extension, not the .ADL needed.
- You may want to "Save As" with a revised name.

Note if you are opening an already saved ADL file you can skip stage 5 and just click save, which will overwrite the original ADL.

How to edit an ADL file with a "path" problem

Eg changing /E/ to be /E:/ This could unlike "a Selected folder" option cope with files at multiple drive locations.

The section of the ADL where the file paths are stored starts with this:-

```
<SOURCE_INDEX> & ends with  
</SOURCE_INDEX>
```

The 1st entry will start with something like this

```
(Index) 0001 (F) "URL:file://localhost/E:/QT Movies/greatest.....wav"
```

if the 2nd entry had a path problem it may look like this

```
(Index) 0002 (F) "URL:file://localhost/e/AATranslator/...wav"
```

or this

```
(Index) 0002 (F) "URL:file://localhost/Big_Disk/AATranslator/...wav"
```

The problem is the Drive or the Disk Partition description. If there are only a few entries then simply editing /e/ to become /E:/ will work fine. (Either upper or lower case letters can be used here). Another problem for some programs (Not AATranslator) is if the "URL:" part is written as [url:](#). This can be corrected by the same methods.

If there are a lot of entries, use the Replace function in notepad. Copy paste into the "Find" box at the least, /E/ [this will fail if you happened to have a folder called E], so a better method is to copy/paste a few more characters, eg "localhost/e/AA".

Paste the same copied text into the "Replace" box, then edit the replace value to be "localhost/e:/AA" (in this example).

How to edit a Vegas TXT file containing Video to be compatible with Reaper & SSL ProConvert import

Reaper and SSL ProConvert don't like "VIDEO" as an entry for "MediaType" in a Vegas .txt (EDL) file, the video event both sound & picture is ignored. Sony Vegas & AATranslator, however, need this entry.

If the entry ;VIDEO; is changed to ;AUDIO; Reaper will load the video file & extract any sound.

If you look at a Vegas .TXT file as produced by AATranslator (or Vegas) the section to change will look like the following

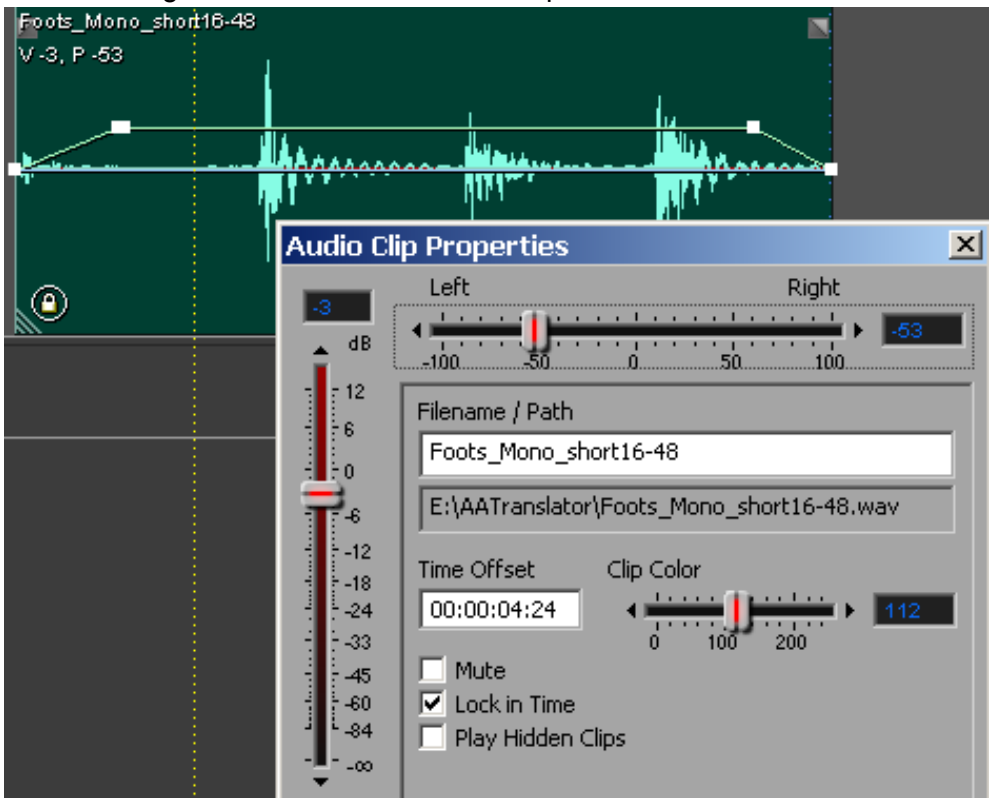
```
"ID";"Track";"StartTime";"Length";"PlayRate";"Locked";"Normalized";"StretchMethod";"Looped";"On
Ruler";"MediaType";"FileName";.....
1; 0; 0.0000; 4320.0000;1.000000;FALSE;FALSE;0;TRUE;FALSE;VIDEO;"D:\JL
Documents\Family\Wedding\Video AVI vers\43_12Aug 16 19.AVI";....
2; 1; 0.0000;
4320.0000;1.000000;FALSE;FALSE;0;TRUE;FALSE;AUDIO;"E:\AATranslator\StereoWAV\Audio
for 43_12Aug 16 19.Wav";.....
```

Use the "Replace" function in Notepad, enter ;VIDEO; in the find box & ;AUDIO; in the Replace box. Note the semi-colons are vital!

"Clip based" as against time-line based concept.

In music production, historically speaking, back in the 1970/80's & just about 1990's SSL automation was the best, surpassing all previous attempts at viable "automation". As a 24 track Analog recorder was then the "state of the art" standard, the automation was strictly "time-Line based" as we would think of it in a DAW, ie all changes happen at a particular moment in time. And for music this is still just fine a lot of the time.

In a post pro for Film/TV world this makes no/little sense at all. If you have a "clip" and EQ, level change or whatever, to it - it makes more sense that what you have done is retained, so if you Copy/Paste to another location it is a good idea the DSP style "instructions" stay attached to the clip/region/segment - sure you can change them, but the Clip based approach means by default a clip comes with any modifications you have made. Samplitude call this "Clip based" idea, "Object based editing and is central to their concept.



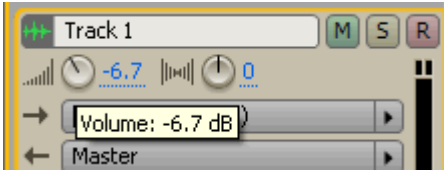
Most DAWs (well all bar Pro Tools) have clip-based features such as fades, gain/loss, Volume & Pan envelopes and Mutes. One of the challenges we have faced is converting between clip based & timeline {aka "keyframe"} based automation. Audition is a good example of a clip-based DAW.

To change Clip values in Adobe Audition click on a clip and type Ctrl H (or right mouse click).

Notice how the envelopes (Volume light green and Pan Blue) are not the same as the clip values, though in Audition these envelopes are also tied to the clip and not the timeline.

There is in addition entirely timeline based automation tracks as a 3rd means of altering level, pans and mutes. The clip values are shown on the clip however to let you know what is happening. As are lock

status and clip mute status.



When volume values are being modified by use of clip based automation the Track volume control behaves as a constant trim/boost control to all the clips on that track. Where timeline automation is used either on it's own or in combination with clip based automation the Track volume control behaves in the same way if no dynamic volume envelopes are written. When track Volume envelopes are written the Track volume control will vary to show the level at the cursor position.

Display issues using Windows 7 (x64)

Fix: try running AATranslator in XP compatibility mode.

Data, info tables

Avid NLE's Partial list

Year	OS	Name	Version	Notes/Major Features
1989	Macintosh	Avid/1		First Avid. Mac based, becomes Media Composer
1992	Macintosh	Film Composer		First true 24-frame capture, editing, and playback system
1995	Mac OS 7.5	Media Comp	5.5	Last version to run on Macintosh 68K hardware
1999	Mac OS 7.6 to 8.6	Media Comp	7.2	Last version on ABVB hardware.
1999	Mac OS 8.5.1	Media Comp	8	First version based on Meridien hardware. Uncompressed SD video.
1999	Win NT4	Media Comp	9	First Media Composer release on Windows NT 4.0 (Meridien)
2000	WinNT/Mac OS9	Media Comp	10	SD 24p support for Meridien on Mac
2001	Win2K/Mac OS9	Media Comp	11	Support for Windows 2000
2002	Win2000	Media Comp	11	Marquee integrated (Windows only)
Feb-03	Mac OSX	Media Comp	12	First version to support Mac OS X
May-03	Win2000 Mac OS X	Adrenaline MC	1	First version of Media Composer Adrenaline
Nov-03	Win2000 Mac OS X	Media Comp	12	Last version of Media Composer on Meridien hardware
Sep-04	WinXP Mac OSX	Adrenaline MC	1.5	MXF support, Marquee on Mac
Dec-04	WinXP	Adrenaline MC	2	HD support, 10-bit video, SpectraMatte keyer, AVX2
Mar-05	WinXP	Adrenaline MC	2.1	P2 support, XDCam support
Dec-05	WinXP	Adrenaline MC	2.2	HDV support
May-06	Win XP (Mac?)	Xpress Pro		discontinued 2008
Jun-06	WinXP Mac OSX	Adrenaline MC	2.5	HD on Mac, Media Composer soft, Mojo and Mojo SDI support, XDCam HD, Tracker
Sep-06	WinXP Mac OSX	Adrenaline MC	2.6	Interplay, Color Safe Limiter effect
Mar-07		DNxHD36		DNxHD36, low-bandwidth HD compression rate for offline editing

May-07	WinXP/Mac OS X	Adrenaline MC	2.7	MacPro (Intel) support, ScriptSync, P2 / XDCam writeout
Dec-07	WinXP Mac OSX	Adrenaline MC	2.8	VC-1/MXF (SMPTE 421M) support
Jun-08	WinXP Mac OSX	Adrenaline MC	3	DX hardware support, new render engine (better multi-threading and GPU support), RT timecode generator, SubCap effect, AVC-I codec support
Sep-08	WinXP Mac OSX	Adrenaline MC	3.1	XDCAM 50mb format, DNA hardware on MacOS 10.5.5, RED workflow support
Dec-08	WinXP Mac OSX	Adrenaline MC	3.1.1	
Dec-08	WinXP	AV Option ?	3.1	Video Satellite option for ProTools (Win only)
Mar-09	WinXP Mac OS X	Adrenaline MC	3.5	Avid Media Access (AMA) for better file based workflows, FluidStabilizer, Keyframeable Color
Sep-09	WinXP Mac OSX	Adrenaline MC	4	Mix and Match frame rates on timeline, Expert Decompose, AVC-I writeout, Macintosh Video Satellite support, 1080p24 (not-PsF) output, HD Ancillary data support on DX hardware, GFCAM 50mb/100mb support, Stereoscopic enchantments, updated 3rd party software bundle
Jun-10	WinXP Mac OSX	Adrenaline MC	5	AMA support for RED, Quicktime and Canon cameras, Matrox MXO2 Mini output, New 'drag & drop' editing, HD-RGB support, AVCHD import, SMPTE 436M support, RTAS audio plug-in support